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

“There is nothing to writing. All you do is sit down at a typewriter, and bleed.”

- Ernest Hemingway

**English Department News & Notes**

**Death on Broadway**
Family Weekend Dinner Theatre in the Cabaret
9/27 at 6:30
9/28 at 4:30 & 6:30
Shows for campus audience TBA
MCCTA Production

**5th Annual Marist Theatre Hall of Fame Induction & Alumni Reunion**
Homecoming Weekend 10/5 at 5:00,
Nelly Golletti Theatre
2013 Inductees: President Dennis J. Murray,
Paul R. Tesoro ’73, Suzanne (Deak) Wittig ’76,
Edwin M. Budd ’93, Christopher M. Yapchanyk ’01

**And Then There Were None**
by Agatha Christie
Nelly Goletti Theatre
10/11 at 8:00
10/12 at 2:00 & 8:00
10/13 at 2:00
Marist Theatre Program & MCCTA Production

Reading by Visiting Writer Mary Morris
Novelist & Travel Writer
Wednesday, October 23rd at 7.30pm
Room TBA

Dirty Rotten Scoundrels
Musical in Nelly Goletti Theatre
11/7, 11/8, 11/9 at 8:00 and 11/10 at 2:00
MCCTA Production

Spring 2014 Upper-Level Courses

ENG 301 History of the English Language
MR 2-3.15pm

Dr. Moira Fitzgibbons

Course Description:
This course will teach you strange new ways to wander around words. What differences could we hear in the word "father" when pronounced by a speaker from London, Charleston, or Massapequa? Why does "a beverage" sound so fancier than "a drink"? Why is the Cookie Monster almost the only English speaker to make statements like "Me so hungry"? Investigating the evolution of English from Anglo-Saxon times to the present day will provide insight 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 Chaucer's favorite obscenities or the potential extinction of the apostrophe will alert us to the interplay between linguistic history and individual choice every time we speak and write.

This course will fulfill the theory requirement in either the Literature or the Writing concentration.
ENG 311 L111  Poetry Workshop
TF 9.30-10.45am

Dr. Lea Graham

“It is the paradox, that it is through ourselves we get to that place that is not ourselves; that is, in fact, all of us.”

--Russell Edson, from “Portrait of the Writer as a Fat Man”

**Course Description:**
This course is designed as a poetry workshop and relies on both your own poems and your participation as a generous and insightful critic to work well. In other words, the vibrancy of this class depends upon the students. While the instructor will give (enthusiastic!) instruction and periodic explanations about theoretical and technical components of poetry writing, the week to week life of the class will be driven by your reading, writing, and engaged participation. For this reason it is essential that you come to class each week prepared and eager. **Requirements:** Ten first-draft poems, two revised midterm poems, memorization project, student anthology project and final poem revisions.

*This course counts for one 300-level writing course to fulfill the Writing Concentration requirement, and it also counts towards the Creative Writing minor.*

ENG318 L111  Forms in Writing
W 2-3:15pm; F 3:30-4:45pm

_Instructor TBA_

**Course Description:**
This is a one-credit advanced writing workshop designed to allow students to explore a given topic in one genre (or a mixture of genres) outside of the workshop courses at Marist. Topics depend on the instructor; previous topics have included Writing as Imitation, Public Poetry, The Novel, and Found Poetry.

*This one-credit class is a requirement for the Creative Writing minor. Three (3) of the one-credit workshops may also count towards one 300-level writing course in the Writing Concentration.*

ENG 325 L111  Shakespeare
TF 2-3.15pm

Dr. Richard Grinnell

**Course Description:**
William Shakespeare (1564-1616) was extraordinarily successful 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 329 L111  Seventeenth-Century Literature
TR 3.30-4.45pm

Dr. Gregory Machacek

“Sure, Republicans and Democrats can find common ground . . . As long as Republicans can drill on it” –Stephen Colbert.

