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 220  Contemporary Catholic Fiction     Fr. Jim Pribek
200-level English course; Core Field 3

This course seeks to acquaint students with the rich tradition of Catholic literature in the English language that has emerged after the Second World War. It will chronicle the movement of Catholics from their ethnic and religious enclaves to their better educated and integrated, suburban existence in the late twentieth and early twenty-first centuries. It will also examine the regional flavor of American Catholicism, contrasting fiction of the Northeast with that of the South, Midwest, and West. Some themes uniting the course will be sacramentality, embodiment, the search for truth and meaning, the reality of evil, forgiveness, and the inexhaustibility of grace. Expect to read works by Flannery O’Connor, J.F. Powers, Andre Dubus, Mary Gordon, Ron Hansen, Alice McDermott, and Ann Patchett.
ENG 223  Images of Women in Literature & Film  
Dr. Sandra Cookson  
200-level English course; Core Field 3 and Advanced Writing Intensive; fulfills WGST requirement  

This offering of Images of Women in Literature and Film will focus on memoirs by women of diverse backgrounds and cultures. As a form of autobiography, memoir gives students the opportunity to explore with the author a particularly meaningful part of her life. How the film portrayal compares to the memoir will be a topic of discussion and writing. Students will also write some personal memoir essays during the course. Readings and films will be chosen from a variety of women's lives and professions, with a focus on women artists likely. Possibilities include: Cheryl Strayed's Wild, Patti Smith's Just Kids, Misty Copeland's Life in Motion.

ENG 224  The Journey in World Literature  
Dr. Jean Gregorek  
200-level English course; Core Field 3; Advanced Writing Intensive; Global Awareness  

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.

ENG 294  Introduction to Creative Writing  
Prof. Janet McNally  
Core Field 3 and Advanced Writing Intensive  

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  
Dr. Amy Wolf  
Required for English and Creative Writing majors  

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.
ENG 308  Modern British Literature

English Major elective; WGST

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 319L  Rise of the American Novel

Pre-1900 American Literature requirement or English Major elective; WGST

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

Shakespeare requirement

TBA

“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.
Historians of the English novel have tended to study the novel’s “rise” or how it “flourishes” in the Victorian era. In these narratives, the history of the novel before the Victorian era is viewed as merely a sort of warm-up for its ultimate development. In this course, we will look beyond those ways of thinking and read a range of seventeenth- and eighteenth-century novels on their own terms, in their own contexts, trying to see them not merely as precursors to Dickens’ and Austen’s works, but as part of a complicated, fascinating, and important moment in their own right. We will read travel narratives and marriage plots, experimental works, and traditional domestic tales—the best of the early English novel. Authors will likely include Behn, Haywood, Fielding, Richardson, Burney, and Sterne. The course will require a great deal of reading of rather long novels, five short (2 page) homework papers, two longer (4-6 page) papers, and a long final paper instead of a final exam.

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.

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.
ENG 368  Native American Literature  Prof. Eric Gansworth

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

This course is designed as a survey of contemporary Native American Literature. We will be covering major authors as well as some lesser known authors, tracing origins of traditions, both thematic and structural. The shorter works we will read in the first part of the semester illustrate many of these traditions and we will eventually examine landmark larger works to explore these relationships more fully. Grading will be based on formal critical essays, exams and participation.

ENG 385  Persuasive Writing  Dr. Thomas Reber

English Writing course; Advanced Writing Intensive Attribute; Writing Minor

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 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 392  Advanced Creative Writing: Memoir  Prof. Eric Gansworth

Prerequisite: ENG 294  Creative Writing course or English elective

Advanced Creative Writing: Poetry continues with many of the foundational aspects of writing poetry engaged in the Introduction to Creative Writing course. We will concentrate on a variety of facets within the genre, spending equal time on examples from established contemporary poets and the work of class members. We will use focused reading, discussion, exercises, and workshop activities designed to allow beginning writers to practice versatility in order 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. We may use the work of established writers as stepping off points to begin conversations about the directions you, as beginning writers, will take. It is true that anyone can write poetry, but in order to write poetry well, for an audience other than oneself, 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.
ENG 396W  English Honors Seminar: Writing About Sports  
Dr. Mick Cochrane  
*English elective; English Honors course*

There is a vast and rich body of literature that one way or another engages sports: from boxing to baseball, from running to horse racing. These activities provide poets and fiction writers and essayists what all writers seek: dense, complex, strongly physical material over which they have unique authority. Sports elicit powerful concrete memories; they generate their own lingo and lore; they can exert a kind of pressure and urgency that reveal character.

This course will combine the study and practice, reading and writing, of the literature of sports. Among the writers we may look at include Gay Talese and Joyce Carol Oates on boxing, Ann Patchett on running, John Updike on golf, John McPhee and John Edgar Wideman on basketball, Doris Kearns Goodwin on baseball, and Jane Smiley and Laura Hillenbrand on horse racing.

Together we'll analyze examples of strong work in order to gain a sense of the variety of approaches and techniques available to us. Then, in a workshop setting, students will propose, draft, revise, and edit poems, stories, and creative nonfiction texts of their own.

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.