ENG 147 Acting I  
Prof. Eileen Dugan
*English elective; Theater Minor; Core Field 3 and Oral Communication Attribute*

If you enjoyed acting in high school, (or ever) this is a course for you. Using theatre games, improvisation, technique exercises, scenes and monologues, students explore how an actor trains, rehearses and performs. The atmosphere is relaxed and supportive, a great place to express your inner “ham,” or to gain confidence if the idea of public speaking or performing terrifies you.

There is NO prerequisite, and FRESHMEN ARE WELCOME!!!! Acting I is taught by Eileen Dugan, a professional actor, director and theatre instructor for more than twenty years, and director of Canisius College’s Little Theatre.

ENG 201 Poetry  
Fr. Jim Pribek
*200-level English course; Core Field 3 and Advanced Writing Intensive*

This course is an introduction to reading, understanding, and interpreting poetry through analysis of its basic elements. Students will learn, through close reading and paraphrase, to identify the subject, speaker, and situation of a poem. They will learn to analyze its technical elements (e.g., diction, form, image, and figures of speech). Through reading and writing about a wide range of poetry from the early modern period to our own time, they will become sensitive and acute readers of different styles and language, and gain the ability to read, discuss, and write about poetry with confidence and pleasure. Thematic units will cover the recent U.S. poet laureates; poetry of Western New York; performance poetry movements; and poetry of sport, love, grief, and joy.

ENG 202 Drama  
Dr. Mark Hodin
*200-level English course; Core Field 3 and Advanced Writing Intensive*

This course surveys a range of drama in order to analyze, interpret, and appreciate this diverse literary genre. Although our reading list emphasizes work done in the twentieth century, the selected plays should get us to think broadly about essential dramatic concepts (i.e. tragedy, comedy, tragic-comedy) and important theater movements and theories (like Naturalism, Expressionism, Absurdism, Epic Theater, and Postmodernism). Along the way, we consider how the various styles selected by our playwrights may have looked in performance to particular theater audiences.

ENG 218 Literature and Medicine  
Dr. Jane Fisher
*200-level English course; Core Field 3 and Advanced Writing Intensive*

Sigmund Freud once observed that humans were the only animals who knew they were going to die. Our common understanding of our illnesses and diseases shapes our lives both through our denial of them as well as our desire to know more about them. This course will survey a range of Western cultural literary representations of health and disease, emphasizing the different power positions occupied by patient, caretaker, and doctor. We will also consider religion’s role in relation to disease. Course readings will include *Oedipus Rex* by Sophocles, *Ghosts* by Henrik Ibsen, *The Plague* by Albert Camus, *The Doctor Stories* by William Carlos Williams, poetry by Walt Whitman and fiction by Katherine Anne Porter, Lorrie Moore, and Abraham Verghese. Since this is an Advanced Writing Intensive Course, we will also have a number of in-class Writing Workshops which will focus on strengthening foundational writing skills. Assignments will include frequent shorter portfolio essays, three longer graded essays, one oral research report and a take-home final exam.
Traveller’s tales are as old as antiquity, and stories recounting epic adventures and magical journeys have long been staples of world literature. Reading first-hand accounts of other peoples and places has long been a major vehicle for learning about the world, and certainly also a way in which we come to ponder our own values, customs, and ways of life. This course will examine some important narratives of travel written in English. We will study a number of traditions and tropes within travel writing, explore different relationships between travel writers and their subject matter, and take up questions of who gets to travel, for what purposes, and the material conditions of their journeys. The study of travel writing overlaps with many related genres, and we will be considering examples of adventure tales, accounts of ‘slumming,’ hobo travels, immigrant narratives, and road movies, as well as contemporary critiques of travel writing. Some authors we may be likely to read include Joseph Conrad, Mark Twain, Edith Wharton, Langston Hughes, James Baldwin, George Orwell, Jon Krakauer, Edwidge Danticat, Chimamanda Adichie, V.S. Naipaul, Amitav Ghosh, and W.G. Sebald.

This course will allow students to explore the fundamental skills of fiction and poetry writing, and is designed around the belief that one must read widely and closely in order to write well. This is an intensive writing course, meant for students who are dedicated readers and serious about the process of writing. We will examine the works of both established and emerging writers in hopes of discerning and emulating the qualities of good poetry and fiction. Frequent writing exercises will provide the opportunity to practice, to imitate, and to experiment. Class members will work together to create a welcoming and productive workshop, including extensive in-class discussion of both published writers and student work.

