ENG 311 Workshop in Poetry  T 6:30-9 pm
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 Business Writing  M 11-12:15, W 9:30-10:45
P. Haruta

This is the fourth year that students in the course will be working with nonprofit organizations to produce a variety of business documents. One grant proposal created in 2008 has raised over $105,000 to date. Students in Business Writing 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.

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. Students in the past have used course work and client testimonials to apply successfully for jobs and scholarships to graduate programs. It is assumed that students enter this course 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.
ENG 318 Forms in Writing: Born Digital  W 2-3:15
Sept. 16-Oct. 14; W at 2 and weekly online meeting
A. Laflen

This one-credit workshop will help students apply their existing writing and rhetorical skills to the creation of texts designed to be read or used in digital spaces. Students will have the opportunity to take an idea for a digital text through the development process to produce a multimedia text to include in the student’s writing portfolio. Students do not need to have any prior experience with technology to succeed in this class.

This class will be in a hybrid format. We will meet face-to-face on Wednesdays, but our second meeting for the week with take place online in ilearn. This class will run for 5 weeks (Sept. 16-Oct. 14.)

ENG 324 Chaucer  TF 9:30-10:45
M. Fitzgibbons

This course will explore the works of Geoffrey Chaucer in all their vulgar glory. We primarily use the term vulgar to mean "rude" or "coarse," and many of the tales we'll read will richly fulfill this definition. But Chaucer’s works are vulgar in another way as well. As the Oxford English Dictionary tells us, the word denotes "the common or usual language of a country" as opposed to a highbrow language like Latin. While it is often very difficult to figure out Chaucer's goals as a writer, he seems dead set on establishing English as a viable and valuable literary language. Instead of limiting himself to high-class English, Chaucer decides in The Canterbury Tales to highlight the good, the bad, and the ugly in his native tongue. What does this strategy help him accomplish, and how did he manage to turn himself into a celebrated "father of English literature" in the process? Moreover, how might we think about this aspect of his writing in relation to later writers’ embrace of vulgarity in all senses of the word (Junot Díaz comes to mind), and how might this relate to your own use of a wide variety of Englishes in your writing?

We will read The Canterbury Tales, The House of Fame, and several of Chaucer's shorter poems. You will take quizzes, learn to read Middle English, complete short responses as well as a circumlectio ("read-around") assignment, and conclude the semester with a creative/critical essay.

This course counts as a single-author course in the Literature concentration, as an upper-level literature course for the Writing concentration, and as a course in the Medieval/Renaissance Studies pathway and minor.

Get involved! Marist English Department

Affiliated Student Organizations

Literary Arts Society: Christina Coulter
Sigma Tau Delta: Leah Butterwick
Alpha Psi Omega: Marissa Russo
MCCTA: Tara Higgins
HuMarists: Brendan Cummings
ENG 320 British Drama I  TF 2-3:15
R. Grinnell

This course investigates the Rise and Development of English drama from its origins in Medieval liturgy and troubadour story-telling, through the morality and mystery play, into the full-flowering of Renaissance drama. We’ll read mystery cycle plays and early morality plays (like “The Second Shepherd’s Play” and Everyman), early Tudor comedies (like Gammer Gurton’s Needle and Ralph Roister Doister) then move into early tragedy (for example, Gorboduc) before moving to authors like Christopher Marlowe, Thomas Kyd, Ben Jonson, and John Webster. If you have ever wondered where our ideas about drama come from, if you have ever wanted to read some of the plays that out-drew Shakespeare in his own time, this is your chance.

This course counts as a Genre course for the Literature Major and as a Dramatic Literature course for the Theatre Concentration.

ENG 347 American Realists and Naturalists  M 6:30-9:00
R. De Angelis

This course will cover the period between the end of the Civil War to the beginning of WWI (1865-1914) more or less. It will examine the responses of American writers to the political, social, and intellectual upheaval following the Civil War and explore the issues of industrialization, regional nostalgia, and emerging black writers. We will read Twain, James, Chopin, Chesnutt, Wharton, and others.

This course counts towards the fulfillment of the historical sequence requirement in the literature concentration when paired with American Modernism or American Renaissance, or it may be grouped with other courses in American literature for the mini-concentration.

