ENG 148: Acting II
Dugan, Eileen

Theater minor; English major elective, Oral Communication attribute

This class is designed to give students an introduction to the craft of acting. Through exercises, improvisations, theatre games, monologue and scene study, students will learn and apply the tools of the actors’ trade. We will look at characterization, text analysis, acting styles, and the collaborative nature of the theatre. Students will finish the course better able to participate in the theatrical experience---as performers, audience members, or technicians; and with a greater understanding of the actors’ contribution to the stage. No previous acting experience is necessary.

ENG 211: Science Fiction
Reber, Thomas

English major 200-level course; Field 3
Non-majors are welcome

In this course we will read several works representative of the science fiction tradition, studying the kinds of ethical, social, and political issues with which all literature is concerned but which science fiction addresses in its own uniquely speculative way. At the same time, we will examine the literary techniques that science fiction writers use to make their alien settings seem realistic and vivid, to design plots that engage our interest, and to create characters who are both believable and intriguing. Probable readings include short stories by Isaac Asimov and Ray Bradbury; Yevgeny Zamyatin's dystopian novel We, a precursor to George Orwell's 1984; Margaret Atwood's The Handmaid's Tale; and some recent short stories. In addition, we will see at least parts of some science fiction films. Forbidden Planet (1956) and the original The Day the Earth Stood Still (1951) are possibilities. This is a hybrid course: It will meet part-time in a face-to-face classroom and part-time online. On-line class discussion will be central to the course. No prior knowledge of science fiction is assumed, though fans of the genre are welcome.

ENG 223: Images of Women in Film & Literature
Fisher, Jane

English major 200-level course; Advanced Writing Intensive attribute, Field 3; Women & Gender Studies course

In this course, we will survey representations of women that originated historically in the oral traditions of folk and fairy tales and then were later translated to literature and film. We will first read a range of critical viewpoints to understand the importance of different oral traditions, especially for women audiences and writers. Drawing on our understanding of oral tradition, we will then read and analyze a range of classic fairy tales, with special emphasis on “Cinderella,” “Little Red Riding Hood,” “Blue Beard,” and “Beauty and the Beast.” Literary works will include the Norton Critical Edition of the Classic Fairy Tales, Angela Carter's The Bloody Chamber, and contemporary fiction which draws on classic fairy tales. Films will include Hayao Miyasaki's Spirited Away as well as at least one contemporary film.

Your writing assignments will range from personal response essays to film viewing questions to more traditional persuasive essays. Your writing will be organized in portfolios using Desire2Learn. Everyone will be asked to participate in an individual oral research project at some point in the semester. A final take home essay exam will complete the semester's writing.
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, women travellers, experimental novels, and road movies, as well as contemporary postcolonial critiques of travel writing. Some authors we may be likely to read include Ernest Shackleton, Roger Cherry-Apsley, Mark Twain, Edith Wharton, Joseph Conrad, Langston Hughes, James Baldwin, Zora Neale Hurston, Jamaica Kincaid, George Orwell, Jonathan Raban, Jon Krakauer, Bruce Chatwin, Amitav Ghosh, and W.G. Sebald.

This course explores works of American Literature that, in some meaningful way, are informed by the concept of the challenging movement from one place to another. In some cases, these journeys are literal, at least on the surface. These narrative events are the scaffolding upon which the writer’s larger concerns are built. We will read and discuss works in traditional narrative forms. We will also explore film and the way directors rely upon our knowledge of the journey motif, examining the ways in which diverse creators grapple with the same issues. We will examine and define thematic statements, identifying the vastly different ways narrative journeys manifest and express these ideas, and the ways those choices shape our experience with the work. Virtually all of our text will be from the mid-20th century on, though we will also reference core works from earlier eras in relation to our primary texts on the literary continuum. Our texts are major work by Stephen King, Lynda Barry, David Lynch, Cristina Henriquez, and others.

This advanced writing-intensive course enables students to explore and evaluate representations of animals, as well as how those representations signify human uses and understandings of animals, in a range of literary texts and films.

