**FALL 2013 UPPER-LEVEL COURSES**

**ENG 310 Workshop in Playwriting**  W 3:30-6:15 pm  
C. Wall  

Designed to help the writer explore the special nature of writing for the stage. The student-playwright will experiment with shorter and longer forms, from the scene to the full-length play. In a preliminary attempt to discover a personal voice and style, the student will examine representational and non-representational approaches to dramatic writing. Scenes will be acted out and critiqued in the classroom, with special attention paid to suitability for production.

_This course counts as an upper-level writing workshop for the Writing Concentration and for the Creative Writing Minor or as a production course for the Theatre Concentration and Theatre Minor._

**ENG 312 Business Writing**  MR 12:30-1:45  
P. Haruta  

We will be working with external clients to prepare a variety of business documents. Clients will include a startup company in NY and developers in Asia. _Students whose works are accepted for production will be paid according to industry rates._

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. Through collaborative ventures, 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, ethical issues, and trends in the global economy.

One grant proposal created by former students has raised over $135,000 to date. 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 their portfolios 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._

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**Upcoming Events:**

- **March 27, Resume Workshop** for English majors, FN 303 Henry Hudson Room, 12:30-1:45 pm
- **April 5-6 Treasure Island,** MCCTA presentation of Children’s Theatre. Nelly Goletti Theatre 8 pm both days, 2 pm Saturday.
- **April 10, Poetry Reading**, Joseph Harrington FN 303 Henry Hudson Room, 7:00 pm
- **April 18, Sommer Lecture:** Dr. Edvidge Giunta, NJCU, will speak about Italian-American history and culture. Nelly Goletti Theatre, 7:00 pm.
- **April 25 & 26** John P. Anderson Memorial Student-Written Play Festival, FN 101
- **Also Upcoming!**
  - HuMarists Big Show!
  - LAS Poetry Slam!
- _All events subject to change, particularly due to construction this semester — so check in advance!_
ENG 318 Forms in Writing: TBA

While the visiting professor for this class is still being arranged, generally this class will meet over the course of one week (MTWR), in the evening slot (6:30-9pm) although it may meet in the W 2:00 and F 3:30 slot this fall. In addition to daily reading and writing assignments, there will be a final writing project.

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). This course also is a requirement of the Creative Writing minor.

ENG 323 Rise of the English Novel TR 11:00-12:15
M. Morreale

This course explores the development of the novel in English from its early manifestations in the late-seventeenth century to its full-blown realization in the Victorian era. The course examines a variety of forms, including the epistolary, the romantic, the gothic and the realist. Requirements include two short papers, an oral presentation, one longer paper and a final exam. Readings will include novels from among some of the following: Aphra Behn, Daniel DeFoe, Henry Fielding, Samuel Richardson, Lawrence Sterne, Horace Walpole, Jane Austen, Emily Bronte, and George Eliot. I expect us to read five or six novels along the way.

This course fulfills the genre requirement in the literature concentration.

Internship Procedures

To add an internship for fall 2013, please contact one of the English Department Internship Co-Coordinators: Dr. Angela Laflen or Dr. Eileen Curley.

Prospective interns also need to register on FoxQuest, through the Career Development Office: http://www.marist.edu/careerservices/fed.html

To apply for a Writing Center internship, contact Prof. Joe Zeppetello.

Get involved! Marist English Department
Affiliated Student Organization Contacts

Literary Arts Society: Meg Flannery
Sigma Tau Delta: Jonathan Whelon-Pane & Shalyn Baum
Alpha Psi Omega: Mick Kastner & Ryan Zaccaro
MCCTA: Amanda Urban & Ryan Nuzzo
HuMarists: Jacqueline Cosgrove & Ryan Devir

Full List of Upper-Level Courses for Fall 2013:

- ENG 302 Structure of the English Language/World Englishes
- ENG 310 Workshop in Playwriting
- ENG 312 Business Writing
- ENG 318 Forms in Writing
- ENG 323 Rise of the English Novel
- ENG 324 Chaucer
- ENG 331 Renaissance Literature
- ENG 347 American Realism and Naturalism
- ENG 349 Acting III
- ENG 354 British Modernism
- ENG 380 Workshop in Nonfiction
- ENG 392 Rhetorical Theory
- ENG 440 Research Methods
- ENG 477 Capping: Satire, Parody, Literary Humor
- ENG 490 Independent Writing Project
- HONORS 310 Versions: Madness in Literature
- HONORS 331: Hudson River Valley Poetry
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 Chaucer's works (particularly in The Canterbury Tales) 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 fancy 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 to 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 (James Joyce comes to mind, as does Junot Díaz), and 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. Participants will take quizzes, learn to read Middle English to themselves and out loud, complete short responses as well as a circumlectio ("read-around") assignment, and conclude the semester with a creative/critical essay.