Course Description:
The fundamental unit of Seventeenth Century verse is the two-line witticism. Poets of the period used it the way Colbert does, for political commentary, as in this poem to Parliament: “There’s reason good that you good laws should make; / Men’s manners ne’er were viler—for thy sake.” They used it for to express romantic sentiment: “Methinks I lied all winter, when I swore / My love was infinite, if spring make it more.” They used it for religious devotion: “What Adam had, and forfeited for all, / Christ keepeth now, who cannot fail or fall.” They used it for moral instruction: “Dare to be true, nothing can need a lie. / A fault, which needs it most, grows two thereby.” In this class, we will read the verse of John Donne, Ben Johnson, George Herbert, Robert Herrick, Amelia Lanyer, Andrew Marvell, John Dryden and others, two lines at a time, as well as all 10,000 lines of *Paradise Lost*, John Milton’s epic on the temptation by Satan of Adam and Eve and some of the major prose of the period.

This course may count for the chronologically contiguous period requirement for the Literature concentration.

ENG 341 L111  American Drama II
TF 12.30-1.45pm

Dr. Eileen Curley

Course Description:
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 answers 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 ready 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. American Drama II is a stand-alone course which does not require that students have taken American Drama I or any other drama lit course. Playwrights to be covered may include: Suzan-Lori Parks, Eugene O’Neill, Edward Albee, David Mamet, David Rabe, José Rivera, Sam Shepard, Luis Valdez, Stephen Sondheim, Tennessee Williams, Amiri Baraka, Lorraine Hansberry, Mac Wellman, Karen Finley, Adrienne Kennedy and others.

This course fulfills the Genre requirement for the Literature Concentration, and also counts towards the Public Praxis Minor

ENG 346L111 Nineteenth-Century American Literature
TR 3:30-4:45pm

Dr. Judith Saunders

Course Description:
A study of mind-nineteenth-century American literature (approximately 1830-1860), this course highlights the burst of artistic and intellectual creativity that culminated in the masterpieces of Poe, Emerson, Hawthorne, Thoreau, Whitman, and Melville. This is the epoch in which American literature defined itself and began to assume international prominence. The search for a national cultural identity invested literary efforts with a special energy. The influence of the Transcendental Movement on the literary, philosophical, social, and political climate of the period will be emphasized, including utopian and reformist efforts in many arenas, e.g., abolition, women’s rights, economics, and education.
This course will fulfill the requirement for chronologically contiguous period courses when paired with either ENG 336 (18th Century England and the Colonies) or ENG 347 (American Realists and Naturalists).

**ENG 350 L111  Directing** (dual-listed as MDIA 350 Directing)
TR 11-12.15pm

Prof. Matt Andrews

**Course Description:**
Directing is a hands-on course in the art of directing for the stage. Sections of the course/topics include script analysis and research, 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 and directing scenes.

This course fulfills a requirement for the Theatre concentration, Theatre minor and upper-level MDIA elective. Prerequisite of any one of the following: Acting I, Acting II, Acting III or Instructor's Permission. Junior/Senior status only.

**ENG 353 L200  Ethnic American Literature**
M 6.30-9.15pm

Dr. Rose De Angelis

**Course Description:**
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 we are. Among some of the authors we will read are Dion Boucicault, Angelina Grimké, Nella Larsen, and Eugene O’Neill. We will also view films such as *Imitation of Life* and *42*.

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 L111  Creative Non-Fiction Workshop: Writing Travel**
TF 12.30-1.45pm

Dr. Lea Graham
“Travel isn’t as much about where you go as where you go.”
—Kathleen Meyer

Course Description:
When I was a kid one of my favorite books to read out loud to my brothers was Dr. Seuss’s *I Had Trouble in Getting to Solla Saloo*. The book detailed the myriad troubles a boy endures while traveling to the land of Solla Saloo “on the banks of the beautiful River Wahoo, where they never have troubles at least quite a few.” As you might imagine, the character learns that a trouble-free kingdom is elusive and so, in the end, heads back home knowing more than he knew before. I remember not caring so much about what happened at the end of the story as much as what he encountered on the trip. He gets savvier as he goes along—equal, of course, to the amount of troubles he encounters. This seems to me to be central to the purpose of writing about travel—what we learn on the way there (however humble or exotic “there” might be) and how “going there” informs the kind of people we are “here” at home, at school, with our friends, with ourselves, in our futures.

You do not have to have traveled very far to be a travel writer. No treks through exotic lands are necessary. You do, however, need to pay attention to what’s around you. When we travel, our excitement or awe comes from our recognition of anomalies—what’s outside of our ordinary lives. Something that sparks attention to the way things are, perhaps even (hopefully!) to see our world differently, thereby learning something, making connections and meanings because of that spark of difference. Writing does the same thing: as we write we will likely discover things we didn’t know, things that were lurking in our own memories, phrases that capture what we thought or felt at a certain time, information from other authors that led us into more understanding of a given topic.

