ENG 311 Workshop in Poetry  TR 5-6:15 pm
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 workshopping 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

ENG 318.111 Forms in Writing: Short Memoir  MW 5-6:15
J. Saunders

This one-credit workshop (approximately 4 weeks) will acquaint students with the genre of memoir, focusing on compact, episodic renderings of personal history. Students will examine a variety of models, mostly contemporary, generating original autobiographical writing in response to workshop assignments.

Any one of these one-credit workshops may be used to fulfill the 318 requirement for a minor in creative writing. Students also may enroll in three 318 classes to fulfill an upper-level writing workshop requirement for the English major or minor.
**ENG 318.112 Forms in Writing: Prose Parody** MW 5-6:15
February 24-April 10
J. Saunders

This one-credit workshop (approximately 4 weeks) will introduce students to the history and practice of prose parody. Students will examine models from a variety of time periods, investigating purposes and techniques associated with successful parody. They will practice implementing these techniques in workshop assignments, generating one or two original pieces of parodic prose.

**ENG 318.113 Forms in Writing: Verse Parody** MW 5-6:15
April 13—May 15
J. Saunders

This one-credit workshop (approximately 4 weeks) will introduce students to the history and practice of verse parody. Students will examine models from a variety of time periods, concentrating on the special challenges confronting parodists working in the genre of poetry. They will practice some of these techniques in workshop assignments, generating at least two original parodic poems.

*Any one of these one-credit workshops may be used to fulfill the 318 requirement for a minor in creative writing. Students also may enroll in three 318 classes to fulfill an upper-level writing workshop requirement for the English major or minor.*

**ENG 328 Modern English and American Poetry** MR 12:30-1:45
T. Goldpaugh

Beginning with Whitman and Dickinson in the United States and Hardy and Hopkins in Britain as the four points of origin, this course examines the development of modern poetry from the beginning of the twentieth century to 1950. Emphasis will be given to Yeats, Pound, Eliot, Stevens, Williams, and Frost. Other figures will be examined as time permits. The central theme is poetry and cultural crisis. In particular, we will explore how individual poets, given the general belief that culture had failed, attempted to formulate responses to that condition of crisis. We will examine the intellectual, the political and the social conditions of the time. Thus we'll look at concerns—history, tradition, culture, self—and consider how these influenced the formal development of modern poetry. In addition to the required poetry, all students will read two outside works from among the following areas: a text that influenced the intellectual climate and poetry of the time (e.g., Spengler’s Man and Technic, Weston’s From Ritual to Romance); a major study of modern poetry that places the movement in a context; a study of a particular poet, but not biographical in nature; a collection of critical writings by a poet (e.g., The Sacred Wood by T. S. Eliot, The Necessary Angel by Wallace Stevens, anything by Pound).

*The course may be used to fulfill the genre requirement in the literature concentration.*

**Registration Reminder:**
Registration starts on November 12th. 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
The Victorian Era was an era of high anxiety. Its values were under assault by the ideas of Darwin, Marx and Freud. In addition, changes were occurring technologically that transformed the ways Victorians understood and interacted with their world, beginning with the railroad and photography in the early part of the nineteenth century, and culminating with the telephone, the automobile and the cinema as the era came to a close. As Dickens famously says in his 1859 novel A Tale of Two Cities, it was indeed the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only." This course will take Dickens's observation to heart as we examine the prose and poetry of this volatile age.

Fulfills the Chronological Contiguous Course requirement for English Literature majors when paired with ENG 334 or ENG 336.

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).

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.
**SPRING 2015 UPPER-LEVEL COURSES**

**ENG 352 Technical Writing** M 11-12:15, W 9:30-10:45
A. Laflen

This course will run as a hybrid online course. **We will meet face-to-face class for Wednesday at 9:30, and the Monday 11 class will take place online.**

Do you want to be better prepared for the writing you'll be expected to do on the job?

Whether you are someone with strong writing skills who wants to ensure that you are prepared for the writing you'll be expected to do in the workplace or someone with strong technical skills who would like to feel more confident about your writing, this course will be beneficial to you. This course will prepare you to craft clear and convincing messages for diverse audiences using some of the powerful tools essential for today's professionals. At the heart of this course is a client-based project through which you will gain hands-on experience responding to real-world situations.

