The English Department offers a range of courses on literary productions and cultural representations written in or translated into English. Courses emphasize diversity in historical periods, genres, authors, cultures, and themes. The majority of courses in the major are seminar-style with limited enrollment emphasizing active student participation, critical thinking, analysis, and writing skills. The major in English focuses on the investigation of the central cultural, political, and ideological issues occasioned by texts and representations, particularly issues of race, gender, and class. The major considers various critical approaches, methods of inquiry, and strategies of interpretation. The Creative Writing Program offers fiction, creative nonfiction, and poetry courses at the introductory, intermediate, and advanced levels. The department also offers special-topics courses and supervises about 30 independent study projects and 15 honors theses each year. English is one of the most useful majors for those who want to attend professional schools of law, medicine, and business, as well as for those seeking jobs in commerce, industry, and government. Some majors become teachers; some become writers; some go into journalism, library science, or publishing. Students interested in teaching, private and public, are urged to read the “Education” section of the catalogue and to contact a member of the Education Program. The department also encourages interdepartmental and interdisciplinary studies and supports the American Studies Program, the Theater and Dance Department, the Cinema Studies Program, and the Women’s, Gender, and Sexuality Studies Program.

Requirements for the Major in Literature Written in English

The English Department offers an 11-course major in English and a 13-course major in English and creative writing. The 11 courses required for the core major consist of the following:

- English 200, 271, and one other 200-level course (including introductory creative writing courses: English 278, 279, and 280)
- Five 300-level or 400-level courses (excluding creative writing courses—see electives)
- English 493, the senior seminar
- Two electives in these categories: English literature courses or creative writing workshops at the 200, 300, or 400 level; approved courses in a foreign literature in that language or in translation, approved theater and dance electives, or selected cinema studies courses. All cross-listed courses count only in this category.

Our distribution requirements within these 11 courses include:

- One poetry course at any level, either in literary study or creative writing (P)
- Two early literatures in English courses (E)
- Two diaspora/crossroads courses that explore the literatures of underrepresented groups, or courses that address alternative literatures in ethnic American, diasporic works, world literatures, or postcolonial literatures; these courses might set these literatures in dialogue with works across the curriculum (D)
- Two comparative literatures and media courses that cross national boundaries, cross historical periods, or intermix media forms (C)

See course descriptions for P, E, D, and C designations. Please note that one course taken in the Colby English Department may fulfill up to two distribution requirements.

Majors from the Classes of 2017 through 2019 may elect to fulfill the prior requirements for the English and English/creative writing majors described in earlier catalogues.

The point scale for retention of the major applies to all English courses that may be used to fulfill major requirements. No requirement for the major may be taken satisfactory/unsatisfactory.

Honors in English

Students who meet the prerequisite, define a project, and secure the support of a department tutor and a second reader may elect to take English 483, 484, the Honors Thesis, and, upon successful completion, graduate with “Honors in English.” Students seeking honors in English will complete 12 courses, and students seeking honors in English with a creative writing concentration will complete 14 courses.

Preparation for Graduate School

Students planning to continue the study of English in graduate school should confer with their advisors to be sure that they have planned a substantial and adequate curriculum. They should be proficient in at least one foreign language. Most universities require two languages, and some require a classical language as well. Work in classical or foreign literature, history, philosophy, art, music, and some of the social sciences reinforces preparation in the major and enhances one’s chances for success in graduate study.
Requirements for the Concentration in Creative Writing

The English major with a concentration in creative writing requires 13 courses. Four courses must be writing workshops at the 200 level or above (English 278, 279, 280, 378, 379, 380, 382, 386, 478, and 479). English majors wishing to pursue a concentration in creative writing should declare the English major with a concentration in creative writing; the creative writing minor is only an option for students whose declared major is not English. Students are encouraged to take at least one course in a genre other than their sequence genre. Students should note that creative nonfiction courses are not offered as frequently as fiction and poetry courses.

A minor in creative writing is described in the “Creative Writing” section of the catalogue.

Course Offerings

[EN114]  Global English: Contemporary Expository Writing across Media  An examination of "global English" to gain a better understanding of successful written communication, especially expository writing. We will review grammar, with a focus on the most common linguistic differences from other language groups; examine traditional rhetorical forms, from argument to advertising and from polemic to parody; study new media forms such as blogs, websites, Facebook, tweets, and graphic narratives; and explore these questions: How does language construct, reflect, limit, and transcend cultural meaning? How does usage change and why? What are the arguments for and against such changes? Students with working knowledge of more than one language especially welcome.  Four credit hours.  W1.

[EN115]  English Composition  Frequent practice in expository writing to foster clarity of organization and expression in the development of ideas. The assigned reading varies, but all English 115 courses discuss student writing. Students should select their first-choice course and submit alternate preferences via the Web page provided.  Four credit hours.  W1.

EN115Afs  English Composition: Models of Voice  "A writer must be in command of a variety of styles, in order to draw on the style that is most appropriate to the situation" (Corbett and Connors, 3). What rhetorical strategies have worked well for writers in the past? How can you refine your own critical voice by examining these models? Through study of grammar and the principles of effective writing, and through close readings, analyses, and imitations of a range of rhetorical strategies, students build a repertoire of skills upon which to draw for academic writing in their college careers.  Four credit hours.  W1.  STUBBS

EN115Cf  English Composition: Critical Inquiries into Medical Ethics  We engage with debates in medical ethics as a basis for analyzing, then developing, ideas and arguments about real-life situations and hypothetical scenarios. Philosophical, legal, and scientific readings are paired with works of literature and film that imaginatively explore topics including genetic testing, organ trafficking, sex selection, and cloning. Through frequent exercises and essay assignments, students cultivate a sophisticated writing process that fosters intellectual growth as well as precision of analysis, persuasive argumentation, coherent organization, effective use of secondary sources, and clarity of style.  Four credit hours.  W1.  SIBARA

EN115Fs  English Composition: Voices in Medical Ethics  By studying the writing of ethics scholars, medical doctors, scientists, journalists, creative authors and other thinkers, students will learn about a range of current bioethical issues and effective ways to represent and discuss them. In their own papers, students will enter several bioethical conversations, emulating techniques for engaging and guiding readers, organizing information, summarizing controversies, clarifying concepts, elucidating nuance, arguing positions, and using secondary sources responsibly and effectively. Also introduces some foundational tools of research and gives regular practice and guidance in oral discussion.  Four credit hours.  W1.  BURKE

EN115Gf  English Composition: Art of the Personal Essay  Focuses on how prose style shapes the articulation of personal voice and persona in writing essays. Students will learn to shape personal voice more actively in their writing through the analysis and imitation of essays written by a range of essayists. Class exercise and assignments will include the study of rhetoric and implied argument; exercises in prose analysis, expository writing, and imitation; an intensive review of grammar and syntax in standard American English; and strategies of successful academic writing across the College. Assessment is based on daily quizzes, an examination, the completion of several short essays, and the completion of a final and more substantial "personal essay."  Four credit hours.  W1.  MAZZEO

EN115Hf  English Composition: Memoir and Memory  Considers the history, themes, conventions, and problems of the literary memoir. Regular writing practice required, of both formal and informal character, including several academic essays and a research project. Other aspects of the course include experiments with the memoir form, as well as mastery of rhetorical and grammatical rules.  Four credit hours.  W1.  BURKE

EN115Jf  English Composition: Critical Writing  We use Mary Shelley's Frankenstein as a starting point for analyzing and developing student writing. We write in several different modes as we take on critical writing in several forms: writing about literature, analyzing and using primary and secondary sources, approaching the problems associated with different kinds of writing projects (argumentative essays,
EN115Kf  English Composition: Writers on Writing  Encourages students to think of writing as an indispensable, improvable, and pleasurable aptitude worthy of a lifetime's dedication, hard work, and practice. Will help students take greater possession of the multitude of voices they can effectively generate and maintain by using writing to examine the aims of writing in human culture generally. Writing assignments will move from first-person accounts of students' experience with writing to a more formal research project in which students will link their own attitudes and beliefs about writing to the insights of our most well-respected writers and scholars so they might practice the more collective thinking common to the public sphere.  

