FALL 2014 UPPER-LEVEL COURSES

ENG 310 Workshop in Playwriting MW 5-6:15  
E. Curley

This workshop is 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 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 read 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, as a Theatre Arts course for the Theatre Concentration or a Production Sequence course for the Theatre Minor.

ENG 311 Workshop in Poetry TR 11-12:15  
T. Zurhellen

Some say all creative writing is, in some form, poetry; "Always be a poet," Baudelaire once said, "Even in prose." But writing a successful poem can be a unique art form all its own that requires vision, patience, and perhaps a little bit of magic. In this course, we will try our hand at a wide variety of poems to create our own individual style and vision. A workshop is a community of writers whose purpose is to improve our craft. Since this is a workshop course, students should be prepared to regularly present their work for their peers' feedback and revision ideas. The first half of the course will be spent honing those skills and techniques necessary to write interesting poems; the second half of the class will be devoted to workshop student work. Revision is a primary focus of the course; there are no exams, but students will be expected to substantially revise their workshop poems for a final revision project at the end of the semester. Student conferences with the instructor are also a significant part of the course. In addition to their workshop poems and final revision project, students will also be evaluated on their daily writing assignments and class participation.

This course counts as a 300-level writing course for the Writing concentration, and also as a requirement of the Creative Writing Minor.

Upcoming Events & Important Dates:

- March 26, Sigma Tau Delta's Renaissance Night, featuring presentations about Joss Whedon's Much Ado About Nothing. HHR 7:30 pm
- March 31, Launch Party & Readings for A Slant of Light, HHR 7:30 pm
- April 4 at 8 & April 5 at 2, MCCTA presents Children's Theatre: Aladdin in the Nelly Goletti
- April 22 & 23, Festival of Student Written Plays, FN 101 8 pm
- April 23, Honors Lecture by Kathy Leonard Czepiel, author of A Violet Season. HHR 7 pm
- April 30, STD Stoling Ceremony HHR 7 pm

News from the Writing Center: We've moved! Find us in LIB 334
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.

ENG 318 Forms in Writing:  W 2:00, F 3:30 last five weeks of the semester only
D. Anderson

In writing for the stage, the establishment of a setting often creates a boundary for a scene (or entire play) while at the same time “feeding” action and dialogue if it is used effectively. A setting can be either representational or non-representation (realistic or impressionistic), but in either case, it helps determine what can actually be enacted on stage. Staging has “advantages” that poetry and fiction usually do not—in that it can make direct use of sound, light, and movement that don’t need to be described. But stagecraft also has limitations involving what is possible to achieve—particularly given the constraints of space and budget. [Think of a place like Marist College.] This workshop will explore the symbiosis of setting and scene. You’ll be generating five- to ten-minute scenes (a term we will attempt to define), and, through reading each other’s creations aloud, offer suggestions on how the symbiosis is being handled.

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.

Registration Reminder:
Registration starts on April 15th. Full registration information is located here:
http://www.marist.edu/registrar/registration.html

Where to Find Us:
Marist College
English Department
Fontaine Hall
School of Liberal Arts
3399 North Road
Poughkeepsie NY 12601
ENG 325 Shakespeare  MR 12:30-1:45  
G. Machacek

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. 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.

This course will fulfill the single-author requirement in the literature concentration. It may also be used to satisfy a dramatic literature requirement in the theatre concentration and theatre minor.

ENG 334 Romantics  TR 11-12:15  
T. Goldpaugh

This course focuses on the British Romantic period (roughly 1780 to 1830), and we will examine such writers as Blake, Wordsworth, Coleridge, Smith, Robinson, Baillie, Byron, Mary Shelley, Percy Shelley and Keats. While we will undertake close textual readings of individual texts, the central concern of the course will be to come to an understanding of Romanticism as a cross-cultural and interdisciplinary movement that occurred at a particular moment. As such, the course will explore three areas: the relationship between Romanticism and the political, intellectual, and philosophical currents of the times; the development of Romanticism, not only as a movement in British literature but also in terms of its relationship to similar developments in Europe and the United States; and the connection between Romantic literature and other arts, notably painting and music.

The course fulfills the contiguous-period requirement for the Literature Concentration, when paired with Eng 336 or Eng 336.

ENG 342 Contemporary English and American Poetry  TR 5-6:15  
J. Saunders

This course will explore the rich variety of voices in English and American poetry since World War II, offering opportunity to study the poetry of our own times—poetry for which we are the intended audience. We’ll begin with the Beat Movement (Ginsberg, Ferlinghetti), then move on to examine a number of poets whose work illustrates the emerging confessional impulse (Lowell, Plath, Sexton, Berryman), as well as some whose work represents a kind of backlash in response to confessionalism (Davie, Fenton, Larkin). Readings will include the work of a number of poets writing and publishing right now, as well as work by poets in the generation just past, e.g., James Merrill, Amy Clampitt, Ted Hughes, Adrienne Riich, Etheridge Knight, Gwendolyn Brooks, May Swenson, Charles Tomlinson, Elizabeth Bishop, Richard Wilbur, Billy Collins, and more. Course work will include comments on individual poems, a more substantial paper with broader focus, and a final examination.

