2013 FALL ENGLISH COURSE DESCRIPTIONS

ENG 147 Acting I
Eileen Dugan

*English elective; Theater Minor; Oral Communication Attribute*

Introduction to the art of acting. Through lecture and practice in acting assignments in class, students gain understanding of the actor's role in theater.

ENG 201 Poetry
Dr. Sandra Cookson

*200-level English course; Advanced Writing Intensive Attribute*

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 matter, speaker, and situation of a poem. They will learn to analyze its technical elements (e.g., image, rhythm, rhyme, diction, structure, figures of speech). Writing assignments evolve from exercises and brief papers on the elements noted above, to longer essays and a final project that incorporates one or more critical perspectives. Regular oral reporting, reading and discussion of poems make up much of the class work.

ENG 202 Drama
Dr. Mark Hodin

*200-level English course; Advanced Writing Intensive Attribute*

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 223 Images of Women in Literature & Film
Dr. Jane Fisher

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 for this section of the course will be drawn from a course anthology created for the course, the Norton Critical Edition of the *Classic Fairy Tales*, and Angela Carter’s collection of short fiction *The Bloody Chamber*. Films will include Pan’s Labyrinth and Cocteau’s *The Beauty and the Beast*.

Later, we will shift our focus to mythology and goddesses, asking questions about early female-based religions and the power granted to women to societies centered on such religions. The
figure of Mary will receive special attention. Course readings for this section will include readings from the course anthology, Sue Monk’s *The Secret Life of Bees* and Toni Morrison’s *Beloved*.

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 Angel. Everyone will be asked to participate in a group oral research project at some point in the semester. A final take home essay exam will complete the semester’s writing.

**ENG 224 The Journey in World Literature**  
Dr. Amy Wolf  
*English major 200-level course; Core curriculum advanced writing intensive attribute and global awareness.*

This class will explore the concept of the journey in international literature from a number of cultural and intellectual perspectives, beginning with Homer’s *Odyssey* (the quintessential journey in Western literature) and fairy tales from around the world, and ending with several contemporary texts that experiment with the genre and often take it to absurd and magical conclusions. In addition, because this is a writing-intensive course, you will be expected to invest intellectual energy (and considerable class time) into writing, revising, peer responding, and researching, using the theme of the journey as a mode for developing writing, thinking, and communication skills.

**ENG 225 The Journey in American Literature**  
Professor Eric Gansworth  
*English major 200-level course; Core curriculum advanced writing intensive attribute and diversity.*

Explores the concept of the journey in American Literature. Open to majors and non-majors.

**ENG 285 Representations of Animals in Film and Literature**  
Dr. Rita Capezzi  
*English major 200-level course; Core curriculum advanced writing intensive attribute.*

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.
ENG 294  Introduction to Creative Writing  
Professor Janet McNally

*English major Writing requirement; Advanced Writing Intensive Attribute*

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 306  Eighteenth Century Literature  
Dr. Amy Wolf

*English major pre-1800 literature*

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 309  Modern British Literature  
Dr. Jane Fisher

Our special focus this semester will be representations of the city in twentieth-century British literature by Wilde, Conrad, Joyce, Woolf, Eliot, and Stoppard. The city as source of both pleasure and danger becomes the central metaphor of much twentieth-century literature because it was the first time that the majority of British subjects lived in urban areas, and writers struggled to find new symbols and literary forms to accurately reflect the complexities and contradictions of urban life. We will concentrate on the special advantages for enrichment, community and achievement that urban life offered but also its vulnerabilities and disadvantages, such as alienation and systems easily disrupted by violence. We will also consider how urban space shifts to reflect changing gender roles as twentieth-century women leave the private sphere of the home and increasingly enter the public sphere of work and urban life while men are increasingly defined (and sometimes destroyed) by dilettantism and/or war.
Course requirements include careful reading of all required texts, dedicated class attendance and participation, one oral research project, five portfolio essays submitted electronically, one midterm portfolio evaluation, and a take-home final exam.