ENG 348 American Modernism  TR 11-12:15
T. Goldpaugh

A study of American literature in the first half of the 20th century, emphasizing contributions of American writers to literary 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, expatriation, Cubism and the Armory Show. Writers to be studied are likely to include the following: Hemingway, Fitzgerald, Faulker, Cather, Stein, Wharton, Lowell, Millay, Williams, Eliot, Stevens, Pound, Hurston, Hughes, Cullen, Anderson, Sandburg.

The course will fulfill the chronologically contiguous course requirement in the literature concentration when paired with ENG 347 (American Realists & Naturalists).

ENG 350 Directing  TR 11-12:15
M. Andrews

Directing is a hands-on course in the art of directing for the stage. Sections of the course/topics include script analysis, working with actors, fundamentals of staging, problem-solving in production and developing concept approach. Assignments will include exercises in staging, leading production meetings, defining concept, directing short scenes and directing a culminating final scene.

This course fulfills a requirement for the theatre concentration and theatre minor. Pre-requisite of any one of the following: Acting I, Acting II, Acting III or Instructor’s Permission. Junior/Senior status only.
We will investigate the major areas of English Composition Theory beginning with an exploration of classic philosophical foundations of writing and rhetoric, and also touch on the field of personal identity as a way to understand writing. The course will move forward to encompass 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’s identity is historically situated, or an instance of social, material, and ideological conditions. We will cover some pedagogical theory regarding writing instruction, and also cover issues that are part of a larger body of contemporary literary theory.

This course fulfills the theory requirement.

ENG 380 Non-Fiction Workshop MW 5-6:15
L. Graham

This class is a workshop-based writing course. Students will devote most of their energy to writing numerous short exercises and more polished works of nonfiction, including personal essays, reviews, and biographical sketches. Members of the class will be expected to read their classmates’ work and respond in a productive and disciplined manner. We will also read a variety of contemporary published works of nonfiction as a basis for class discussion and a source of ideas about the many forms nonfiction can take in the current literary marketplace.

This course satisfies the upper-level workshop requirement for the English Major/ Writing Concentration.

ENG 477 Capping: How to Do Things with Words MR 9:30-10:45
M. Smith

This course will examine and apply theories about the power of language—specifically theories promoting a “performative” view of language. Our study of performativity will begin with early analysis of speech acts that argued that sometimes, when we say something, we also do something. The classic example is of the statement “I pronounce you husband and wife,” which not only describes, but actually creates, a marriage. We will also read rhetorical theorists who expand the scope of the performative, arguing that all language is “symbolic action.” We will move from these linguistic analyses into theories of identity itself as performative—identity as something that we not only are but also create (and recreate) through our language and actions.

Each student will complete an individual academic or creative paper that applies performativity to a topic of his or her choosing: projects might range from performative analyses of literature and rhetoric to creative and professional writing projects employing a performative stance toward particular roles, identities, and so on. Moreover, as a group, we will consider what it means to “perform” as English majors in and beyond your college years.
FALL 2015 HONORS ENGLISH COURSES

Honors Seminar: Evolution and Literature TR 11-12:15
Under the old Honors Program, this course counts as HONR 320 Art of Culture/ Lit
Under the new Honors Program, this course counts as HONR 380 Seminar in Expression/ Creativity

J. Saunders

This course will introduce students to the emerging field of Darwinian literary studies. Students will study background materials in evolutionary science sufficient to permit them to understand the principles upon which Darwinian approaches to literature are based (prior knowledge evolutionary theory is welcome but not expected). Primary texts drawn from a variety of periods, authors, and genres will provide literary portrayals of key issues such as mate choice, reciprocal exchange, parent/child interactions, sibling rivalry, cheating, and deception. In addition to examining the motives and behavior of fictional characters in the light of evolutionarily based predictions, we'll consider literature as an arena in which biological constraints on human choice may be challenged. We'll also take on some fundamental questions, such as the adaptive function of art itself: how can efforts devoted to aesthetic creation promote human survival?

Readings likely will include selections from William Shakespeare, Jane Austen, Aldous Huxley, Ernest Hemingway, Langston Hughes, F. Scott Fitzgerald, Elizabeth Bowen, Somerset Maugham, Zora Neal Hurston, Dorothy Parker, John Updike, Edith Wharton, among others.

This course can fulfill a theory or upper-level literature requirement in the English major. Students not affiliated with the Honors Program will be accepted into the seminar if places are available: those interested should see the instructor.