This course may be used to fulfill the genre requirement in the Literature Concentration.
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 & Shakespeare, and in-depth study of 20th Century performance methodologies.

Prerequisite: either Acting I or Acting II or Directing, or permission of instructor. This course meets a Theatre Arts requirement in the Theatre Concentration and Performance requirement in the Theatre Minor.

ENG 351 Composition Theory MR 2-3:15
M. Smith

This course will focus on questions central to theories of composition: Why do people write? What do they write? How do they write? Who writes? And what is writing, exactly? We will begin with an exploration of classic philosophical foundations of writing and rhetoric. The Western tradition started out very suspicious of writing, and Socrates called it the “great forgetting.” Writing and the oral tradition had an uneasy alliance until the invention of printing, with the oral traditions of rhetoric holding strong influence until well into the 18th century. 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 and influenced by various 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.

The course fulfills the theory requirement in either the writing concentration or the literature concentration.

ENG 363 Modern Drama TF 12:30-1:45
E. Curley

What happens when playwrights tackle the concerns of modernity? Lovers are revered, worshipped, skewered, and compared to swiss cheese. Blind adherence to tradition is questioned through elegant verse, deft wordplay, scatological humor, and outright violence; ballerinas are gunned down. Some men will be pregnant, while others will eat far too much pea soup. A dog will walk across the stage for no apparent reason. We will explore how and why playwrights challenge these and many other boundaries. We’ll also look at how developments in art, philosophy and psychology influence drama.

This course will be a survey of drama in translation from the late Renaissance through the present. We will begin with early comedies from Italy and France, and we will progress through the major stylistic developments of the intervening centuries, including neo-classicism, romanticism, realism, epic theatre, and the major movements of the historical avant-garde, with a focus on the non-realistic developments of the last 130 years.

This course fills the genre requirement for the Literature Concentration and the dramatic literature requirement for the Theatre Concentration and Theatre Minor.
**FALL 2014 UPPER-LEVEL COURSES**

**ENG 373 Literature of the Holocaust** W 8-9:15; F 11-12:15  
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 literary or artistic form that which seems to exceed conventional imagining. In this course, we will study the 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.

*The course may be used to fulfill the Ethic/National literature requirement for the literature concentration. In addition, in the new Core, it is applicable to Pathways in Contemporary European Studies, in Jewish Studies, in Religion & Society, and in Global Studies.*

**ENG 380 Non-Fiction Workshop** TF 2-3:15  
J. Zeppetello

This is an upper-division workshop that will explore various forms of nonfiction and creative nonfiction. You will be required to write works in the genres of biography, autobiography, and feature articles, along with other forms of nonfiction. We will use well-known works as models to produce our own compositions. If you were to take an art course in painting or sculpture, regardless of your skill level, the teacher would not tell you to "go and paint something." More than likely you would be given a model to focus on. Similarly we will not be writing in a vacuum, but will employ models of quality nonfiction, along with various writing prompts and specific exercises, to focus on both the art and craft of writing.

*This class counts as an upper-level writing workshop in the Writing Concentration*

**ENG 382 Fiction Workshop** TR 5-6:15  
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 building the vocabulary and techniques associated with the art of fiction writing. The remainder of the course will focus on the critique of student work in a positive workshop environment. Good writers must also be good readers; therefore a significant portion of the class depends upon effective reading of various texts. Students are required to write two (2) complete and original short stories for workshop, in addition to daily writing assignments. In addition to workshop, students will work individually with the instructor to revise one of their stories for a final revision project. There are no examinations or quizzes for this class; however, students should be aware that a significant portion of the course grade will depend on workshop participation.

*The course counts as an upper-level writing workshop for the Writing Concentration.*
HWÆT! This course gives you the opportunity to enrich your own word-craeft by studying Anglo-Saxon poems in Old English, the version of our language used between approximately 700 and 1100 C.E. Some aspects of this language will be very familiar to you: in fact, of the 100 most frequently used words in Modern English, 93 date back to Old English. Nevertheless, in many ways the era's language, culture, and literature are foreign to us. This course will enable you to begin working through Old English texts on your own. We will explore the language's grammar, syntax, and pronunciation. This language study will allow us to achieve a more profound understanding of the period's literary landmarks, including “Beowulf,” “Judith,” and “The Seafarer.” Work for the course will include quizzes, a midterm and final, and a comparative translation project.