Four credit hours.  W1.  OSBORNE

EN115Lf  English Composition: Literature of Adolescent Sexuality  Fiction shows us the rules of life: how rules confine us, free us, make us who we are, with one set for children, another for adults. But whose rules do adolescents play by? And what do these rules say about the experience/expression of sexuality? An examination of artistic representations of adolescent sexual life during and after the great shift in norms of the 1960s. Topics include LGBTQ identities, violence, virginity, pleasure, health education, and the politics of empowerment. Creative work—novels, short stories, and film—will be our primary focus. Assignments include a research paper, a personal essay, and a work of imaginative prose.  

Four credit hours.  W1.  BLEVINS

[EN120]  Language, Thought, and Writing  A small seminar teaching writing through instruction in critical reading of literature and writing of critical essays. Multi-genre and writing-intensive, it focuses on different ways of conceptualizing the connections between thought and linguistic expression. Topics include developing skills for reading metaphorically and symbolically, using poetic and narrative models; investigating literature as a form of persuasion; and engaging different historical and critical approaches that enlarge ways of writing about literature and representation. Students are introduced to some of the primary critical modes of thought in literary and cultural studies.  

Four credit hours.  W1.

[EN120A]  Language, Thought, and Writing: Styles of Persuasion  This writing-intensive course focuses on the strategies writers of both fiction and nonfiction use to persuade an audience. To evaluate such strategies, and to discover what they can teach us about our own writing projects for college course work and beyond, we will read a range of political and personal essays, short fiction, and poetry. We will focus on the relationship between attentive reading and persuasive writing, with the central goals of developing skill sets and critical vocabularies for both, and of sharpening the analytical acumen that persuasion demands.  

Four credit hours.  W1.

[EN120B]  Language, Thought, and Writing: Writing as a Reader  In this writing-intensive seminar, we devote particular attention to the ways that form, voice, and style shape textual meaning, both in literary works and in college-level academic writing. We read poetry, prose, and drama from a variety of historical periods; develop a critical vocabulary for literary and rhetorical analysis; and work to situate our own interpretations of texts in relation to those of other readers and scholars. Throughout, we explore how writing about literature can make us better, more attentive readers, and how reading can make us more effective and thoughtful writers.  

Four credit hours.  W1.

EN120Ds  Language, Thought, and Writing: Thinking about Language  How is a language different from a dialect? How are proper grammar rules formed, and what do they have to do with the way people actually talk? How do the rules change? How is our language different from foreign languages? Why is language mixture necessary (as in restaurant, the English word) and why is it despised (a "bad accent")? We will develop analytical, argumentative (college) writing, while we read about the history of language (e.g., John McWhorter's The Power of Babel: A Natural History of Language) and style, and stories and essays by writers who open up questions of high and low language, assimilation to linguistic norms, and the ways speech and writing reflect larger social divisions and opportunities.  

Four credit hours.  W1.  SUCHOFF

EN120Ef  Language, Thought, and Writing: Myth, Heroism, and Bodies in Motion  The essays in this course are informed by the provocative ways writers differ as diverse as Joyce, Coetzee, McCarthy, and Morrison have appropriated myth and the contested idea of the "hero" in narratives profoundly concerned with what Sartre called "being and nothingness" in the postmodern world. Between these two oppositional poles reside some of the most exigent questions and existential matters confronting us today, including how race continues, vexingly, to matter; personal identity and the politics of the body; the problematic movement or migrations of bodies across spaces both real and imagined; and the constraints language and ideology impose on self-determining bodies in motion.  

Four credit hours.  W1.  BRYANT

EN120Ff  Language, Thought, and Writing: Literature as Persuasion  This writing-intensive course examines the multiple ways in which literature functions as persuasive art. Rooted in human experience, literature makes specific claims about the nature of lived social reality and the way language shapes that reality, and, in turn is shaped by it. We explore metaphor, language, and persuasion in specific essays in order to study the sonnet; we read prose satire to examine how it employs metaphor to make specific claims about social and political reality; and we read fiction and drama to show how narrative functions metaphorically to imaginatively shape the experience of
EN120Gf  Language, Thought, and Writing: Games, Rules, and Play  Happy Hunger Games! We will examine the concepts of games, rules, and play across literary history. By focusing on the conventions of poetry, short fiction, the novel, drama, and new genres, we will work through close reading strategies and devote serious attention to the writing process. Topics include poetic forms; linguistic play; the “rules” of race, gender, and sexuality; adaptation; globalization; the concept of “the end.” Texts include poems by Shakespeare, Spenser, Millay, Duffy, Mullen; fiction by Diaz, Chiang, Larsen, Doyle; Collins's *The Hunger Games* and film adaptation; drama by Shaw, Beckett, Ives; conceptual writing by Goldsmith, and Shirinyan.  Four credit hours.  W1.  ARDAM

[EN120H]  Language, Thought, and Writing: Contemporary Women's Literature  Explores how women writers in the 20th and 21st centuries interrogate central mythologies that have long framed cultural perceptions of women in Western society. We will read the original *Grimms' Fairy Tales* (in their many incarnations) alongside the work of contemporary female fiction writers who work in both realist and fabulist modes, and we will study female poets who rewrite Greek myths to present the female perspective. Builds critical reading and writing skills; assignments will include personal responses to and critical analyses of the assigned texts. The culminating project will introduce the rigors and pleasures of incorporating scholarly research into one's academic work.  Four credit hours.  W1.  OLDHAM

[EN135]  Literary New York  Writing-intensive, using the literature produced in different eras and locations of New York City as content and as a means of reflecting the economic and cultural dynamism of the city. Sample periods include the Gilded Age, Jewish immigration, the Beats, black arts, and the rise of Wall Street. Involves both close reading of imaginative texts in several genres and mimicry of some of those texts, as well as traditional expository essays. Intensive writing in various modes and active discussion will be emphasized. Part of the three-course Integrated Studies 135, "New York: Global City." *Prerequisite:* Concurrent enrollment in American Studies 135A and 135B. Elect IS135.  Four credit hours.  L, W1.  OLDHAM

EN141f  Beginning Playwriting  Listed as Theater and Dance 141.  Four credit hours.  A.  OLDHAM

EN142s  Introduction to Cinema Studies  Listed as Cinema Studies 142.  Four credit hours.  A.  WESSELS

EN174s  Public Speaking  A foundation in public speaking, with an emphasis on oral presentation, rhetorical and expository persuasion, argument and counter-argument. Students will write and orally present speeches to audiences, as well as read and watch examples of effective public speaking. Especially appropriate for those considering careers involving public speaking, including teaching, government, politics, law, etc., but all are welcome. In case of over-enrollment, confirmation of admission is by email application. *Prerequisite:* W1 course.  Four credit hours.  MAZZEO

EN200fs  Foundations of Literary Studies  Required for the English major, this introduction to college-level literary studies incorporates poetry, drama, and fiction, explores canon formation with a historical range of literary works, and emphasizes close reading, interpretive vocabulary, and critical writing skills. Also introduces students to critical perspectives and scholarly research. Previously listed as English 172. *Prerequisite:* W1 course or equivalent (can be taken concurrently).  Four credit hours.  HANLON, OSBORNE

EN200Jj  Foundations of Literary Studies  Required for the English major, this introduction to college-level literary studies incorporates poetry, drama, and fiction, explores canon formation with a historical range of literary works, and emphasizes close reading, interpretive vocabulary, and critical writing skills. Also introduces students to critical perspectives and scholarly research. Previously listed as English 172. *Prerequisite:* Any W1 course or equivalent.  Three credit hours.  SAGASER

[EN213]  Introduction to Shakespeare: Stage, Page, and Screen  Introduces students to Shakespeare's works and their rich material history and explores not just the texts themselves but how their changing material forms affect their meaning and influence. We will address plays that explicitly engage staging, like *Henry V*, that have particularly rich textual histories, like *King Lear*, and that have recent film versions, including *Macbeth* and *Much Ado about Nothing*. Fulfills English C and E requirements. *Prerequisite:* Any W1 course.  Four credit hours.  L.