Beyond our focus on a specific or actual/geographical place, our essays will “travel” through disparate writerly landscapes—from image to personal narrative to researched information to reflections. These landscapes will also include and focus thematically on things like “coming of age,” “loss,” or “growth” as much as they might locate themselves in upstate New York or at the Jersey Shore, in Venice or Paris. “Travel” in this course will mean structure, essayistic components and content.

This course is designed as a writing workshop. Students will increase their critical thinking and writing through close reading, writing exercises, discussion, critical responses (on-line and in class), reading out loud exercises, and multiple revisions of essays so as to produce revised and polished essays. Requirements: three brief essays; one longer final essay/project.

This course counts for one 300-level writing course to fulfill the Writing Concentration requirement, and it also counts towards the Creative Writing minor.

**ENG 392 Special Topics: Writing & Rhetoric**
MR 12.30-1.45pm
Dr. Michelle Smith

Course Description:
Today, the term "rhetoric" frequently refers to empty or deceptive language that has no basis in truth ("We heard more rhetoric from the White House today"). But rhetoric is actually one of the seven original Liberal Arts (along with logic, grammar, arithmetic, geometry, astronomy, and music), and its formal study arose with the inception of democratic politics in 5th century Athens. And things are not so different now: effective participation in society today, no less than in ancient times, requires strong rhetorical skills through which to advance a specific position, mediate disputes, and make decisions. The contemporary scene, however, requires that one be capable of not only speaking convincingly but also (and perhaps more so) writing effectively—both in print and in the cyburbs.

Rhetoric is both a productive and an interpretive art; therefore, in this course, we will learn to identify and to make use of common rhetorical principles while presenting, composing, and interpreting "texts" in several different media—oral, print, and electronic. We will analyze current issues and events from a specifically rhetorical perspective: if a philosophical approach seeks the truth, a rhetorical approach examines the way language is working to produce what functions as truth. The ultimate aim of the course is to help you develop a rhetorical lens through which to determine and successfully employ, in any given situation, the available means of persuasion.

This course counts as a 300-level writing course for the Writing concentration.

ENG 393 L111 Special Topics in Writing: Creative Writing Theory -- Mythology
TR 5-6.15pm

Prof. Tommy Zurhellen

Course Description:
When we think of the words myth and mythology, we may immediately imagine Olympus or Asgard and those dusty stories of ancient worlds we once read as children. But for modern writers, the understanding of myth is a vital ingredient to the full use of our own creativity. Mythos is simply an old Greek word for story, but more specifically, a story whose purpose is to explain something about our world. If this is true, then our entire world is made up of stories, narrative threads that come back generation after generation in different permutations and forms. Therefore, mythology is actually the study of how our world works, one story at a time. In this class, we will try to understand how stories really work, and how so-called “modern” tales may simply recycle older tales that have been forgotten, whether we realize it or not. This is not a workshop class; however, students must be ready to complete various creative writing assignments, including a
significant semester-long creative project. In addition, students will be responsible for a substantial research project, a journal, a midterm and a final exam. Course texts will include fiction, nonfiction, poetry, graphic novel, and film, in addition to a course textbook.

This course fulfills the Theory requirement for both the Writing and Literature concentrations.

ENG 477 L111  English Capping
MW 3.30pm-4.45pm

Dr. Gregory Machacek

Course Description:
The English Department here at Marist is revising the curriculum of its literature concentration, and you get to be part of the process. In this class, literature and theater students will be paired with writing students on a rotating basis to create material for a new introductory-level survey course in English literature.

You have taken your first job out of college at an educational publisher. I am your boss. Your job is to create educational testing materials in a particular format and to a particular (very particular) standard. Let’s see what the knowledge and skills you’ve gained as an English major have prepared you to do.

This course fulfills the Capping requirement for all Concentrations of the English major.

ENG 490 L111 Independent Writing Project
TR 5:00 – 6:15

Dr. Joseph Zeppetello

Course Description:
The Independent Writing Project course was developed in response to the desires of upper-division English majors to have a course where they could determine the sort of writing project they would like to undertake and to have a semester to work on that project. 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. 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 fulfills the Independent Study requirement for the Writing concentration.