This course will balance close reading with theoretical analysis and concentrate on three genres—drama, poetry, and prose narrative. Texts will include critical editions of Shakespeare’s *King Lear*, Jonathan Swift’s *Gulliver’s Travels*, Mary Shelley’s *Frankenstein*, a volume of contemporary poetry, and several works of literary criticism for each text. We will develop a critical vocabulary and consider different ways to read and write about literature, and whether or not that vocabulary and those ways of reading change according to historical time and place, genre, and background. How do we bring who we are to our reading of literary texts? What does it mean to read “like an English major”? How do we balance the qualities in a text—language, imagery, and symbols for example—to qualities outside a text—biography, history, culture, for example? We will aim for depth over breadth, concentrating on just four texts but reading and re-reading them from different angles and from different critical perspectives. Four essays, six to eight homework papers, and class discussion required.

The eighteenth century in Britain has been called the Enlightenment, the Neoclassical Era, and the Age of Reason, but none of these labels completely captures the diversity of writing of the “long” eighteenth century, the period roughly from 1660 to 1800. This period marked the emergence of the literary marketplace and women as professional writers. It wasn’t unusual for a literary figure to write satire, newspaper articles, travel narratives, poetry, drama, and fiction. More than anything else, this period is marked by dialogue, writers talking to each other and to the public through literature. For this reason, the course will not be organized strictly chronologically, but rather in large thematic categories within which some of these conversations occurred. We will look at writing about the battle
of the sexes, masquerade and transgression, race and colonialism, and the values associated with the city vs. the country, among other themes. We will try to immerse ourselves in some of the battles—of wit, of literary prowess, of sexual politics, of satire and slander— with which the writers of the Restoration and eighteenth century were engaged.

Class attendance and participation are required, as are five homeworks, two essays, and a final examination.

ENG 315 American Literature I
Dr. Mark Hodin
Pre-1900 American Literature requirement

This course proposes to “survey” American writing from the literature of European exploration until 1865, not because mastery of this subject is possible in one semester (or even over a lifetime of study) but because mapping the contours of diverse field like “American Literature I” can help us see both the formation of specific literary traditions and also how those traditions and practices were challenged. Above all, we explore some of the ways in which various writers have represented, constructed, and laid claim to the idea of “America” and “American.” Because this course will cover a wide range of authors and literary movements, it provides a good foundation for your future American literature courses. And because it asks that you consider the historical construction of American literary history and the canon, it should also get you to think through some of the implications of that foundation.

ENG 322 Shakespeare I
TBA
Shakespeare requirement

“All the world’s a stage” is probably one of Shakespeare’s most famous lines, but what kind of world did Shakespeare live in, and how do his plays represent that world as well as negotiate or challenge it? The course will serve as an introduction to a selection of Shakespeare’s plays. Much of our focus will be on close-reading and exploring Shakespeare’s dynamic language. But we will also explore the ways in which the plays both represent and comment upon early modern views of gender and sexuality, nationhood and imperialism, kingship (or queenship), social class, and race, as well as other issues that were pivotal in the period Shakespeare was writing. We will read examples of all of Shakespeare’s dramatic genres—comedy, tragedy, history, and romance, as well as discuss how the plays often problematize or break down generic distinctions. Additional readings (literary criticism and excerpts of primary historical texts), and occasional film clips will accompany the plays themselves. Requirements will likely include: regular attendance, active participation, response papers, a group presentation, a final exam, and or a final paper.

ENG 342 Writing Young Adult Fiction
Dr. Janet McNally
English elective; Creative Writing contemporary literature

Great young adult fiction is at its core great fiction, pure and simple. The books that engage young readers do so with complex and memorable characters, an authentic voice and fresh subject matter, vivid description and convincing dialogue. YA fiction often explores dark material—death, abandonment, evil—but likewise celebrates the capacity of love, courage, and friendship to sustain us. Essential, deeply resonant stories skillfully told—that’s what the best YA fiction gives its readers. This course will combine the study and the practice of YA fiction. Together we’ll analyze some examples of good work in order to gain a sense of the variety of approaches and techniques available. Among the questions we’ll consider through class discussion, informal writing, and essays: What distinguishes YA fiction from adult literary fiction—are there any ways it is thematically or technically distinctive? How do its writers both observe and challenge the genre’s conventions? How do skillful YA writers avoid the most common pitfalls of the genre—didacticism, for example, stock characters, formulaic plots, and clichéd language? In a workshop setting, students will propose, draft, revise, and edit their own stories.
ENG 365C  Core Capstone: Representing WWI  
Dr. Jane Fisher

English Majors may count one core capstone as an English Major elective course
This course should be of interest to students of Literature, History, International Relations, Political Science, and Religious Studies

As we approach the centennial of World War I, this course will focus on the breadth of diverse participants in the major cultural debates surrounding it. Taking as its center Adam Hochschild’s social history To End All Wars which emphasizes the protests of conscientious objectors, this course will examine a range of literary and historical works representing conflicting viewpoints surrounding World War I.