This course may count as a Core literature course, as an upper-level literature course for students in the Writing concentration, and as a chronological course for students in the Literature concentration (replacing ENG 330).

ENG 440 Research Methods in Literature TR 3:30-4:45
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!

Get involved! Marist English Department Affiliated Student Organization Contacts

Literary Arts Society: Devin Dickerson
Sigma Tau Delta: Leah Butterwick
Alpha Psi Omega: Marissa Russo
MCCTA: Tara Higgins
HuMarists: Jacqueline Cosgrove & Ryan Devir
ENG 477 Capping: The Book is Dead, Long Live the Book MW 3:30-4:45
A. Laflen

The book: in many ways it is at the heart of what we do in the English department and as students of English. But what is a book? What is the difference between the book as a physical object and the information it contains? Why do books inspire such emotional responses — people obsessed with buying, burning, banning them? And what is the book becoming in the 21st century?

One thing is clear: books are changing and along with them, readers and reading more generally are changing as well. This course will provide a broad historical overview of the evolution of the book into its current form(s), and its relation to other media in the 21st century. We will explore topics relevant to students in all tracks of the English major including the changing nature of:
• the form of the book, from manuscript to print to electronic
• the book as creative work
• reading, writing, and print culture.

In addition to reading and discussing primary and secondary texts related to the role of the book in history and culture, we will also consider the place of the book within our local Poughkeepsie and Marist communities and have a chance to try out some of the technologies of book production.

HONR 345/HONR 380 Evolution in Literature TR 11-12:15
J. Saunders

This course introduces and investigates the emerging field of Darwinian Literary Studies. Students will study background materials in evolutionary science, familiarizing themselves with the principles guiding Darwinian approaches to literature. Prior knowledge of 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, courtship, helping behavior, parent/child interactions, sibling rivalry, status hierarchies, cheating, and deception. In addition to examining the motives and deeds of fictional characters in light of evolutionarily based predictions, we’ll consider literature as a venue for protesting biological influences on human choice. We’ll also ponder the adaptive value of art: how might efforts devoted to artistic creativity promote human survival?

Readings are likely to include selections from William Shakespeare, Jane Austen, D.H. Lawrence, Elizabeth Bowen, F. Scott Fitzgerald, Somerset Maugham, Zora Neal Hurston, Dorothy Parker, John Updike, and Edith Wharton, among others.

In addition to the Honors Science & Technology or Society or Expression and Creativity requirements, this course fulfills either Core/LS literature requirements or a theory or upper-level literature course in English.

Foundation Courses for All English Concentrations:

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<td>ENG 180 Literary Study</td>
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<td>ENG 185 Writing as a Discipline</td>
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<td>ENG 270 Classics of Western Lit</td>
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DO YOU WANT TO INTERN THIS SUMMER OR DURING THE FALL SEMESTER?

If so, please contact Dr. Curley & 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). Before you can intern, you need to obtain approvals for all of the following from Career Services and the English Department Internship Co-Coordinators:
- The internship site (Field Experience Placement Form)
- The internship position (FCA Approval for Internship Worksite)
- Your eligibility to participate in the internship program, in general (Field Experience Supplementary Form)
- Your occupation of any particular internship position (Internship Learning Contract)
- Your academic eligibility to use the specific internship towards your degree requirements (Internship Eligibility Form)

Also, summer & overload credit internships require that you fill out additional financial eligibility paperwork with Career Services, Student Financial Services and the Registrar's office. Feeling lost? Just contact the English Co-Coordinators or Career Services for help.

To get started:

Found an internship already?
Apply to have the site approved by Marist, using the Field Experience Placement Form, which your internship site supervisor must fill out.

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. Also look on NACELink & the CS website.

For all interns:

Sign up for FoxQuest with Career Services, after which time the paperwork noted above can begin to be processed.
Meet with the English Internship Co-Coordinator to discuss the internship and your academic goals.
Follow the directions here: http://www.marist.edu/careerservices/fed.html

Marist Internship Eligibility Requirements:
http://www.marist.edu/careerservices/feb.html

Questions? Contact Dr. Curley at: Eileen.curley@marist.edu or in FN 214 T3:30-4:45, W 2-3:15, F 3:30-5

Internships are available at the Writing Center throughout the academic year.
Please contact Professor Zeppetello if interested: joseph.zeppetello@marist.edu

RECENT ENGLISH INTERNSHIP PLACEMENT SITES:

Elle
Martinelli Publishing
Hudson River Valley Institute
Marist College Writing Center
Hudson Valley Magazine
Downtown Magazine, NYC

Saturday Night Live
Spike TV
Ewaterways
Reel Talk Magazine
NYS Unified Courts Public Affairs

Mid-Hudson Valley Red Cross
The NYC Office of Senator Kirsten Gillibrand
Cumulus Broadcasting/Town Square Media