EN214s  Tutoring Writing in Theory and Practice  A pedagogy and training course for writing tutors and writing fellows that focuses on peer review and collaborative learning in both theory and practice. Readings include essays and articles on peer review, learning styles and differences, multilingual student writing, strategies of revision, and writing center pedagogy. Assignments include writing, readings, grammar review and practice, a reflective blog, mock tutorials, and supervised tutorials to prepare enrolled students to help their peers improve as writers and to work with faculty as writing fellows. Students completing the course may apply for work-study positions in the Writers' Center. *Prerequisite:* W1 course.  Four credit hours.  HARRINGTON

EN224f  Performance History I  Listed as Theater and Dance 224.  Four credit hours.  L.  OLDHAM
EN226s  Performance History II  Listed as Theater and Dance 226.  Four credit hours.  L.  OLDHAM

EN231j  Tolkien's Sources  An examination of some of the mythologies, sagas, romances, tales, and other writings that are echoed in the stories of Middle-earth. Not an introduction to Tolkien's fantasy literature; a knowledge of The Silmarillion, The Hobbit, and The Lord of the Rings is assumed. Topics include the role of myth and fantasy in society and the events of Tolkien's life as they relate to the world he created.  Three credit hours.  L.  PUKKILA

EN233f  Data and Literature in the Scientific Revolution  Examines the origins and history of data in its epistemological context, focusing on the ways that literary texts contributed to Enlightenment notions of data and on how literary texts provide data. Combines histories, imaginative literature, philosophy of science, and theories of data and data science to critically assess the relationship between data and meaning. Fulfills English C and E requirements.  Revolutions theme course.  Four credit hours.  L.  HANLON

EN235f  Satire  We will cover satire, in prose and in poetry, from its roots in antiquity (Horace, Juvenal) to contemporary novels, punditry, and television, with significant coverage of the formative years of satire in English in the 17th and 18th centuries. Fulfills English C requirement.  Four credit hours.  L.  HANLON

EN237j  Postcolonial Pastoral: Ecology, Travel, and Writing  A critical examination of the pastoral as a literary genre from a global postcolonial perspective. Conducted in Kalimpong, India, enables students to work with Shiva's outreach center on biodiversity, ecology, and wilderness. Students combine their interest in civic engagement with a critical study of traditions relating to land, food, ecology, sustainability, and community, emerging in the global south. Students reflect on and write about their experiences of land and community from the perspective of informed observers, participants, and travelers. Fulfills English D requirement.  Prerequisite: Any W1 course.  Three credit hours.  L.  ROY

[EN238]  Art of Fly-Fishing: Maine and Bishop, California  Fly-fishing classics and instruction in casting, knot and fly-tying. Week three is spent fishing the Lower Owens River near Mammoth Lakes, Calif. Reading of literary classics (including Thoreau, Hemingway, Izaak Walton), critical essays, and blog required. Includes analysis of online nature writing; acquisition of fly-fishing techniques: gear choice, knot and fly-tying, casting, fly selection and nymphing; and writing a fishing blog that promotes awareness of and respect for the natural environment. Beginners and experienced fly-fishers welcome: students must apply to instructor for admission. Course cost: $1,900 to $2,400 depending on gear owned. Previously offered as English 297J.  Prerequisite: Application, permission of instructor, and non-refundable deposit. For more information, see web.colby.edu/fishing-professor.  Three credit hours.  L.

[EN244]  19th-Century American Poetry  A study of the revolutionary poetics of Whitman, Dickinson, Dunbar, and others. We will examine how these poets challenged the function of art and form and reconstituted the meaning of an American art. Students will discuss the poems in class; write analytical papers; study the letters, treatises, and historical contexts of the poems; and engage in communal discussions of the poetry.  Prerequisite: Any W1 course or equivalent.  Four credit hours.  L.

EN251f  History of International Cinema I  Listed as Cinema Studies 251.  Four credit hours.  A.  WESSELS

[EN252]  History of International Cinema II  Listed as Cinema Studies 252.  Four credit hours.  A.

EN255f  Studies in American Literary History: Pre-1860  Introduces key movements in American literature and works written by American writers of different cultural backgrounds. Attends to themes that run throughout American literature prior to 1865 and considers how and why they are adapted and transformed. Explores the role of literature in shaping conceptions of the American self and how it has been used as a form of social protest. Traces the development of the American literary tradition, with particular attention to relationships between generic traditions, contexts surrounding the birth of certain genres, and how genre relates to a work's cultural and historical context. Fulfills English C and E requirements.  Four credit hours.  L.  STUBBS

EN256s  Studies in American Literary History: Civil War to the Present  Focusing on the theme of justice, we will examine key movements, genres, and traditions in U.S. literature from the Civil War to the present, investigating their relationship to the historical, political, and social contexts they both reflect and shaped. Through readings representing a diversity of racial, ethnic, religious, gender, and sexual identities, and communities in and around the United States, we will explore how literature has been used as a tool for social protest and has contributed to shaping and revising conceptions of “American” selfhood and national identity. Along the way, we will ask: What is America? Who is America for? Whom should it be for? Fulfills English C requirement.  Four credit hours.  L.  SIBARA

EN262f  Poetry of Revolution  Poetry has a long history of undermining authority, challenging assumptions, and forging connections between bold and daring minds. We will examine Renaissance and 17th-century texts that are both poetically and politically powerful, from speeches of Elizabeth I to Shakespearean political drama to poems advancing new scientific ideas to the revolutionary oratory of Satan in
Milton's *Paradise Lost*. We will also explore the influence of Shakespeare and Milton on political discourse in the early United States and ask how it illuminates the rhetoric unfolding around us this election year. **Revolutions theme course.** Fulfills English E and P requirements.

*Four credit hours. L. SAGASER*

[EN263] **Poetry and the Nature of Being** Poets and biologists are closer kin than you might know. Many great poems are rooted in unflinching, patient, penetrating observation and fearless inquiry into the nature of things. Poets and natural scientists (called “natural philosophers” in earlier centuries) have also shared alertness to form, pattern, rhythm, complexity, and the constancy of change—“never-resting time” and “interchange of state” in Shakespeare’s terms. Reading poems by poet-naturalists from the Renaissance to the present, we will explore ways poetry and myriad biological sciences have inspired each other in the past and might inform each other in new ways in the future. Science majors welcome. Previously listed as EN297 (Jan Plan 2016). **Prerequisite:** Any W1 course is strongly preferred.  

*Three credit hours.*

[EN264] **Comparative Studies: Emily Dickinson and English Poetry** An introduction to fundamentals of literary study through comparative reading. Compares poetry by 19th-century American poet Emily Dickinson to poetry of the Renaissance, Romantic and contemporary English poets she read deeply, particularly Shakespeare, Milton, Keats, and E.B. Browning. Students will gain specific strategies for reading poetry and for exploring the nature and power of language, particularly metaphor, syntax, and sound structures. They will also explore the transatlantic reading culture of Dickinson's New England and Dickinson's own boldly thoughtful life. Includes hands-on exploration of books in Colby's own Special Collections. **Prerequisite:** Any W1 course.  

*Four credit hours. L.*

[EN265s] **Early British Literary History** This survey course explores early British literature from Beowulf to early Romanticism and helps students develop an understanding of canon formation/reformation and the emergence of literature and authorship as social and political influences. Students will develop skills in analyzing early genres of poetry and prose as well as familiarity with the emergence of literary periods and current challenges and revisions to literary canons. Fulfills English C and E requirements.  

*Four credit hours. L. OSBORNE*

[EN266] **Survey of International Women Writers** Through lectures, discussion, and critical writing, students will explore different aspects of creativity that have inspired international women writers in their struggle for civil and political rights. Designed to attract, in addition to English majors, students from global studies, anthropology, women's studies, and sociology who are not specifically trained in literary analysis. Students will be trained to read fiction with a critical eye and will be encouraged to respond to specific historical and cultural contexts and to write from varying perspectives—as ordinary readers, as historians, and as cultural critics. Fulfills English C and D requirements. **Prerequisite:** Any W1 course.  