Spring 2014 English Honors

HONR 310 L200  Versions of the Self: The Culture of Love & Marriage
W 6.30-9.15pm

Dr. Donald Anderson and Dr. Rose De Angelis

Course Description:
The course will focus on various conceptualizations of love and the ways in which these concepts affect peoples’ expectations about and experiences within marriage. For example, are rising divorce rates indicative of increasing misconceptions about love, or have such perceptions generally been with us throughout history? Is the redefinition of what constitutes marriage a natural evolution of civil rights or a loss of social standards? The assignments will draw upon fiction, drama, and film to center the investigations and discussions—and to provide points of departure for your written and oral work. We will be focusing on American and British works from the Victorian Age to the present—to provide contexts that will make you better students of the time-frame in which you do and will function.

Besides Honors, this course satisfies the CORE requirement in Literature and may serve as elective credit for the English Literature Concentration and course credit for the Writing concentration and minor.

HONR320 L111 Utopian Literature: The Art of Culture
MW 3:30-4:45pm

Dr. Michelle Smith

Course Description:
The word, utopia, coined by Sir Thomas More in the 16th century, is derived from two Greek words: eutopia (“good place”) and outopia (“no place”). This initial tension persists in all subsequent utopian thought and action—how can the perfection promised by eutopia be materialized in an imperfect, fallen world? Indeed, the evolution of utopian/dystopian themes in literature from didactic, explicitly utopian projects (up to and through the 19th century) into dystopian fantasy and science fiction (in the 20th and 21st) might suggest that utopian visions
have nothing to offer a postmodern, globalized world. Thus, we will consider: Where are today’s utopias? Are unabashedly utopian projects and communities still possible?

This course will provide students a broad overview of utopian literature, theory, and activism. We will survey a selection of utopian fiction, considering the plots and ideas as well as the stylistic elements of the genre. We will approach each fictional work in its historical context, also considering the effects of the literature, many of which inspired real-world activism and community-building. A primary theme of the course is the fraught relationship between utopian “dreaming” and the real world that inspires it. Though we will focus primarily on utopian literature, we will also consider how the rhetoric of utopia pervades everyday life—from advertising and politics to popular culture and education.

This course fulfills the Core/Literature Requirement. It may also be used by English majors to fulfill the Genre requirement for the Literature concentration.

**HONR 331 L111  Edith Wharton in the Hudson River Valley**
TR 11-12.15pm

Dr. Judith Saunders

**Course Description:**
Edith Wharton is one of the most illustrious writers associated with the Hudson Valley. She utilizes its landscapes, history, 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’ll try to place it in its cultural-historical context, considering it in light of societal 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.

The course will fulfill the Core/Literature requirement. It may be used by English majors either to fulfill the Single-Author requirement in the Literature Concentration or as an upper-level elective.
HONR 331 Lxxx Hudson Valley Studies: Discovering Literary Places
TF 12.30-1.45pm

Dr. Stephen Mercier

Course Description:
This course asks you to examine literary representations of the Hudson River Valley. Famous authors associated with the Hudson River Valley include: Myron Benton, William Cullen Bryant, John Burroughs, James Fenimore Cooper, Susan Fenimore Cooper, Washington Irving, Henry James, Anya Seton, Walt Whitman, and Nathaniel Parker Willis. We will also explore texts by other writers, such as Robert H. Boyle, Carl Carmer, Thomas Cole, Andrew Jackson Downing, Alf Evers, Ben Lossing, and Roland Van Zandt, as well as works by several contemporary authors. We will consider the relationship between these texts and popular images of the places they represent. Hence, we will look at various types of signifiers, such as literary texts, maps, magazines, pamphlets geared toward tourism, paintings, photographs, web sites, and other visual images. We will then attempt to understand how these varied images shape our conceptions of place and the Hudson River Valley. We will engage in a wide variety of approaches and methodologies, such as literary criticism, landscape geography, architecture, archaeology and artifacts, cultural studies, folklore and mythology, and electronic media. Additionally, this course is designed to acquaint you with an emerging interdisciplinary field and critical methodology: Place Studies.

The course will fulfill the Core/Literature requirement. It may be used by English majors either to fulfill the Genre requirement in the Literature Concentration or as an upper-level elective.