Some central inquiry includes: How are animals portrayed, especially in relation to humans? What purposes are served and what audiences are addressed by representing animals in particular ways? What can be learned from comparing literary representations of animals to actual scientifically determined animal behavior? What can be learned about humans from the ways we portray our interaction with animals? Students will write a series of short descriptive and analytical papers in the first part of the semester. In the later part of the semester, we will analyze various popular, literary criticism, and scientific publications addressing animal behavior and animal studies, with the aim to emulate one of the styles in a research project addressing some aspect of animal representation that emerged from analysis of course readings. Some knowledge of or interest in animal behavior strongly recommended.
ENG 294: Introduction to Creative Writing  
McNally, Janet

Creative Writing major requirement; English major Writing course or 200-level course; Advanced Writing Intensive attribute, Field 3

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.

ENG 299: Introduction to English Studies  
Hodin, Mark

English major requirement

English 299 is a gateway course for our major, so this class is designed to move you from the work you have done in English 101 and 200-level English courses to the kind of literary study you can expect to do in your 300-level English major coursework. First, we sharpen the close reading and comparison skills you have already developed by analyzing and relating similar stories told through different perspectives and genres. Next, we learn about the discipline of English Studies—what it means to be an English "major" rather than someone who reads and writes in English. Finally, you will be introduced to several theoretical approaches to literary study and apply these skills and theory to the literature we discussed earlier in the semester through an informal presentation and a researched critical paper.

ENG 301: British Literature I  
Fulk, Angela

English major Pre-1800 British Literature or 300-level elective course

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. It was a time of elegance and savagery, propriety and scandal. This period marked the emergence of the literary marketplace and women as professional writers. And writers, both male and female, were prolific, crossing genres frequently. 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 London, the battle of the sexes, masquerade and transgression, utopias and dystopias, and the return to the pastoral, 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 discussion emphasized.

English 319M: Civil War & Reconstruction Literature  
Desiderio, Jennifer

English major Pre-1900 American Literature course or 300-level elective course

In Specimen Days and Collect, Walt Whitman famously penned, “The real war will not get into the books.” Whitman, serving as a Civil War nurse in Washington D.C., was horrified by his beloved nation’s disunion and the violence, injuries, and death it brought. In our class, we will attempt to uncover the “real war” by reading an array of antebellum and postbellum texts. We will read a collection of confederate literature,
slave narratives, and abolitionist poetry, short stories, and novels from canonical and non-canonical figures, such as Harriet Beecher Stowe, Herman Melville, Frederick Douglass, Harriet Jacobs, and Harriet E. Wilson. We will also carefully look at the war years and the songs, poetry, stories, and letters produced by civilians and celebrated authors, from the North and South, like Walt Whitman, Emily Dickinson, Louisa May Alcott, and Henry Timrod. The class will end concentrating on the federal policies passed after the Civil War and the displaced former slave population, by reading Charles Chesnutt, Francis Harper, and W.E.B. DuBois.

**ENG 323: Shakespeare II**  
*Fisher, Johanna*

*English major Shakespeare requirement*

The course will serve as an introduction to a fairly broad range of Shakespeare's plays, and we will study the plays through different genres, as well as with reference to the many cultural issues and historical events that shaped Shakespeare as a playwright. However, the course will primarily be organized around the theme of “difference” or “otherness,” that is, we will look at how Shakespeare's plays address questions of “difference” in identity, whether this means race, gender, class, nationality, disability, religion, etc., as well as how these differences tend to intersect. Readings may include: *Titus Andronicus*, *The Merchant of Venice*, *Othello*, *Richard III*, *Cymbeline*, and *The Tempest*. The course requires active participation, several short papers, a presentation, and either a final paper or a final exam.

**ENG 350: The Theater Experience**  
*Dugan, Eileen*

*Theater minor elective; English major 300-level elective course; Oral Communication attribute*

This course is intended to give students the opportunity to see how a play goes “from the page to the stage”. We will examine scripts for clues to how a production comes from them--what actors, directors and designers contribute, and what a playwright envisioned. We will meet with professionals who work in various aspects of the theatre, and learn about their education, tools, and process. Students will work on design projects, and participate in acting and directing activities. In addition, each student will see a total of four theatrical productions, and write a brief analysis of each. For one production, students will examine a design element in detail.