*Four credit hours. L.*

[EN271fs] **Critical Theory** Introduction to major ideas in critical theory that influence the study of language, literature, and culture. Students gain mastery over an array of theoretical discourses and develop awareness of how underlying assumptions about representation shape reading practices. Possible approaches include classical theory, cultural materialism, structuralism, poststructuralism, psychoanalysis, Marxism, feminist theory, or postcolonial theory. Students learn to read complex arguments, recognize assumptions about interpretation and language, and use theoretical approaches and tools for interpreting the systems of representation that constitute culture. **Prerequisite:** English 120, 172, or 200 (may be taken concurrently.)  

*Four credit hours. L. MAZZEO, OSBORNE, SUCHOFF*

[EN278fs] **Fiction Writing I** Writing short literary fiction. No prior experience with fiction writing presumed, only interest. Class sessions will be devoted to talking about fiction basics, analyzing short stories, and critiquing fellow students' fiction in workshops. Outside of class, students will be writing fiction exercises and complete stories, as well as reading professional stories. By the end of the semester, students should have insight into the creative process. They should have learned the basics of the craft of writing, and they should have practiced what they have learned through writing and rewriting. **Prerequisite:** Any W1 course.  

*Four credit hours. A. BRAUNSTEIN, MARVIN*

[EN279fs] **Poetry Writing I** Students will learn to identify and internalize the fundamental techniques and strategies of poetry. Each week students will read the work of published poets, write their own poems, read poems aloud, and critique the work of their peers. To help hone writing abilities and aesthetic judgment, there will be practice in revision and in analytic craft annotation. By semester's end, students will produce a portfolio of revised poems and a statement of what they have learned about their creative process, their aesthetic preferences, and their growing mastery of craft. No prior experience with poetry presumed. Fulfills English P requirement. **Prerequisite:** Any W1 course.  

*Four credit hours. A. BLEVINS, MARVIN*

[EN280f] **Creative Nonfiction Writing I** A creative writing workshop that introduces students to the forms and possibilities of creative nonfiction, including essays of time and place, memoirs, profiles, and literary journalism. Progresses through a review of models, writing exercises, drafts, and finished pieces, with an emphasis on the workshop process, in which students share work and comment on each others' efforts. **Prerequisite:** Any W1 course.  

*Four credit hours. A. BURKE*

[EN282] **Environmental Literature: Reading through the Ecocritical Prism** Using literature to understand the complicated relationship of humans to the nonhuman is one of the important innovations in literary studies of the last 30 years. Students see the ways by which we
EN297f  Poetry and Paintings  Why do poets write about art? What inspires them? How can we imagine our own creative processes in this exchange? Drawing on poems from Homer to Bishop, from Blake and the Rossetti to Ashbery and Rita Dove, we will explore what it means to write between the arts. Using the many resources of the Colby College Museum of Art to focus our thinking and provide examples of the artists addressed by the poets we consider, we will analyze the sister arts and create our own creative projects linking word and image. Fulfills English C and P requirements.  
Prerequisite:  Any W1 course.  Four credit hours.  L.

EN297j  Plants, Animals, and (Almost) Humans  Investigates the relationship between humans and our others: first plants and animals, and then androids, aliens, and clones. From HD's harsh sea roses to the carnivorous Venus fly trap of Little Shop of Horrors, from London's narrating dog to Wallace's sentient Maine lobsters, from Butler's sensuous Oankali to Ishiguro's clueless clones, these "others" confront us with the radically dissimilar and uncannily familiar and ask us to reimagine our rigid categories of plant, animal, self, and other. Incorporates 20th-century texts from various national traditions and includes poetry, drama, fiction, comics, essays, film, and video art. Fulfills English C requirement.  Three credit hours.  L. ARDAM

EN298s  Special Topics: Prose Poem, Flash Fiction, Lyric Essay  This part-imitation, part-workshop course explores the potential for a greater and stranger range of expression by working at the border of the three major literary genres. Techniques from theoretically opposing approaches—narrative, lyric, associative, persuasive, linear, fragmentary, and disjunctive—will be commingled in an effort to renovate traditional definitions and constraints. Open to beginners.  
Prerequisite:  Any W1 course.  Four credit hours.  BLEVINS

[EN312]  Death and Dying in the Middle Ages  Medieval writers approached death in a variety of ways: as heroic sacrifice, tragic loss, and inevitable transition. We will trace themes of death and dying through late medieval literature and explore topics including heaven, hell, and the Last Judgment; grief and mourning; death by violence and accident; the Black Plague; and the idea of a good death. Genres we will read include elegy, dream vision, and lyric, and study; authors include Chaucer and the Pearl Poet, as well as anonymous works. Some readings will be in Middle English; no previous experience with medieval literature is required.  
Prerequisite:  A W1 course.  Four credit hours.  L.

[EN313]  Renaissance Poetry  The nature, power, and history of poetry; the forms and uses—social, political, religious, personal—of lyric and narrative poetry written in English during the 16th and early 17th centuries. Analysis of the poems' constructions of voice and their representations of thought, selfhood, national identity, love, desire, faith, and mortality. The period's poetic theory, including important defenses of poetry, and the debate about rhyme. Readings in Wyatt, Pembroke, Spenser, Sidney, Marlowe, Raleigh, Daniel, Campion, Shakespeare, Donne, and others.  
Four credit hours.  L.

[EN314]  17th-Century Literature and the Natural World  A study of English literature in the century of Galileo and Newton, from Shakespeare's King Lear through Milton's Paradise Lost, with emphasis on representations of the natural world and the moral, political, and gendered uses of the concepts of "nature" and "natural." We explore how essays, plays, pastoral poetry, erotic lyrics, political prose, and epics engage in pressing anxieties and questions of late Renaissance culture. How does God control nature, if at all? How does one reconcile natural observations with contradictory scriptural claims? Could "the law of nature" be "the beginning and end of all government," as Milton writes? Fulfills English E and P requirements.  
Four credit hours.  L.

[EN315]  Medieval Saints and Sinners  What did it mean to be very good—or very bad—in the Middle Ages? We will consider possible answers to this question through readings drawn from a variety of medieval genres and textual traditions, including saints' lives, autobiography, allegory, and handbooks for confessors. We will consider how these stories work as literature that also endeavors to show readers how to live their lives and will explore the ways that religion, gender, and social class all affect prescriptions for moral living. No previous experience with Middle English is required.  
Prerequisite:  English 172 or 200.  Four credit hours.  L.

[EN316]  Sex, Love, and Marriage in the Middle Ages  Examines literary and cultural representations of romantic love and sexual desire in late medieval England. Topics will include courtly love and courtship, the possibilities of same-sex desire, prostitution and sex work, and Sexual encounters both in and out of marriage. We will read widely in a variety of medieval genres including lyric, dream vision, epic, and short narratives. Readings may include works by Chaucer, Gower, and Marie de France, as well as anonymous writings. Some readings will be in Middle English but no previous experience with medieval literature is required.  
Prerequisite:  English 172, 200, or equivalent.  Four credit hours.  L, W2.

[EN317]  Literatures of Reform: Censorship, Science, and Satire, 1660-1740  The "long 18th century", including the 1660-1700 era of the monarchy's Restoration and the 18th century proper, is a period during which the tumultuous politics of overthrowing and reinstating kings, identity conflicts between urban and rural lifestyles, and brash "paper wars" between authors competing in a rich literary marketplace...
combine in a raucous literary scene. We illuminate this scene, and reflect on what the writings of Aphra Behn, William Congreve, Jonathan Swift, Alexander Pope, and others tell us about our contemporary approaches to class, gender, religion, national identity, foreign policy, and the wider interplay between literature and politics.  Four credit hours.  L.