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

**ENG 353 Ethnic American Literature** M 6:30-9:00 pm
R. DeAngelis

The course will examine the images and experiences of African Americans in literature and film written by and about African Americans. *We will discuss the ways in which identity is constructed and deconstructed and explore what happens when who we are does not coincide with what others say and think we are. Among some of the authors we will read are Angelina Grimké, Nella Larsen, Wallace Thurman, and Eugene O'Neill. We will also view films such as Imitation of Life.***

*This course satisfies the Ethnic/National requirement in the Literature Concentration and may serve as course credit for the English minor and Writing Concentration.*

**ENG 380 Non-Fiction Workshop** M 11-12:15, W 9:30-10:45
J. Kotzin

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.*

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**Foundation Courses for All English Concentrations:**

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<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Days</th>
<th>Time</th>
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<tbody>
<tr>
<td>ENG 150</td>
<td>Intro to Theatre</td>
<td>TF</td>
<td>9:30-10:45</td>
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<td>M</td>
<td>11:00/ W</td>
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<td>TR</td>
<td>5-6:15</td>
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<tr>
<td>ENG 185</td>
<td>Writing as a Discipline</td>
<td>MR</td>
<td>2-3:15</td>
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<tr>
<td>ENG 218</td>
<td>Grammar Style &amp; Editing</td>
<td>MW</td>
<td>3:30-4:45</td>
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<tr>
<td>ENG 222</td>
<td>Intro Professional Writing</td>
<td>W 8 &amp; F 11</td>
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<tr>
<td>ENG 270</td>
<td>Classics of Western Lit</td>
<td>MW</td>
<td>3:30-4:45</td>
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<tr>
<td>ENG 280</td>
<td>Intro Creative Writing</td>
<td>TF</td>
<td>2:00-3:15</td>
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**ENG 222 Intro Professional Writing**

W 8 & F 11
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.

For more information, please see:

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

ENG 392: Special Topics: Postcolonial Drama TF 12:30-1:45
E. Curley

This course is a survey of drama produced in former British colonies since 1950 which depicts the Empire and the process of colonization & decolonization. Our discussions will be framed by major issues in postcolonial performance, including the oppression of bodies, the manipulation of languages, the blending of rituals and performance traditions, the use of violence, and the presentation of economic and national conflicts. As such, while the course will be focused on a series of dramatic texts, we will looking at those texts as documents for performance – for the bodies and languages of the performers often becomes sites of imperial conquest and conflicted identities; however, there is no performance requirement in this course.

Countries covered may include India, Ireland, Nigeria, South Africa, Kenya and Trinidad. Playwrights covered may include: Soyinka, Friel, Kureishi, Walcott, Matura, Fugard, Kani, Ntshona, Osofisan, Wertenbaker, Karnad, Padmanabhan, McDonagh, Churchill and others.

This course fulfills the Comparative, Ethnic or National requirement or the Genre requirement for the Literature Concentration, and it can be used as one of the dramatic literature requirements for the Theatre Concentration or Theatre Minor.
ENG 393 Special Topic: Creative Writing Theory  TF 9:30-10:45
T. Zurhellen

Where does creativity come from? Do modern writers and artists still plead to the Muses of Greek mythology for inspiration, in their own way? And where is God in all this creation? This class will explore the age-old notion that writers get their ideas from someplace else, whether that place is Heaven, Hell, a lightning bolt, a lover's arms, or somewhere in between. Students will be exposed to elements of Creativity Theory and Narrative Theory from theorists such as Aristotle, Bakhtin, Heidegger, Kaufman and Pink. Students will also read literary texts in a variety of genres to test these theories. Although not a workshop, this course, will require students to produce a variety of original creative writing throughout the semester. Students will be required to complete both a substantial creative writing project, and a formal research essay. Students will also be assessed via a midterm essay examination, a daily writing assignments and an oral research presentation.

This course counts for the Theory requirement in the Writing and Literature Concentrations.