**ENG 365E: Core Capstone: Nazi Germany in World Fiction**  
*Fisher, Johanna*

*English Majors may count one core capstone as an English major 300-level elective course*

*This course should be of interest to students of Literature, History, International Relations, Political Science, and Religious Studies*

This course explores various representations of Nazi Germany in contemporary fiction. Students will read four contemporary novels and reflect on their relationship to history, how they are shaped by it, and how they represent it. The focus is not so much on the actual historical event itself, but rather the focus will be on the human experience reflected in the novels themselves. As part of our thinking about this literature we will consider literary phenomena such as reference and self-reflexibility as a way into both the study and the discussion of the important human questions that the novels ask. Furthermore, we will consider the problems and possibilities of historical representation in contemporary fiction.
English 371A: Modern Irish Drama  
Pribek, Fr James

English major 300-level elective course

This course will begin by examining the roots and conventions of modern Irish drama found in Oliver Goldsmith’s eighteenth-century class drama *She Stoops to Conquer* and in Dion Boucicault’s nineteenth-century melodrama *The Shaughraun*. From there it will consider great twentieth-century plays by Lady Augusta Gregory, John Millington Synge, Seán O’Casey, Brendan Behan, Brian Friel, Tom Murphy, John B. Keane, and Nobel Prize winners W.B. Yeats and Samuel Beckett. Later it will explore plays by contemporary and rising dramatists like Frank McGuinness, Marina Carr, Marie Jones, Conor McPherson, and Eugene O’Brien. The course seeks to explain how, just over a century ago, a disused building on Dublin’s Abbey Street became a theater that captured the world’s attention, and launched a dramatic movement now expressed vibrantly on the stage and in an ever-growing film industry.

The course will blend close reading of texts, student presentations, viewing of filmed plays, and attendance at live performances of Buffalo’s Irish Classical Theatre.

ENG 381: Postcolonial Literature  
Gregorek, Jean

English major 300-level elective course; Global Awareness attribute

This course introduces students to the exciting literature, film, and theoretical writing from areas of the globe that have recently emerged from European domination. Taking most of our examples from Caribbean fiction, film, and essay, we will explore a number of important questions, including: What is postcolonial literature? What are some of the legacies of colonial and neo-colonial policies, and how do these continue to shape postcolonial societies? How does the cultural production from these places tend to draw from--but shift the emphasis of--the traditional canon of European and American literature? How does Caribbean art offer new and important perspectives on issues of identity, hybridity, nationalism, race, class, feminism, sexuality, justice, resistance to oppression? We will consider works by authors from Haiti, Martinique, Jamaica, and Trinidad, including writers Aime Cesaire, Franz Fanon, Jamaica Kincaid, V.S. Naipaul, Edwidge Danticat, and others.

ENG 383: Research Writing: Process & Product  
Reber, Thomas

English major Writing course or English major 300-level elective; Writing minor course; Advanced Writing Intensive attribute; non-majors are welcome

This course will offer students intensive practice in the research process, an activity in which everyone in a college environment engages, no matter what their area of study or level of experience. Students will conduct research that will lead to a written research paper of 12-15 pages. Stages of the research process will include: choosing a research topic, brainstorming approaches to the topic, defining the purpose and audience for their paper, finding appropriate credible sources, composing an annotated bibliography of about 10-15 sources, planning and drafting the research paper, and writing and delivering an oral presentation of approx. 20-30 minutes on the topic researched.

The students will also complete several informal writing assignments to help them to master these various stages of the research process. Much of the class time will be spent in a workshop environment, with members of the class doing tasks individually but seeking help from each other and the instructor.

The students will also do some basic career research, writing a "Job-Seeker's Profile," which will include a self-analysis of their strengths for their intended career, a brief study of that career, and a resume and letter
of application for a job. Students in all majors—from English to the sciences—are encouraged to sign up for the course

**ENG 388: Literary Publishing**  
*Cochrane, Mick*  
*Creative Writing elective course; English major 300-level elective course*

The theoretical component of the course will involve a study of the history of the literary magazine from the founding of *Poetry: A Magazine of Verse* in 1912 to the present time. We’ll attempt to understand both the function of the magazine as a literary force and the interaction of design and text. Readings will be supplemented by guest speakers—professional editors, publishers, designers, writers, and a bookseller—who will add their perspective. The practical component of the course will focus on editing *The Quadrangle*, the Canisius College literary and visual arts magazine. The work will include soliciting and selecting material, copy-editing and proofreading, design, layout, printing, publicity, and distribution. You do not have to take the course in order to work on the literary magazine, but you do have to work in a significant role on the magazine in order to take the course.