Requirements the course may be used to fulfill:

--Core/LS requirement in literature
--Theory Requirement (or 300-level literature course) for English Major

--note that the course may NOT be used to fulfill a Core Science requirement

English Foundation Courses:
(please check your individual concentration requirements)
ENG 150 Intro to Theatre
MW 3:30-4:45
MW 5-6:15
MR 9:30-10:45
TR 5-6:15

ENG 180 Literary Study
TR 3:30-4:45

ENG 185 Writing as a Discipline
TF 9:30-10:45

ENG 218 Grammar Style & Editing
MW 5-6:15

ENG 222 Intro Professional Writ.
MR 9:30-10:45

ENG 270 Classics of Western Lit
MR 9:30-10:45
M 11 & W 9:30
MR 12:30-1:45
W 8 & F 11

ENG 280 Intro Creative Writing
TR 11-12:15
M 6:30-9
R 6:30-9

ENG 292: Classics of Western Lit II
MR 12:30-1:45
DO YOU WANT TO COMPLETE AN INTERNSHIP?

If so, please contact Dr. Curley or Dr. Laflen, as well as Career Services, and refer to the following quick guide:

A few things to keep in mind about interning for English credit:

- Each internship has a specific site-work component and a corresponding academic component overseen by one of the English department Internship Co-Coordinators (Dr. Curley & Dr. Laflen). You will be completing academic course assignments as well as placement-based work. Please do not forget the academic component of the course.
- Before you can intern, you need to obtain approvals from Career Services, the English Department Internship Co-Coordinators, and your site supervisor. The approval process happens as described below.
- You must be academically eligible for internships at Marist (60 credit hours completed and 2.5 GPA) See full eligibility requirements here: http://www.marist.edu/careerservices/feb.html
- Summer/winter sessions & overloads require that you fill out additional financial eligibility paperwork

Your First Step:
- Sign up for FoxQuest with Career Services: http://www.marist.edu/careerservices/register.html

Need help finding an internship?
- Talk to Career Services and/or the English Internship Co-Coordinators for assistance, and use your researching skills to locate internships of interest to you. Recent opportunities are posted on the English Internship bulletin board at the north end of Fontaine second. Also look on FoxQuest, the Career Services website, and Dr. Curley’s list of standing internships at: http://foxweb.marist.edu/users/eileen.curley/page13/index.html
- A Search Tip: When looking for internships on FoxQuest, search by keyword rather than by major. If you want an editorial position, then search for editor, editorial, editing, writing, publishing, etc. If you’d like to work at a magazine, then search magazine. Broad search terms (public relations, writing, editor, radio, theatre/theater) will provide much better results than the other system listing options, even if there are some irrelevant posts.

The Registration Process, once you have been offered an internship position:
- Go directly into the FoxQuest system at: http://marist-csm.symplicity.com/sso/students
- Click on the “Profile” tab
- Look for the “Experiential Learning” section and select the “Add New Experience” button
- This will bring up the “Internship Registration and Learning Contract Form.”
- If your employer is in FoxQuest already, then enter them under “Employer.” This will bring up a list of Internships from that employer in the next bar; select the appropriate one. If you cannot locate the employer or if it is new, then just add “New Employer.”
- Other information you will need to fill out this form includes:
  - The semester in which you will intern and the number of credits for which you will register
  - Employer mailing address
  - Internship Supervisor name, email and phone (or HR contact person if not yet assigned)
  - A brief internship description (you can upload a posting if you have it digitally)
  - Start and end date, as well as expected hours per week and planned weekly work schedule
  - Compensation type (salary & credit or credit only)

  Everything with a red star must be filled out in order for the form to be accepted and processed.

What’s Next?
- A link to the form will be electronically sent to your internship supervisor, who will fill out their expectations of you, your areas of responsibility, and their provisions for supervision. Please tell your supervisor to expect an email from Career.services@marist.edu which will have the subject of “Student Experiential Learning Approval Required.” They will be asked to enter FoxQuest, verify the information you have provided, and add their content.
- A link to the form will then be electronically sent to the internship co-coordinators at Marist, who will look over all materials. If the site and workload are approved, then they will sign it and send it to Career Services.
- Career Services will then contact the Registrar’s office to manually register you for credit.
- You can track the status of these forms through FoxQuest.

  You may not begin your internship until this registration process has been completed.

Questions? Contact Dr. Curley at: Eileen.curley@marist.edu or Dr. Laflen at angela.laflen@marist.edu