**ENG 317 Heroes and Heroines in American Literature**  
*Dr. Robert Butler*

This course provides an in-depth study of various American heroic figures and the nature of their experiences. Strong emphasis will be placed on defining the unique features of these heroic figures and how they differ from the representative heroes and heroines of European and English literature. Careful attention will also be paid to studying the special characteristics of American heroic literature and how they reflect uniquely American values. Representative literary texts and films will be studied in careful detail. Writers to be studied include J. Hector St. Jean de Crèvecoeur, Walt Whitman, Henry James, Horatio Alger, Willa Cather, Zora Neale Hurston, Malcolm X, and Octavia Butler.

**ENG 319 Hemingway, Fitzgerald, & Faulkner**  
*Dr. Roger Stephenson*

This course will focus on the major works (short stories, novels and, nonfiction) of these three major American writers. Some attention will be paid to their personal and professional relationships. But the primary thrust will be two-fold: "close readings" of primary texts and the placement of these works in the significant contemporary historical and literary historical persuasions which helped shape them. These persuasions include Southern Agrarianism and Second-generation Naturalism, for example. Though the more well-known titles will certainly be included (Fitzgerald's TENDER IS THE NIGHT, for example, and Faulkner's LIGHT IN AUGUST), several less recognizable ones will be treated as well (Faulkner's THE UNVANQUISHED and THE TOWN, and Hemingway's GARDEN OF EDEN). Text will be supplemented by films of selected works. Two short (5 page) and one longer (10-12 page) paper required.

**English 319L The Rise of the American Novel, 1787-1900**  
*Dr. Jennifer Desiderio*

This course examines the rise of the American novel, looking at three historical moments in American literature: the post-revolutionary, antebellum, and post-bellum eras. Because the first American novel appeared in the same year as the nation's Constitution, we will study the complex and compelling relationship between the novel and the nation. We will approach the novel as the place where American authors worked out and displayed their hopes and fears for the young republic. We will explore how novels construct a national identity; negotiate questions regarding who should and should not rule; comment on the incorporation or exclusion of the non-English "other"; and create gendered rules for its new citizens. We will begin the class with post-revolutionary writers, like Hannah Webster Foster and Charles Brockden Brown. We will move into Romanticism with Nathaniel Hawthorne, Herman Melville, William Wells Brown, and Fanny Fern. We will conclude the class with Realist writers, such as Henry James and Edith Wharton, and learn the characteristics and vocabulary associated with the Enlightenment, Romanticism, and Realism.
ENG 322  Shakespeare I  
*Dr. Rachel Greenberg*

"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. Assigned plays may include: *Titus Andronicus, A Midsummer Night’s Dream, Othello, Richard III, The Winter’s Tale, and Measure for Measure.*

English 334  Irish-American Literature  
*Fr. James Pribek, S.J.*

Are you tired of literature that ends happily, follows a formula, and celebrates success? Do you like to see perfect nuclear families implode into spirited sibling rivalries and seething oedipal dramas? Do you love outrageous dialogue, bizarre characters, and explorations of the margins of society? Join our Irish-American book club in a search for hope, humor, honesty, faith, and the potential of the English language. We will investigate the poetry of host of Irish Americans, the drama of Eugene O’Neill, the short stories of Flannery O’Connor, and novels by James T. Farrell, Edwin O’Connor, and William Kennedy. Finally, Canisius grad Michael Joyce will bring the Irish-American literary tradition home in his novel of South Buffalo. The class will privilege discussion, in-class writing, and your insights.

ENG 385  Persuasive Writing  
*Dr. Thomas Reber*

This course will focus on analyzing and constructing arguments. You will analyze arguments made by many different professional and student writers and also write arguments of your own, drawing on the arguments of others a) as rhetorical models for organizing your own arguments, and b) as sources of ideas and material. The arguments we will read and discuss will come from such fields as politics, education, and law. Thus, while the course satisfies the requirement for an upper-division writing course in the English major, its content should appeal to students majoring in many different fields—especially those interested in current events. And the argumentation skills you learn should help you with many of your other college courses.