[EN318] Dating and Relationships in 18th-Century British Literature  How 'modern' is the modern romantic relationship? Explores how dating and courtship, marriage and divorce, and affairs and flings have long complicated politics and social relations in Britain and early America. Focuses on relationships represented in the literature and cultural history of Britain from roughly 1740 to 1815, including narratives of 'British' relationships tested by the French and American revolutions. Topics include long-distance relationships, gender roles and expectations in courtship, the impact of matrimonial law on social relations, and the implications of inter-class and interracial relationships.  Four credit hours.  L.

[EN319] Fictions of Empire  Using Edward Said's Orientalism as a starting point, an exploration of the rich literature of the long colonial era beginning with the 17th century and leading up to the 20th. The complex ways in which the historical, social, and political forces accompanying colonization produced the sense of the "other," one that served to define and limit, but also test, the often fluid borders of Western identity and culture. Authors include Shakespeare, Jonson, Aphra Behn, Conrad, and Kipling. Fulfills English E requirement.  Four credit hours.  L.

[EN322] British Romanticism  A study of the literature and culture of the British Romantic period (1770-1840) in its national, international, and comparative contexts. In addition to consideration of canonical writers (e.g., the Shelleys, Byron, Wordsworth, Coleridge, Keats, Blake), includes representative texts from studies in political theory, popular poetry and fiction, travel and exploration, cultural materialism, other national literatures, and subgenres such as the gothic or contemporary drama. The selection of writers varies each semester; may be taken more than once. Well-prepared non-majors are welcome. Fulfills English E requirement.  Prerequisite: Sophomore or higher standing; English 271 recommended.  Four credit hours.  L.

[EN323] Victorian Literature I  The idea of "culture" in the mid-Victorian period and the social pressures of class, religion, gender, and race that formed and transformed it. Readings include Victorian predecessors such as Walter Scott; novels by Charles Dickens, Emily Brontë, and George Eliot; prose by Thomas Carlyle, J.S. Mill, and Matthew Arnold; and poems by Alfred Tennyson and the Rossettis. Novels, essays, and poems considered as participants in Victorian debates that created "culture" as a political category and helped shape modern literary and cultural criticism.  Four credit hours.  L.

[EN324] Victorian Literature II  Examination of the transformations that questions of empire, race, sexuality, and popular social discontent registered in late-19th-century British culture through early modernism. Study of this fin-de-siècle period by concentrating primarily on the growing split between a "high" culture, which fears an increasingly democratized society, and the popular voices of the period. Authors include Browning, Hardy, Wilde, Yeats, Synge, Joyce, and others. Overall course objective: critical thinking. Discussion and close attention to the text in class and in writing are considered.  Four credit hours.  L.

EN325f Modern British Fiction  A historically informed critical study of modern British writers between 1898 and 1945, namely Thomas Hardy, Joseph Conrad, H. G. Wells, E. M. Forster, James Joyce, Virginia Woolf, D. H. Lawrence, and Aldous Huxley. Focus is on the competing visions of modernity and the ways in which these writers simultaneously challenged and upheld the dominant social, cultural, political order and the sexual codes operating within urban British society. Special attention to questions about literary representation and history and to issues of language and form that emerge within the context of an emerging modernist tradition in Britain.  Four credit hours.  L.

EN329s 21st-Century Comparative Literature  A consideration of contemporary literature of the first decade of the 21st century, with an international focus. We will read some of the most innovative novels of the current moment in an effort to think more broadly about issues of genre, narrative, modernity and postmodernity, the aesthetics of postindustrial capitalism, globalism, and the resonance between current events and literary representation. Writers featured range from American authors such as Don DeLillo to Polish author Magdalena Tulli and Norwegian writer Per Petterson. Non-majors are welcome. All works are read in English. Fulfills English C requirement.  Prerequisite: English 271 recommended, but not required.  Four credit hours.  L.  MAZZEO

EN333s Environmental Revolutions in American Literature and Culture  Explores the role that literature and the arts have played in the ongoing "environmental revolution" waged by people of color and their allies. Case studies will introduce students to a range of environmental justice issues and movements, bringing a humanities-based approach to topics most often treated through the lenses of science, law, and policy. Texts will include multiethnic American literature, film, and music, as well as several artworks in the Colby College Museum of Art. We will analyze how environmental justice activists, scholars, and artists have responded to new challenges while also revising core concepts and priorities of mainstream environmentalism. Fulfills English C and D requirements.  Revolutions humanities lab.  Prerequisite: Any W1 course.  Four credit hours.  L, U.  SIBARA

EN334s The Age of Revolution  Examines the literatures and histories associated with three major liberal revolutions of the European
Enlightenment (U.S., French, Haitian) while placing these in the context of the Enlightenment and Scientific Revolution. Considers the influence of the Scientific Revolution on political revolution in the long 18th century. Fulfills English C and E requirements. Revolutions theme course.  Four credit hours.  L.  HANLON

[EN336] Early American Women Writers  Is there a female literary tradition in America? Moving from the colonial era to the early 20th century, an exploration of many of the themes central to women's lives and an investigation of the literary genres traditionally associated with women's writing, exploring the insights of feminist historians, and assessing the recent critical rejections of "female" genres such as domestic fiction and the sentimental. Prerequisite: English 172 or 200.  Four credit hours.  L.

EN338s Narratives of Contact and Captivity  We will explore the vexed, often violent encounters, interactions, and inter-penetration of Europeans, Africans, and the indigenous peoples of the Americas. By examining a wide range of representations—both narrative and visual—of the 17th, 18th, and 19th centuries depicting contact and captivity, we will investigate critically the construction of gender, race, and nation. Fulfills English C, D, and E requirements. Previously listed as EN435.  Four credit hours.  L.  STUBBS

[EN341] American Realism and Naturalism: Then and Now  Investigates different forms and philosophies through which writers, artists, and performers have sought to portray "real life." Begins with an in-depth examination of three literary movements that dominated U.S. literature from the late 19th- through the early 20th centuries: realism, regionalism, and naturalism. Investigates how these cultural categories developed in relation and in response to specific social and economic conditions, and to similar movements in visual arts and music. Then looks at examples of Italian neo-realist cinema and contemporary U.S. reality TV to discover how visual media makers in the mid-20th and early 21st centuries have redefined the relationship between representation and the "real." Prerequisite: W1 course.  Four credit hours.  L.

[EN343] African-American Literature: Speaking in Tongues  Beginning with Lucy Terry's poem, "Bars Fight," the earliest known work of literature by an African American, Black Art in the United States has been inherently political and aesthetically complex. This course is, diachronically, a survey of multiple, intertextual genres and periods including poetry, short and long fiction, and creative nonfiction. Synchronously, it is a close reading of seminal writers—for example Rita Dove, Ralph Ellison, Sherley Anne Williams, and John Edgar Wideman—whose thematic foci include (existential) identity, migration, race and racialism, art and propaganda, power and privilege. A critical understanding and articulate sense of these interlocking issues are the specific learning goals. Prerequisite: Any W1 course.  Four credit hours.  L.

[EN345] Modern American Fiction  Major works of American fiction since 1920—by Faulkner, Hemingway, Fitzgerald, Bellow, O'Connor, Alice Walker, and others—will be analyzed, emphasizing the pattern of experience of the protagonist in conflict with the modern world. Prerequisite: Any W1 course.  Four credit hours.  L.

[EN346] Culture and Literature of the American South  In a cold, New England dormitory, a northern student asks his southern roommate to "tell about the South." The effort to do so engenders not just one narrative about what it means to grow up amid the palpable shadows of the Civil War and institutional slavery, but a whole tradition of imaginative fiction demarcated by elusive terms like "regionalism," "grotesque," "realism," and "modernism." Because so many of our writers are Southerners by birth, experience, and disposition, the South, as myth and reality, has become a trope for what is essentially and problematically "American"—and what isn't—in our literature and cultural history. Four credit hours.  L.