This course counts towards the single-author requirement in the literature concentration.

ENG 331 Renaissance Literature W 6:30-9:00pm
R. Grinnell
The Renaissance in England was a time of dramatic energy and change. Revolutions in science, in theology, in mathematics, in historiography, in politics and in the economy, linked with a stable central government and relative peace provided an atmosphere for a literary revolution like England had never seen. The Renaissance saw the blossoming of drama and theatre as we know it, of revolutionary poetry, and the first prose adventures that would later lead to the development of the novel. Whether you are interested in the early modern period, or in 18th, 19th, or 20th century literature, having a grounding in the Renaissance is essential.

Chronologically Contiguous with Eng 330 Medieval, and Eng 329 Seventeenth Century.

ENG 347 American Realists and Naturalists M 6:30-9:00
R. De Angelis
This course will cover the period between the Civil War and World War I. It will examine the responses of American writers to the political, social, intellectual, and economic upheaval following the Civil War. Together we will evaluate the reactions to the war and to the reconstruction of the South, the emerging issues of industrialization, regional nostalgia, and the ongoing preoccupation with "keeping the faith." We will read the regionalist fiction of Jewett, Chopin, and Freeman, the social drama of Howells, James, and Wharton, the stark realism of Gilman, Davis, and Bierce, and the brutal naturalism of Crane, Dreiser, and Norris.

This course satisfies the contiguous period requirement for the English major, upper-level literature course for the Literature minor, upper-level literature course for the Writing Concentration, and the Core requirement in Literature.

ENG 349 Acting III TR 11-12:15
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 Directing, or permission of instructor. This course meets a requirement in the Theatre Concentration and in the Theatre Minor.
**FALL 2013 UPPER-LEVEL COURSES**

**ENG 354 British Modernism** MR 2-3:15  
T. Goldpaugh

This course examines British and Irish Modernist writers, such as Lawrence, Woolf, Joyce, Mansfield, Forster, Yeats, and Eliot. While we will undertake close textual readings, the course focuses less on determining the “meanings” of discrete texts and more on looking at theoretical issues. As such, the course will follow four strands: modernism as an international movement; the texts in relationship to the intellectual and ideological temper of the times; modernist literature in relationship to other arts of the period; modernism and literary experimentation.

*This course will fulfill the requirement for chronologically contiguous period courses in the Literature Concentration when paired with Eng 335 (Victorian Prose and Poetry).*

**ENG 380 Workshop in Non-Fiction** TR 5-6:15  
J. Zeppetello

This is an upper-division workshop that will explore various forms of nonfiction writing. You will be required to write nonfiction in the genres of autobiography, memoir, feature articles, and whatever else may interest you. We will explore the issue of memory, and use techniques to creatively unleash memory. We will also discuss the ethical obligations of a nonfiction writer. It may be surprising to find that there will be some reading for this course. While good writing requires a certain amount of ability and dedication, it also requires models. If you were to take an art course in painting, regardless of your skill level, the teacher would probably not tell you to "go and paint something." More than likely you would be given a model, or an object to focus on. Consider the text for the course to be full of models and examples of writing techniques. In this course you will "crank out" several pieces of nonfiction writing that correspond to some of the more popular forms of the genre, based on writing prompts and on your own specific interests.

*The course fulfills a workshop requirement in the writing concentration.*

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**Need a Foundation Class?**

*English Major foundation classes are being offered at the following times:*

**ENG 150 Theatre Studies (formerly Intro to Theatre)**  
**M11-12:15 & W 9:30-10:45**

**ENG 180 Literary Study**  
**MW 5-6:15**  
**TR 3:30-4:45**

**ENG 185 Writing as a Discipline**  
**MR 9:30-10:45**  
**MR 12:30-1:45**

**ENG 270 Classics of Western Lit**  
**M11-12:15 & W 9:30-10:45**  
**TR 5-6:15**

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**Are you required to take English 230 as part of your English major or minor?**

During 2012-2013 students can choose to substitute **either** Introduction to Professional Writing (English 292) or Introduction to Creative Writing (English 280) for English 230 (which will not be offered during the fall or spring).
ENG 392 Rhetorical Theory  MW 3:30-4:45
M. Smith

In our everyday lives, we frequently try to persuade others with words, and we are frequently the objects of persuasion ourselves. You are already a skilled rhetor—someone who creates change in the world through the purposeful use of symbols. But your rhetorical skills likely come from observation and imitation, rather than academic study of rhetoric, the so-called “art of persuasion.” This course will teach you to think as a rhetorician—a rhetorical theorist. In other words, you will develop opinions on the nature, function, and scope of rhetoric, defending them orally and in writing, drawing on both the rhetorical tradition and your own experience.