Composing multiple drafts of written assignments and meeting with classmates to discuss your writing will be integral to the course. Class discussion of our readings will also be important. In addition, there will likely be one brief "soapbox speech" given by each student on a topic of his or her choice.
ENG 393  Advanced Creative Writing: Memoir  Professor Eric Gansworth
Field 3, Writing Requirement, Creative Writing Major/Minor, Writing Minor, Writing Intensive

The course, Advanced Creative Writing: Memoir, continues with foundational workshop aspects from the Introduction to Creative Writing course. We will concentrate on a variety of facets, spending equal time on examples from established contemporary memoirists and the work of class members. We will use focused reading, discussion, exercises, and workshop activities to begin cultivating individual voices. Before a writer makes an explicit decision to embrace or reject the principles of a given form, the writer should have a meaningful relationship with and an understanding of the opportunities the form offers.

The things that happen to us indeed shape who we are. For the memoir writer, another consideration must come into play. In order to convey that impact, we must not only understand the events of our lives. We must also learn to shape the telling of those events for an audience other than ourselves. To do this, a writer must make a serious commitment to the study of the form. This course offers both directed study and room to cultivate and nurture one's voice in a supportive environment. There will be frequent writing assignments, exercises and responses to texts, as well as major works for the semester. Grading will be based on a portfolio of work, including exercises and responses, the level of consistent meaningful participation, the major works, which you should consider actively revising as you learn different techniques and a reflective essay on your performance at the semester’s conclusion.

ENG 396  The Novels of Fyodor Dostoevsky  Dr. Sandra Cookson
This course is Open to English majors eligible to take 300-level courses as well as English Honors students.

Fyodor Dostoevsky stands as one of the two towering Russian novelists of the nineteenth century (the other is Tolstoy), whose works have had the greatest impact on modern Western literature. In his portrayals of the modern consciousness—its apprehension of division, isolation and alienation, Dostoevsky has been called the first existentialist. Nietzsche considered him "the only psychologist from whom I had something to learn." Freud thought creative writers the true discoverers of the unconscious, and Dostoevsky the greatest of all novelists.

Our journey into Dostoevsky’s novels will center upon his great crime novel, Crime and Punishment. But it will begin with an examination of his shorter earlier works. These will introduce students to the distinctly Russian character of Dostoevsky’s early protagonists—his “dreamers.” From the Romantic dreamer of his story “White Nights”(1848) to the hyper conscious anti-hero in Notes from Underground (1864), most of Dostoevsky’s works are set in the city of St. Petersburg, his representative modern city—vivid, corrupt, at times nightmarish.

We will examine how the events of Dostoevsky’s life, in the years between the early works and Crime and Punishment, profoundly affected his writing. Arrest for anti-government activity, near-execution by a firing squad commuted to four years in a Siberian prison, followed by another four years in a remote army outpost, changed Dostoevsky’s thinking and shaped all of his subsequent works, from Notes on. His years in prison gave Dostoevsky insights into the psychology of criminals that led to the creation of the completely alienated intellectual narrator
of Notes and to the penetrating study of the criminal mind in Crime and Punishment. These years also marked his turn toward conservative political beliefs and orthodox religion.

The later works explore the themes adumbrated in Crime and Punishment—namely, the necessity for redemption, coupled with the difficulty of belief, the egotism that blocks both, and the dangers to Russia he prophesies in the modern trend to atheism and socialism. We will read one of the three later novels, probably The Brothers Karamazov.

**ENG 411 Playwriting**

*Professor Kurt Schneiderman*

*English major Writing requirement or elective; Advanced Writing Intensive Attribute*

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!