EN347f Modern American Poetry  An introduction to modern American poetry guided by questions including: What makes a poem "modern"? What is the relationship between modern poetry and its literary forebears? What is free verse, and are our poets writing it? How are social realities (gender, race, class) figured by modern poetry? What kind of (American) self do these poets imagine? Organized into two units: "natural" language, forms and reforms, experiments, and imagination and reality. We will read poetry and prose by Pound, H.D., Williams, Toomer, Frost, Eliot, Moore, Millay, cummings, Stein, Hughes, Stevens, Loy, and Brooks. Fulfills English P requirement. Prerequisite: Any W1 course.  Four credit hours.  L.

EN351s Contemporary American Poetry: Politics, Experiments, Selves  Covers American poetry from World War II to the digital age. We will be concerned with individual authors and styles and also with the social and formal concerns that unite them. Asking questions such as: How do poets reimagine form and its relationship to the self after the innovations of modernism? What happens to the lyric "I" in this period? We will read work by Ginsberg, Plath, O'Hara, Bishop, Creeley, Rich, Clifton, Hejinian, Cha, Mullen, Goldsmith, and Rankine, and study clusters of poems that take on political issues (including abortion, racism, and September 11th) by other poets. Fulfills English P requirement. Prerequisite: English 120, 172, or 200.  Four credit hours.  L.  ARDAM

[EN353] The American Short Story  A historical, cultural, and analytic look at the American short story from its origins to the current day, including works by Hawthorne, Melville, Freeman, Hemingway, Fitzgerald, Hughes, O'Connor, Updike, Cheever, Baldwin, O'Brien, Robert Olen Butler, Carver, Grace Paley, Jamaica Kincaid, Louise Erdrich, and John Barth. Students will write two papers and a take-home exam synthesizing class concerns and will respond to a structured question on weekly forums. The forums serve as triggering devices for class 

Generated June 28, 2017, on colby.edu  9  Colby College 2016-2017 Catalogue
EN354s Slavery and the American Literary Imagination Devoted to sounding the implications of slavery in shaping the American literary imagination and an analysis of the larger iconography of color that has haunted (and in some instances horrified) our national writers and literature since Jamestown, 1619 when the first small band of negras arrived in North America. Collectively, we will construct an inherently polemical dialogue between 19th- and 20th-century racial ideologies, myths, and customs; read authors like Frederick Douglass and Harriet Jacobs who write about slavery as a “lived experience”; and explore 20th-century writers, including Toni Morrison, Lucille Clifton, and Gayle Jones, engaged in “reconstructing slavery through the literary imagination.” Fulfills English C and D requirements. Prerequisite: Any W1 course. Four credit hours. BRYANT

[EN367] History of the English Language Explores the development of English in both its linguistic and cultural dimensions. The first half examines historical changes in English language and grammar, from the Anglo-Saxon period to the present. The second half considers a wide variety of issues in contemporary sociolinguistics. Topics will include the standardization of spelling and grammar, dialect and slang, history of lexicography, the rise of global Englishes, and emerging digital tools for linguistic study. Prerequisite: A W1 course. Four credit hours. L, U.

EN369f Reading Race Now: 21st-Century Multiethnic-American Literature An introduction to 21st-century fiction, poetry, and drama by writers of color, providing opportunities to examine the innovative literary forms and styles through which these writers represent racial and ethnic identity. Building an understanding of contemporary theories of racial formation, we will also examine the ways in which literary representations of race and ethnicity intersect with gender and sexuality, class, ability, and nation in the wake of major events, including the attack on the World Trade Center, the U.S. Wars in Iraq and Afghanistan, and Hurricane Katrina. Fulfills English C and D requirements. Prerequisite: Any W1 course. Four credit hours. L, U. SIBARA

EN378f Fiction Writing II An intermediate workshop in writing fiction. Focuses on the writing and revision of the literary short story, with particular attention to the structure of dramatic action, character, texture and tone, inspiration, and the process of revision. Prerequisite: English 278. Admission may require submission of a manuscript. Four credit hours. SPARK

EN379fs Poetry Writing II Presupposes basic familiarity with the poetic uses of metaphors, images, lines, and fresh and rhythmic diction. Requires students to read more extensively and analytically in contemporary poetry and continue their practice working with the kind of divergent thinking that makes poetry possible. Students will also undertake a more sophisticated investigation of the interplay of syntax with lineation, the nuances of pacing and structure, the resources of associative thinking, the gambits of rhetoric, and the complexities of tone. Final portfolio, emphasis on revision. Fulfills English P requirement. Prerequisite: English 279. Four credit hours. BLEVINS, MARVIN

EN380s Creative Nonfiction Writing II Advanced course in creative nonfiction. Students will refine their knowledge of the types and tropes of creative nonfiction, and will advance their ability to produce quality nonfiction, through the use of the workshop method. Students will be urged to focus on memoir; personal, reflective, or juxtaposition essays; literary journalism; or adventure narratives. Familiarity with particular examples of nonfiction, exercises, and intensive drafting and review of student work are required. Prerequisite: English 280 or other nonfiction writing course. Four credit hours. A. BURKE

[EN382] Environmental Writing: Writing on Place Creative writing using the workshop method to teach students about the principles, strategies, and achievements of writing about the relationship of human to nonhuman. Focus on the role that place plays in that relationship. Students study professional models, draft exercises, workshop their peers’ writings, and produce finished essays and narratives for a final portfolio. Four credit hours. A.

[EN386A] The Mother Tongue(s): Grammar, Syntax, and Style for Writers A shame-free and stress-free conversation on the grammar, syntax, and style of contemporary written English. We will re-familiarize ourselves with the rules and conventions of Standard American English in order to better employ them when necessary and ignore them if not. We will also ferret out the contradictions, exceptions, and myths surrounding the written linguistic behaviors of everyone from "Abercrombie & Fitch" to James Baldwin. We will work with our own prose in a metawriting (writing about writing) workshop. Readings on writing, usage, and style will include essays by Steven Pinker, David Foster Wallace, George Orwell, E.B. White, Virginia Woolf, Joan Didion, Annie Dillard, and many others. Prerequisite: English 278 or 279. Four credit hours.

EN386Cs Special Topics: Documentary Radio Students will listen to and make a variety of short documentary pieces, learning how to use recording equipment, interview, write radio scripts, and edit and mix sound. They will produce radio essays, public service announcements, vox pops (person-on-the-street-type interviews), soundscapes, and profiles. They should expect to go off campus for assignments, as well as to spend time in the Theater and Dance Department’s sound studio. Includes readings about sound reporting and the making of This American Life, as well as guests from on and off campus. Fulfills English C requirement. Four credit hours. SPARK
EN397f  **Narrative Nonfiction: Biography**  Narrative nonfiction was called new journalism in the 1960s and ’70s and at the time it was radical. Here was nonfiction writing using all the techniques of fiction, including first-person narration, storytelling, characterization, and even narrative techniques such as cliff-hangers. This writing-intensive course focuses on a particular subset of narrative nonfiction: biography. We will ask what it means to tell the truth about the life of another person, interrogate the limits of first- and third-person narration, and focus on developing and writing biography in a collaborative workshop setting. **Prerequisite:** Any W1 course.  **Four credit hours.**  L.  MAZZEO

EN398s  **Forms of Otherness: 21st-Century Women’s Writing**  Examines poetry, mixed-genre, and hybrid works of literature by 21st-century American women writers. Concerned with the relationship between cultural, historical, and social concerns (including race, colonialism, gender, and sexuality) and the structures, restraints, and (im)possibilities of language and poetic form. We will read works by Harryette Mullen, Juliana Spahr, Rosa Alcalá, Cathy Park Hong, M. NourbeSe Philip, Natalie Diaz, Kate Durbin, Claudia Rankine, Robin Coste Lewis, and Maggie Nelson. Fulfills English D and P requirements. **Prerequisite:** Any W1 course (may be taken concurrently).  **Four credit hours.**  L.  ARDAM

EN411f  **Shakespeare in Popular Culture**  We will explore Shakespeare’s works both as Early Modern popular culture and as represented and enacted in popular culture since then. Our work will involve film, genre fiction, contemporary drama, young adult fiction, comic books, popular music, etc. Fulfills English C and E requirements.  **Four credit hours.**  L.  OSBORNE

[EN412]  **Global Shakespeares**  A humanities lab that examines international appropriations of Shakespeare’s plays through film, through exploration of translation practices and adaptations, and through development of an exhibition of German Shakespearean prints in conjunction with the Colby Museum of Art. Explores Shakespeare’s plays within the context of intercultural dialogues, theories about cultural imperialism, and filming/artistic practices in global markets. Significant research required. Required film screenings. Fulfills English E requirement.  **Four credit hours.**  L.