As rhetoric is associated more and more with manipulation, deceit, and distraction, we run the risk of forgetting that rhetoric is a quintessentially democratic skill, one central to a democratic way of life. Moreover, fears about rhetorical manipulation run back to rhetoric's origins and are, in fact, one important reason to study rhetoric—we must learn to not only argue fairly ourselves, but also detect and disarm rhetorical tactics that undermine democratic debate. With these goals in mind, we will trace several binaries that relate to rhetoric’s double nature, its democratic and demagogic power: truth versus opinion; reason versus emotion; language versus action.

ENG 440 Research Methods  M 6:30-9:00
M. Morreale

Welcome to what I like to call graduate school 101. The catalog describes this course, for senior English majors only, as one that “introduces students to advanced literary research methods, both those in traditional print and those in new electronic forms. In addition to becoming familiar with the essential methods of research and research tools in the field of literature, students will develop and undertake a research project that will serve as a senior thesis, in effect completing their literature specialization.” We will accomplish this goal both individually and as a class by exchanging rough drafts of the thesis and other related projects in a workshop setting, and by respecting each other’s intellectual and academic insights into a variety of literary problems, theories, and critical approaches. Requirements include a collaborative mini-lecture on a particular literary theory, a journal analysis, a short analysis paper of a graduate school, the thesis prospectus (ideally concerned with the student’s elective mini-concentration), an annotated bibliography, a ten-page rough draft, a 150-word abstract of the thesis, the final draft of the thesis and an oral defense.

This course is required of all English majors in the Literature Concentration.
Take note: the course is offered in the fall semester only!

Registration Reminder:
Registration starts on April 10th.
Full registration information is located here:
http://www.marist.edu/registrar/registration.html

Where to Find Us:
Marist College
Fontaine Hall
School of Liberal Arts
3399 North Road
Poughkeepsie NY
12601
In this course we will explore literary humor, examining devices and techniques associated with irony, satire, parody, and other forms of wit. At the same time, we'll pay attention to the theory and psychology of humor. Looking at examples drawn from poetry, narrative, drama, and nonfiction, we'll attempt to situate these in historical contexts (e.g., economic, political, sociological, philosophical, scientific). An important focus of attention will be the combination of humorous and serious intention in individual works, including the effect of such blending on structure, tone, characterization, point of view, and moral vision. The course will be organized around a series of modestly conceived assignments with varied foci (e.g., analytical, creative, and research) rather than a single large project. Readings are likely to include the following: Swift’s *Gulliver’s Travels*, Huxley’s *Brave New World*, Ionesco’s *Bald Soprano*, short fiction by Edith Wharton, Dorothy Parker, Elizabeth Bowen and others, nonfiction by Mailer, Twain, Franklin, Thurber, and others, poetry by John Updike, Stephen Crane, Billy Collins and Elizabeth Bishop.

Madness, craziness, mental instability—there are many different names for it, and zillions of characteristics to describe it. But who are the faces that wear it? And how would you define it? This course will explore the recurring motif of *madness* in literature, and address the question of how madness challenges traditional assumptions regarding individual identity. We will examine how writers represent madness, from the spurned Greek lover, to the respectable doctor turned murderer, to the misplaced rebel on a psychiatric ward. What do these representations suggest about the nature of madness, or what we might now call mental illness?

We will seek a partial answer to these issues by examining texts as we focus on the definition and treatment of madness, and the duality of human nature. Particular attention will be paid to the role of social pressures behind the historical transformation of the concepts of madness, and how these concepts are represented in our literature. Course materials will be wide-ranging and will include novels, drama, scholarly articles, critical reviews, and film.

*In addition to Honors, this course serves as elective credit for the English major and minor.*

The course explores poetry in the Hudson Valley during the contemporary period, 1950 through the present. Regional poets who have achieved national and international recognition will be featured, but attention also will be paid to local writers whose reputations are still emerging, as well as to writers who address local subjects from the point of view of visitors, commuters, or émigrés. Emphasis will fall on poems that evoke the landscape, climate, culture, or flora and fauna of the Hudson Valley; thus readings will invite interdisciplinary outreach. In addition to becoming to familiar with the work of prominent regional poets, students will gain confidence and skill as readers of poetry in general, acquainting themselves with formal elements and poetic devices characteristic of postmodern verse. Assignments will emphasis critical analysis and research, but will include creative exercises as well. A local poet will visit the class and, if there is sufficient interest, we’ll make an excursion to a regional poetry society meeting.

*In addition to Honors, students majoring in English may use the course to fulfill the genre requirement in the major.*