HONR351L111 or HONR354L111 Science, Technology, and Society: Environmental Literature
TR 11-12.15pm

Dr. Richard Grinnell & Dr. Richard Feldman

Course Description:
This Honors course will present students with a survey of environmental writing that brings together a variety of genres by observers of nature, environmental activists, fiction writers, dramatists, essayists, poets, politicians, and scientists. Selections will range historically from the ancient world to the present, and will focus on the experience of people with nature. The course is designed to foster in students a greater appreciation for nature, and the ways it has been described by writers; to gain an understanding of the effect that this literature has had on our perception of the world and on governmental and social policy; to enable students to investigate their own relationship and responsibility to the natural world; and to place both reader and writer into the
context of the world in which they live. From the scientific perspective, writings will be examined for their ecological and environmental context. Students will also learn the practice of nature observation and writing through the scientific practice of a field journal.

In addition to Honors credit, this course satisfies the CORE Natural Science OR CORE Literature requirement. For English majors and minors this course is a 300-level literature course and fulfills the 300-level genre requirement for the literature major, or the 300-level literature course requirement for the writing major or English minor. It may count toward the 13 additional credits in related fields within the Environmental Science & Policy major concentration in Policy; may count as an elective in the Environmental Policy minor; may count as a Social Science and Humanities course in the Environmental Studies minor.

Spring 2014 – Marist Abroad

ENG 325 L150 / ENG 221 L150  Shakespeare in London
W 2-3.15pm

Dr. Richard Grinnell

Course Description:
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 on Wednesdays at 2 during the spring semester, then spend from May 27 to June 10 in London and Stratford-Upon-Avon where we will go to theatres, visit historical and literary landmarks and museums, go on walking tours, and will generally engage with Shakespeare on his own ground. This is THE way to experience Shakespeare! For information contact Richard Grinnell or the Marist Abroad office.
Registration for this course is through the Marist Abroad Office website. The deadline is November 16. You will not register for this course during regular registration.

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, and with permission of the instructor, other special topics in early modern or dramatic literature.

ENG 373 L150  Jewish History, Literature and Culture: Berlin and Prague
Short Term Study Abroad Course: Spring Break (March 14-23, 2014)
Dr. Joshua Kotzin & Prof. Steve Sansola

The program is designed to offer students an opportunity to explore the fundamentals of Judaism through European Jewish history and literature, ideas, beliefs and customs, with particular focus on the literature of Holocaust. The program will travel to Berlin, Germany, and to Prague, Czech Republic, meeting with local residents and scholars in both cities. Students will also visit museums, memorials, and other historic sites.

Prior to departure, students will meet as a class for seven weeks to study relevant subject materials. Students can enroll in one of the following 3-credit courses:
ENG292-L150 ST: Intro to Holocaust Literature
ENG373-L150 ST: Literature of the Holocaust (Ideal for English Majors)
REST204L-150ST: Principles of Judaism

The course will be co-taught by Dr. Joshua Kotzin (English) and Prof. Steve Sansola (Religious Studies). Please contact Dr. Kotzin (Joshua.kotzin@marist.edu) for more information.

Any Last Words

Internships

- To add an internship for Spring 2014, please contact your English advisor as soon as possible, to connect you with the acting English Department Internship Coordinator this semester.

- 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 Dr. Joe Zeppetello, Director of Writing, at Joseph.Zeppetello@marist.edu.

Activities

Get involved outside the classroom! English students are involved in a wide variety of clubs and activities, including the Literary Arts Society, Sigma Tau Delta (English Honors Society), Alpha Psi Omega (Dramatic Arts Honors Society), MCCTA (Student Theatre Company), and the HuMarists (Student Comedy and Improv Troupe). There’s something for everyone! Contact your English advisor as soon as possible to sign up and get more information.
Registration

Contact your English advisor as soon as possible to discuss your proposed schedule for Spring 2014, and to remove any holds on your registration account before the Registration period begins. More helpful registration information is located here: http://www.marist.edu/registrar/registration.html

Contact the Marist College English Department

Chairperson: Professor Mark Morreale
Mark.Morreale@marist.edu

Fontaine Hall
Marist College
3399 North Road
Poughkeepsie NY 12601

Notes

______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

English Department Miscellany – Volume XXIV, Issue I