**ENG 389: Business Communication**  
*Hammer, Mark*  
*English major Writing course or English major 300-level elective; Advanced Writing Intensive attribute*

This course 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 392: Advanced Creative Writing: Fiction Workshop**  
*Gansworth, Eric*  
*Prerequisite: Introduction to Creative Writing*

This course builds on the foundations established in the Introduction to Creative Writing course, with a concentration solely on fiction. Throughout the semester, we will explore, through exercises, discussion and workshop, further techniques of fiction writing and sophisticated use of those techniques. Our goals concern the composition of short stories that inherently feature the hallmarks of contemporary literary fiction, including subtlety, nuance. These stories will be much more concerned with realistic characters portrayed with depth, and not stories constructed of unlikely plot elements and surprise endings. Students will produce at least two major works concerning the same sets of characters and a third that may involve different subjects and revise to their satisfaction, taking workshop feedback into consideration. Intensive workshop is complemented by the study of established writers, in exploration of appropriate contemporary techniques and approaches used in the field. At semester's end, students will also compose a reflective narrative, expressing their awareness and use of the ideas and experiences they've had through the semester.
ENG 369X: Rock n' Roll in Literature  
McNally, Janet

English Honors seminar; English major 300-level elective course

In this seminar, we'll look at the literature of rock and roll: fiction, poetry, memoir, and journalism that addresses one of America’s most loved musical forms. We won’t limit our study to only American writing, but we will explore the ways that rock and roll is particularly American. What exactly does rock and roll bring to us, and is it more than just music? We’ll consider the ways rock and roll acts as both a destructive and redemptive force, and the ways it interacts with gender and cultural identity. We’ll look at the “revolutionary spirit of rock and roll,” as Patti Smith called it, and how it has been both a catalyst of change and a sign of it. Possible texts include Jennifer Egan's *A Visit From the Goon Squad*, Roddy Doyle's *The Commitments*, Patti Smith’s *Just Kids*, Salman Rushdie's *The Ground Beneath Her Feet*, Nick Hornby's *High Fidelity*, Hanif Kureishi's *The Buddha of Suburbia*, as well as several titles from Bloomsbury's 33 1/3 series on particular iconic albums. We'll be listening, too: each work will have a soundtrack, so we'll read the books in the context of their songs.

ENG 450: Forbidden Knowledge  
Fisher, Jane

English Capstone Seminar

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

In this capstone course, we will build on students' writing from other English courses and read original works as well. We will focus on questions central to the Western literary tradition: limitations to human knowledge and power, mystery, as well as the on-going issue of censorship. We will consider how different authors respond to the challenges of these essential limitations. Do they make them central issues in their works? Do they accede to censorship and avoid taboo subjects? How does mystery function both as a popular narrative convention and a response to political repression?

ENG 490: Creative Writing Capstone  
McNally, Janet

Creative Writing major requirement

The goal of this course is to teach students to do all the things that working writers do: prepare, submit, and present work consistent with professional standards; understand and articulate how their work fits into larger literary traditions; and show a practical knowledge of the particular professional lives of writers, what they do and how they prepare themselves to do that work. In this course, students will produce a polished, accomplished portfolio of creative work in a genre of their choice; they will research markets for their work and prepare their own professional-quality submissions; and they will also learn to present their work publicly, concentrating on the selection and delivery of their creative work for a live audience, and as part of the course, participate in a formal, public reading. They will, in addition, prepare an artistic statement, reflecting on their influences, aesthetic values, and goals as writers, and, finally, research and explore career options and opportunities. We will use work of established writers as a basis for examining the fruition of specific stylistic choices in the development of sustained work.

**Prerequisite:** Senior Standing, ENG 294 (or ENG 394) or permission of instructor