ENG 394 Special Topic: Feminist Rhetorics  MR 9:30-10:45
M. Smith

For the past twenty-five hundred years in Western culture, the “ideal” woman has been disciplined by cultural codes that require a closed mouth (silence), a closed body (chastity), and an enclosed life (domestic confinement). Little wonder, then, that women have—for the most part—been closed out of “the” rhetorical tradition, the speaking and teaching traditions of aristocratic, powerful, public men. Over the last thirty years, however, feminist scholars have recovered and recuperated women’s contributions in the broad history of culture making, thereby challenging and transforming a male-only intellectual tradition. Recent feminist scholarship in rhetoric extends and broadens these efforts by considering how rhetoric participates in processes of gendering that affect not only our sense of women/femininity, but also our constructions of men/masculinity and of identity, in general.

This course will begin with an overview of the contributions feminist rhetoricians have offered the field: revisions to the traditional canon of rhetoric, alternative rhetorical traditions, feminist rhetorical theory, and methods for feminist historiography. In the second half of the course, each student will conduct their own historiographical research project, which might explore any aspect of rhetoric and gender, or simply apply feminist research methods to a rhetorical subject. Students will leave the course with an article-length academic research paper and a much more sophisticated view of the interanimations of gender, language, and the material world.

This course counts as an upper-level writing course for English majors/minors and also counts towards the Pathway in Gender Studies and the Women’s Studies 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: Ryan Devir
This course will examine the literature written between World War I and World War II. We will look at the effect of the nineteenth amendment on literature, the rise of the Black literary movement during and beyond the Harlem Renaissance, the literary changes of the modern period, and the proletarian novel, given the continued rise of the Progressives during the 30s. This is what we will do during the first ten weeks of the semester. The last five weeks of the semester will be spent on finding what you are going to do afterwards and how you will go about it. Think of this last part as a practicum of sorts. Those of you thinking of grad school will find programs that fit your interests, write personal statements, and prepare résumés; those of you going to find a job will do just that: find jobs for which you think you are qualified, submit applications, write letters when needed, and prepare your own résumés. At the end, you will submit a little portfolio of your efforts on behalf of your future. This is somewhat of an experiment; hopefully, it will allow you to combine the academic life and life in the so-called real world.

**ENG 490 Independent Writing Project TR 5-6:15**  
J. Zeppetello

The Independent Writing Project course was developed in response to the desires of upper-division English majors to have a course where they could develop a portfolio of work. It is designed to be self-selected. In other words, you will develop your own project, and you will work on the project under my direction and with the help of your peers. The aim of the course is for you to produce a portfolio of work before finishing your degree that you can use as a platform to help facilitate your plans after graduation. Pretty much any reasonable project will be permitted, from an extended work of fiction to a research essay. This course will require a good degree of autonomous work and independent planning.

*This course counts for an Independent Study*

**HONR 320/380 Memory, Identity and the American Civil War MR 2-3:15**  
Art of Culture (old program)/Seminar in Expression and Creativity (new)  
M. Morreale and N. Marshall (History) team taught

This course examines historical and literary memory, both in the ways perceptions of gender, race and class were formed (and transformed) by memory of the American Civil War, and how more recent sensibilities have reshaped these points of identity. Students will explore these issues fictionally, historically, and culturally by examining a variety of materials: including public history, poetry, fiction, art and film. What types of stresses did the mid- to late 19th Century put upon American culture, especially as those stresses impacted upon the relations between races and genders and how did these issues change over time? How did men and women define themselves in this crisis-laden age and how did those definitions inform the ways we see ourselves today? Readings will include 19th, 20th, and 21st century texts. Assignments will include creative projects, literary criticism, and historical research.

The highlight of the course will be an April trip to the Gettysburg battlefield and museum, especially pertinent because the Gettysburg National Military Park will be commemorating the Civil War’s sesquicentennial, yet another way we remember and memorialize the past.
J.K. Rowling's *Harry Potter* series is a global popular culture phenomenon. While the novels are clearly rooted in western literary and cultural traditions, they also reveal the influence of the dismantling of the British Empire on contemporary society, culture and literature. We will explore the cultural spread and influences of *Harry Potter* while interrogating how the novels present and represent elements of British culture and history, including British foundation myths, the British Empire, World War II, and contemporary UK government and society. We will look at the obvious uses of the Arthurian legend, British boarding school stories, and dystopian fiction, but we will also look at critical, theoretical and historical materials that can help us to understand how Rowling is adapting these traditions and grounding her story in a post-colonial world for a contemporary audience.