[EN413A]  **Author Course: Toni Morrison**  An intensive exploration of Toni Morrison’s life, fiction, and nonfiction—eight novels, collected essays/lectures, and short fiction—and their aesthetic and political location within the national discussion about race, class, and gender, canonicity, and literary production. As a writer, teacher, and critic, Morrison positioned her work at the crossroads of cultural criticism, insisting that we, her readers, look unflinchingly at issues that, in the African-American vernacular, “worry” all of her writing—brutality, wholeness, love, community, cultural and political marginalization, and history. Like so many of her characters who struggle to find a voice to speak the unspeakable, this course is predicated upon dialogue and critical inquiry.  **Four credit hours.**  L.

EN413Cs  **Author Course: Samuel Beckett: Comedy of the Abyss**  Beckett faces the emptiness of modernity, and finds humor and critical meaning in it: in the holes between “words without things, things without words.” His absurd plays, in which nothing happens, parody the absurd ideals of a Western culture where “everything waits to be called off to the dump” but life goes on as normal: discovering the meaning of the expelled. As the “comedian of the impasse,” Beckett makes meaningless language speak, in a world that cannot go on, but must. The central texts of one of the hardest and most rewarding modern writers: including The Trilogy (Molloy, Malone Dies, The Unnamable), Waiting for Godot, Endgame, and other short prose. Fulfills English C requirement.  **Four credit hours.**  L.  SUCHOFF

[EN413D]  **Author Course: Chaucer’s Canterbury Tales**  Learn Middle English as we read and analyze a selection of the stories drawn on Chaucer’s great literary road trip, The Canterbury Tales. Attention will be given to issues of Chaucer’s sources, narrative personae, and generic variety, as well as to key themes in recent Chaucer criticism. Through secondary sources, we will develop a context for our readings that includes consideration of the political, social, and literary contexts of late medieval England. No previous experience with Middle English is required. **Prerequisite:** English 172 or 200.  **Four credit hours.**  L.

[EN413E]  **Author Course: Herman Melville**  An examination of significant works by Herman Melville, considered through his life history and the larger historical, cultural, economic, and political contexts conditioning his representations. We will pay special attention to how critics in the new millennium have understood these texts, focusing on the new interpretations made possible by the insights of recent scholars of gender and sexuality.  **Four credit hours.**  L.

[EN413F]  **Author Course: William Faulkner**  Close reading of William Faulkner’s major short fiction and novels in the context of the modernist struggle for authority and authenticity. The provocative, cross-racial literary discourse between black and white writers during the modernist period will be theoretically situated into a larger cultural context. The “burden of Southern history,” the vanishing wilderness, and the politics of race and gender will help thematize the fiction that transformed Faulkner from an almost-out-of-print regionalist writer in 1945 into the Nobel Prize recipient just five years later.  **Four credit hours.**  L.

EN413Gs  **Author Course: Cormac McCarthy: Novels and Film Adaptations**  What Flannery O’Connor famously said in 1960 about the influence of William Faulkner’s novels and stories on American writers may be said with equal force about the early 21st-century impact of Cormac McCarthy’s fiction: “No one wants his mule and wagon stalled on the same track the Dixie Limited is roaring down.” O’Connor’s
paradoxically intimidating and inspiring caution is put to the test by close reading McCarthy's major novels and their film adaptations, including *All The Pretty Horses, The Road*, and *No Country For Old Men*, that contribute to the ongoing regional and national dialogue concerning violence and divinity, "being and nothingness," art and entropy. Fulfills English C requirement.  

Four credit hours.  
L, U.  
BRYANT

**[EN413H]**  
**Author Course: Henry James**  
How biographical information and critical responses aid in understanding the key themes, literary projects, and central problems of works by one the most famous writers of the American literary tradition, Henry James.  
Three credit hours.  
L.

**[EN413J]**  
**Shakespeare Texts and Contexts: Renaissance London and 19th-Century America**  
A close study of Shakespeare's poetics, rhetorical strategies, inventive language, and character construction in five major plays, with attention to how this literature was enabled by the cultural, political, and economic realities of London in the late 16th and early 17th centuries. We will then seek Shakespeare in the growing nation across the Atlantic. Each student will journey through primary sources in Colby's Special Collections to make individual discoveries about the bard's impact on pre-20th-century American life. Throughout, we will think critically about canon formation, the role of literature in national and personal identity, and the complex process of constructing knowledge.  
Four credit hours.  
L.

**[EN413L]**  
**Author Course: Lord Byron and Dangerous Knowledge**  
Lord Byron's lover—and subsequent stalker—Lady Caroline Lamb, once called the celebrity poet "mad, bad, and dangerous to know," a line which can also apply to his textual productions. Byron's writing could be formally excessive (mad), thematically improper (bad), and radically inclined (dangerous to know). Reading a variety of Byron's works—*Childe Harold's Pilgrimage*, *Darkness,* *The Prisoner of Chillon*, *Don Juan*—we pay special attention to the final category of dangerous knowledge, Byronic ideas still considered threatening: polyamory, full-scale environmental collapse, anticapitalism, and even our own Romantic assumptions about the humanities. Students who have enjoyed Wordsworth or Keats will find in Byron a profoundly different, but ultimately complimentary, vision of Romanticism.  
Four credit hours.  
L.

**[EN413M]**  
**Author Course: The Complications of Jonathan Swift**  
Best known for his acerbic satires, "A Modest Proposal" and *Gulliver's Travels*, Jonathan Swift was a prolific writer across genres. In the 18th century he was well known for his wry and at times profane poetry, his political pamphlets, and his dynamic prose fiction. He was also the subject of much gossip surrounding his romantic affairs and much speculation about his complicated political and national allegiances. We'll examine the life and writings of Swift—satire, poetry, pamphleteering, novelistic writing, science fiction—with emphasis on what reading the multifaceted Swift today teaches us about contingency, identity, and the in/stability of meaning. Accordingly, we will ask and answer: to what extent are Swift's complications also our own?  
Four credit hours.  
L.

**[EN413Qf]**  
**Author Course: Stephen King: Mystery, Magic, and Maine**  
"Ourself behind ourself, concealed-/Should startle most," the speaker announces in a gothic poem by Emily Dickinson. Earlier practitioners of the American Gothic like Poe concur with this sentiment, but it is in the works of Stephen King that the tensions between material and immaterial spaces—and the intersections of horror, the uncanny, and terror—reach their full measure in the 20th century. Almost no other American author is as prolific as Stephen King and writes across as many genres, including novels, short stories, novellas, and essays. We will explore the shaping influence of King's writing on American pop culture, Maine, and New England, and nightmare subjects including alienation, dystopia, blackness, and abjection that should startle most. Prerequisite: Any W1 course.  
Four credit hours.  
L, U.  
BRYANT

**[EN413R]**  
**Author Course: Edith Wharton**  
How biographical information and critical responses aid in understanding the key themes, literary projects, and central problems of works by one of the most famous writers of the American literary tradition, Edith Wharton. Fulfills English D requirement.  
Three credit hours.  
L.  
STUBBS

**[EN413Sj]**  
**Author Course: Two Early 19th-Century Novelists: Scott and Austen**  
The origins of the Victorian novel, exploring themes of race, class, and the narrative structure that would shape the social and literary structures of classic narratives. The preconditions of the female-centered plot, ideological uses of raced identities, the Austen heroine, and the origins of feminism and commodity culture will be considered through literary and film versions. Fulfills English C and D requirements.  
Three credit hours.  
L.  
SUCHOFF