While students may be familiar with the War's general history, we will focus on perspectives often neglected or absent in conventional accounts of World War I, such as social justice issues regarding women's suffrage, the treatment of shell shock, the use of colonial troops, and the punishment of war protesters; the role of illness and disease in the War; how poetry became an important part of War culture; nursing and the War; African-American soldiers and World War I; new technologies’ impact on the War; and changing gender roles during and after the War.

Course readings will include fiction and poetry as well selected historical and critical essays. We will also examine the material culture of the period, especially World War I propaganda posters which played such an important role in communicating governmental policy to the public.

ENG 365F  Core Capstone: Romancing the Grail  
Prof. Johanna Fisher

English Majors may count one core capstone as an English Major elective course
This course should be of interest to students of Literature, History, International Relations, Political Science, and Religious Studies

The Arthurian romances of the high medieval period continues to capture the imagination of its 21st century readers and has widely influenced contemporary fantasy fiction as well as film. At the heart of these stories is the quest-more specifically that of the Holy Grail. In this capstone course we will study these concepts by reading a number of medieval adventures with an eye to how they reflect our modern and individual concepts about those Grail ideals being ever aware that the achievement of these ideals are possible through the great and glorious quest. It is a quest of high adventure fraught with many failures, but ultimately triumphant, evidenced by the fact we still strive to achieve these ideals.

ENG 382  African American Literature  
Dr. Robert Butler

English elective; Creative Writing contemporary literature; Core Field 3 and Diversity attribute

This course will survey African American literature from slave times to the present. Great care will be taken to view representative masterworks in their historical and cultural contents. Individual masterworks such as Douglass’s Narrative of Frederick Douglass, Hurston's Their Eyes Were Watching God, Wright's Native Son, Ellison's Invisible Man and Naylor's The Women of Brewster Place, will also be studied in careful detail as literary masterpieces and “seminal” texts, books which helped to shape the rich tradition of African American literature. This course will satisfy the “diversity” requirement of the College's core curriculum. Students will develop an in-depth understanding of African American literature and see its importance as a key part of American and world literatures. In this way, you will develop a much richer understanding of the diversity of American literature and culture.
ENG 389  Business Communication  Prof. Mark Hammer

*English writing requirement or English elective; Advanced Writing Intensive*

ENG 389 is taught as a practical introduction to a wide variety of communication methods that students will find present in their future work environments. Students are asked to produce short (letters, memos) and lengthy (business plan) pieces of writing, many of which mimic workplace requirements that they'll encounter in their professional lives. Discussion moves from how to find a job to corporate culture, management styles to marketing plans, all in the context of a pseudo-business environment. ENG 389 is a communication primer for the student who will soon be entering an American workplace where employees must "communicate or die!"

ENG 396Y  English Honors: Slave Narrative & Neo-Slave Narrative  Dr. Jennifer Desiderio

*English elective; English Honors course*

This class will read an array of slave narratives from eighteenth and nineteenth centuries and neo-slave narratives from the twentieth and twenty-first centuries. Students will discuss why some narratives are taught and celebrated and others are not. How does gender change, complicate, and shift the genre of the slave narrative. Students compare and contrast "fiction" slave writings with the slave narrative. Also will read contemporary race criticism, look at contextual materials from the nineteenth century, watch movies that depict slavery, and discuss how these themes and questions are still current in our American society.

ENG 411  Playwriting  Prof. Kurt Schneiderman

*Creative Writing course; English Major Writing requirement or elective; Advanced Writing Intensive*

UNLEASH THE PLAYWRIGHT WITHIN! Those who write plays are called playWRIGHTs – like cartWRIGHTs – because playwriting is a craft. Plays are not simply written; they are WROUGHT through a process of blood, sweat, and tears. In this course, we will study that process in depth. We will explore techniques for developing all the ingredients of dramatic writing: conflict, character development, monologue, dialogue, plot structure, and much, much more. We shall wring wisdom from the greats by analyzing some of the most famous plays of the American Theatre. And, naturally, we will write. We will write, write, and write some more. Students will be called upon to perform a number of in-class and out-of-class writing exercises while simultaneously developing dialogue of their own creation. Ultimately, all students will emerge with at least one fully crafted scene of theatre. Don't deny your muses a moment longer, come spread your playwriting wings!

ENG 450  Globalization and Literature  Dr. Jean Gregorek

*English Capstone Seminar*

**ENG 450 is required for all English Majors graduating in 2015 and after**

Artists, novelists, and filmmakers from the former 'third world' continue to produce inspired accounts of how the processes of globalization – the condition of heightened connectivity and the increased mobility of people, commodities, and capital around the globe – impact their communities. This course uses examples from world literature and film to consider the impact of the complex ongoing phenomenon of globalization. In this Senior Seminar, we will build on students' writing from other English courses and students will design their own original research project.