While we will be referring to the books extensively throughout the semester, and while we will be re-reading portions of them, the focus of this course is on the historical, cultural and social traditions which Rowling incorporates in her novels. **Accordingly, students are expected to enter the course with a solid familiarity with the entire seven-book *Harry Potter* series** to enable us to spend the semester having lively discussions about the intersections between the assigned course readings and the HP series. In order for this approach to work, students must keep up with the daily readings, actively look for connections between those readings the HP series, and come to class ready to discuss and analyze those links. We will go further than simply drawing connections between Dobby and British India or the Triwizard Cup and the Holy Grail; we will look at the history and development of particular traditions and then explore how and why Rowling chooses to incorporate and alter them for her fictional world and the actual world of her readers.

Edith Wharton is one of the most illustrious writers associated with the Hudson River Valley. She utilizes its landscapes and architecture in many of her fictional works, integrating regional settings with plot, theme, and character. In this seminar we will read a good sampling of Wharton's novels, novellas, and short stories. In addition to examining her fiction from a literary standpoint, we will try to place it in its cultural-historical context, considering it in light of social changes taking shape in the United States in the late nineteenth and early twentieth centuries. Special emphasis will fall on Wharton's exploration of tensions between society and the individual—tensions originating in cultural values, societal regulations, prescribed roles, or gender issues. Tentative reading list: The House of Mirth, The Age of Innocence, Hudson River Bracketed, Summer, Ethan Frome, New Year’s Day, The Old Maid, “Autres Temps,” “Roman, Fever,” “Xingu.” If there is sufficient interest, we will take a field trip to Wharton’s home in Lennox, Massachusetts.

In addition to Honors requirement fulfillment, this course may also be used to fulfill a Core literature requirement and/or in Pathways/Minors in American Studies, Hudson River Valley Studies, and Women's Studies/Gender Studies. It will fulfill the “Major Author” requirement in the Literature Concentration of the English major or serve as an upper-level elective in the English major or minor. English majors with strong academic records may be admitted to the course even if they do not participate in the Honors Program; those interested should see the instructor.
**DEPARTMENT BOOKSHELF**

Providing new perspectives on critically-acclaimed contemporary women writers, Confronting Visuality in Contemporary Multi-Ethnic Women's Writing examines works by Toni Morrison, Bobbie Ann Mason, Margaret Atwood, Louise Erdrich, Gish Jen, Chitra Banerjee Divakaruni, and Alison Bechdel. Despite over four decades of feminist engagement with visual imagery, women's social and political gains have been met with a "postfeminist sensibility" in the media that makes traditional feminist critique difficult. **Professor Angela Laflen** shows how these writers foster connections between feminist criticism and today's media culture by situating images of women within larger contexts of visuality.

**Creative Writing professor Tommy Zurhellen's** new novel, *Armageddon, Texas*, debuts this November from Atticus Books. It is the much-anticipated final chapter in the award-winning Messiah Trilogy, a re-telling of the New Testament accounts of Jesus, but set in the North Dakota badlands and upper Midwest beginning in the 1980s.

Armageddon, Texas takes place after the world has ended with the Second Coming, on the dusty plains of what was once known as west Texas. The story is told from multiple viewpoints, including a dying hero, a dog, and a young boy who believes he is the last child left on Earth.

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**DO YOU WANT TO INTERN THIS SEMESTER?**

*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.

*Need Advice?*
See the Library's The Road to the Workplace on the English Subject Guide Tab at the library website.

*For all interns:*
Sign up for FoxQuest with Career Services.
Meet with the English Internship Co-Coordinators to discuss the internship and your academic goals.
Follow the directions here: [http://www.marist.edu/careerservices/fed.html](http://www.marist.edu/careerservices/fed.html)

**Marist Internship Eligibility Requirements:**
[http://www.marist.edu/careerservices/feb.html](http://www.marist.edu/careerservices/feb.html)

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

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**RECENT ENGLISH INTERNSHIP PLACEMENT SITES:**

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<th>Elle</th>
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<tr>
<td>Martinelli Publishing</td>
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<td>Hudson River Valley Institute</td>
<td>Saturday Night Live</td>
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