**[EN417f]**  
**Literary Criticism: Postmodern Identity in Contemporary Novels**  
Explores the interplay of commodity culture and new expressions of difference in gendered, racial, queer, and transnational terms, using theoretical texts from Appiah, Derrida, Butler, Deleuze, and Guattari. Other texts include Delillo's *White Noise* on media saturation; trans-national quests to re-conceptualize official history, race, and queerness in Murakami's *Hard Boiled Wonderland at the End of the World*, Ishiguro's *Never Let Me Go*, and Ozeki's *Tale for the Time Being*; and the contemporary comedy of Silicon Valley, Eggers' *The Circle*. Fulfills English C requirement.  
Four credit hours.  
L.  
SUCHOFF

**[EN422f]**  
**Queer Theory and U.S. Literatures and Cultures**  
Students will develop an advanced understanding of key concepts and movements in queer theory, an interdisciplinary field of critical theory that has had wide-ranging effects. As we move through major works, we will review their theoretical underpinnings: women of color feminism, poststructuralism, psychoanalysis, and historical materialism. We
will explore queer theory's relationship to and influence on American literary and cultural studies and will develop sophisticated skills for engaging in original theoretical analyses of creative texts, influenced by new developments including queer of color critique, queer ecology, crip theory, and trans studies. Fulfills English C and D requirements. Prerequisite: A course focusing on critical theory or theories of gender/sexuality such as English 271, WGSS 201 or 232, or another with instructor approval. Four credit hours. L, U.

[EN435] Narratives of Contact and Captivity We will explore the vexed, often violent encounters, interactions, and inter-penetrations of Europeans, Africans, and the indigenous peoples of the Americas. By examining a wide range of representations—both narrative and visual—of the 17th, 18th, and 19th centuries depicting contact and captivity, we will investigate critically the construction of gender, race, and nation. Fulfills English C, D, and E requirements. Prerequisite: English 172 or 200. Four credit hours.

[EN442] U.S. Orientalisms and Arab American Literature What assumptions do Americans make about the Middle East and Arabs, and how have these beliefs been shaped by literary representations? What topics do 20th- and 21st-century Arab American writers explore and how are these writers in dialogue with the history of Orientalist expression? Reading texts by writers such as Tyler, Irving, Poe, Melville, and Twain depicting the Middle East and the Islamic regions of North Africa, we will be attentive to "the Arab" and "the Arabesque" as unstable terms in relation to racial constructs of darkness and whiteness, and normative categories of gender and sexuality. After examining paintings and films, we will turn to texts produced by Arab Americans themselves. Interested non-majors are welcome. Four credit hours. L, U.

[EN457] American Gothic Literature Horror, especially gothic horror of the American variety, always masquerades as something else; it can usually be found "playing in the dark," in Toni Morrison's phrase, or beneath a monster-other mask. Surveying horror's effects—the narrative strategies that make horror fiction so horrifying—is a focus, but emphasis is on learning to use various critical tools, Jungian myth, psychoanalytical, feminist, and race criticism to explore the deeper, semiotic relation of signs and signifying that codify the cultural meaning behind the monster masks—werewolves, shape-shifters, vampires, succubi, demons, and (extra)terrestrial aliens—that conceal a humanity too terrifying to confront consciously. Four credit hours. L, U.

EN478s Advanced Studies in Prose An advanced "group independent" workshop, providing a capstone experience to creative writing concentrators and minors working in fiction, drama, or creative nonfiction. Students will execute a semester-long writing project. This may be a series of short stories, a novella, novel chapters, a script, a screenplay, or some other project to be approved by the instructor. Prerequisite: English 378 or 380. Two to four credit hours. BRAUNSTEIN

[EN479] Advanced Studies in Poetry An advanced "group independent" workshop, providing a capstone experience to creative writing concentrators and minors working in poetry. Prerequisite: English 379. Two to four credit hours.

[EN479J] Advanced Studies in Poetry An advanced "group independent" workshop, providing a capstone experience to creative writing concentrators and minors working in poetry. Fulfills English P requirement. Prerequisite: English 379. Two credit hours.

EN483f, 484s Honors Thesis An independent, substantial project approved by the English Department or the Creative Writing Program. The student will work in close consultation with a faculty member. Students are responsible for selecting their faculty tutor and submitting their proposal by May of their junior year. Prerequisite: A 3.25 grade point average in the major and approval from a faculty tutor. Two to four credit hours. FACULTY

EN491f, 492s Independent Study Individual projects exploring topics for which the student has demonstrated the interest and competence necessary for independent work. Prerequisite: Permission of a project advisor and the chair of the department. One to four credit hours. FACULTY

[EN493A] Seminar: Literature and Film Adaptation From Beowulf to Fight Club, literary texts become films in ways that expand our understanding of the relationship between literature and adaptation. This seminar will explore adaptation studies, moving beyond fidelity studies, through an array of films and literary texts, including some chosen by seminar participants. Four credit hours. L.

[EN493B] Seminar: Beyond Borders: Narratives of Crossing and Return We will explore the perils and possibilities of border crossings, the dreams of those who traverse and thereby stretch the limits, and the rewards and repercussions of their journeys as represented in American literature and film. Theoretical readings from border studies, environmental studies, race and ethnic studies, and gender and queer studies will animate and inform our close analyses of literary works including Maxine Hong Kingston's China Men, Nella Larsen's Passing, Leslie Marmon Silko's Ceremony, and Karen Tei Yamashita's Tropic of Orange, and films including Sankofa (Haile Gerima), Lone Star (John Sayles), and The Aggressives (Daniel Peddle). Four credit hours. L.

[EN493C] Ireland and Otherness: James Joyce's Ulysses and Early Writings An examination of Joyce's idea of otherness as both an English that limited Irish writing and a foreignness that inhabits language and gives a nation different voices. We will study Portrait of the
Artist as a Young Man to see how Joyce developed his idea of linguistic identity and difference; then we will go on to study the chapters of Ulysses, each with a different narrator, learning how to read the Bloom, Stephen Dedalus, and the allusions that allowed Joyce to remake the realist novel in a comic, self-conscious vein. **Four credit hours.** L.

**EN493Ff  Seminar: Literature of the Rural** The “rural” in the American imaginary depends on a relation between the city and country that challenges systems of belief and value about the natural world and the possibility of human agency within it. Many of the myths of place writers create are essentially rural and pastoral rather than urban and industrial spaces, including Stephen Crane's Whilomville, William Faulkner's Yoknapatawpha County, and William Carlos Williams's Paterson. Concentrating on novels, stories, essays, and poetry, we will explore the dynamic play of margin and center, national and local identity, and the shifting sense of what it means to be, and not be, “rural” and American in the long 20th century. Fulfills English D requirement. **Prerequisite:** Any W1 course. **Four credit hours.** L, U. BRYANT

**EN493Gs  Seminar: Poetry and Cognition** What insights can poetry offer to the study of human cognition, and how might discoveries and ideas from linguistics, cognitive psychology, neuroscience, and philosophy of mind illuminate our experience of poems and our understanding of poetry’s central role in cultures through history? We will begin to answer these questions through interdisciplinary reading and research, discussion, and creative engagement, and we will experiment with poems from the Renaissance to the present. Fulfills English C and P requirements. **Four credit hours.** L. GIBSON

**EN493Hs  Seminar: Migratory Poetics** How are poetic forms and tropes transformed as their creators migrate from one country, place, or language to another? How do writers use poetic forms to confront new places, engage with new languages, and make their ways across cultures? How do lyrics or narratives allow writers to shape the experience of cultural estrangement? We will engage several case studies, from late 18th- and early 19th-century India (William Jones, H. L. V. Derozio, and others), to the Canadian backwoods (Susanna Moody, Anne Knight, and Margaret Atwood), to native American/First Nations poets encountering a dominant Anglo culture (Pauline Johnson and others), to transatlantic expatriates (Pound, H.D., and Eliot). Fulfills English C, D, and P requirements. **Four credit hours.** L. GIBSON