Possible Electives in Foreign Languages 2016-2017
The English Major allows TWO*

*Additional course requirement: Two of these courses may be courses in British or American literature or creative-writing courses at any level, EN142, or foreign literature in the original language or in translation. CL133 and RE117 are always possible electives.

<table>
<thead>
<tr>
<th>Fall 2016</th>
<th>Fall 2016 (continued)</th>
<th>Spring 2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>EA231</td>
<td>RE117</td>
<td>EA252</td>
</tr>
<tr>
<td>FR375</td>
<td>RE312</td>
<td>GK356</td>
</tr>
<tr>
<td>FR3xx, Staging the Revolution</td>
<td></td>
<td>FR252</td>
</tr>
<tr>
<td>IT141</td>
<td></td>
<td>FR361</td>
</tr>
<tr>
<td>GM297A</td>
<td>JanPlan 2017</td>
<td></td>
</tr>
<tr>
<td>GM297B</td>
<td>EA251</td>
<td>GM298A</td>
</tr>
<tr>
<td>LT232</td>
<td>IT153</td>
<td>GM298B</td>
</tr>
<tr>
<td>RU237</td>
<td></td>
<td>RU428</td>
</tr>
<tr>
<td>RU325</td>
<td></td>
<td>SP493</td>
</tr>
<tr>
<td>RU425</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**FALL 2016**

**EA231  The Chinese Novel: Vignettes of Life in Imperial China**
*Four credit hours. L. Besio*
A critical examination of the development of classical Chinese literature of various genres such as poetry, popular songs, philosophical discourse, historical narrative, prose, fiction, tales of the supernatural and the fantastic, romance, and drama. All readings are in English translation. **Prerequisite:** Sophomore or higher standing.

**FR375  Narratives of Identities in Francophone African Literature**
*Four credit hours. Niang*
The quest for and celebration of identity are key thematic and aesthetic components in contemporary Francophone African literature and cinema. We will engage with works of fiction and film that provide a narrative of identity within the framework of African cultures such as sub-Saharan Africa or the Maghreb. Focus will be on communal and individual identities within the framework of ethnicity and/or tribalism. Students will learn how and why these writers and filmmakers narrate identity, and will engage with African identities through structured writing, oral presentations, captivating readings of texts, and film screening. **Prerequisite:** A 200-level course in French.

**FR3XXA  Staging the Revolution: The Theater of Revolt**
*Four credit hours. Dionne*
French and Francophone theater have a lengthy fascination with revolution—against injustice, despotism, sexism, slavery, and religious and social constraints. We will read, analyze, and discuss plays by Molière, Anouilh, de Gouges, Camus, and Glissant, among others. These dramas, written before, during, and after the French Revolution, will allow us to explore the motivation for rebellion and revolution. As the point of departure for a broader analysis of the revolutionary impulse, we will discuss *The Rebel* by Camus. **Revolutions theme course. Prerequisite:** A 200-level French course.

**IT141  Existential Italy**
*Four credit hours. L. Buonocore*
In this discussion-intensive course, we will explore the most enduring topics of Italian culture: the nature of love, the role of the artist in society, and the experience of time and death. Students will learn about different artistic genres (lyric poetry, short story, novel, film, contemporary song) and hone analytical skills and writing techniques (rhetorical figures, form-content, stylistics). Students will become familiar with key periods of Italian culture and famous authors (Dante, Boccaccio, Petrarch, Leopardi, Montale, Moravia, Maraini, Deledda, Calvino). In Italian. **Prerequisite:** Italian 128 or equivalent.

**GM297A  Readings in 19th-Century Drama**
*Four credit hours. A. Ellis*
A survey of canonical texts from 19th-century German literature and an introduction to literary history and critical reading strategies. Students learn to think about how traditions and cultures change and develop through literary practice. They are introduced to a range of historical and dramatic texts to learn about major artists and their contribution to dramatic forms and to develop the skills necessary for critical thinking, writing, and speaking. Defying easy categorization, the dramas serve as a springboard to understanding the distinctions between literary movements, including Weimar Classicism, Romanticism, Realism, and Naturalism. **Prerequisite:** German 128 or equivalent.

**GM297B Modern Short Prose (in English)**
*Four credit hours. L. Ellis*
A survey of modern readings (in English) by authors including Hoffmann, Kafka, Seghers, and Mann. Short stories are difficult, consuming, and complex. This course is designed to facilitate close and attentive readings, emphasizing textual interpretation and concise writing. Concerns will be: how to read and then write about short stories, and how to discuss multiple viewpoints as we examine themes, narratives, and style. Students are asked to think about story elements, including plot, setting, and character, and the way that grammatical features and figurative language shape the analysis of the text. Conducted in English.

**LT232 Catullus and Tibullus: Love and Revolution**
*Four credit hours. L. O’Neill*
Explores the role of Latin love poetry in the cultural revolution that accompanied the bloody death of the Republic and the rise of the Imperial princes. Catullus, the originator of Latin love poetry grew up in the shadow of Spartacus' slave revolt and rebellions across the Roman world. Tibullus and Propertius established the genre of love elegy against the backdrop of a wave of failed uprisings and violent power struggles. The revolution that brought the emperor Augustus to power soon metamorphosed into an autocratic empire incompatible with the ideals of love elegy, which Ovid abandoned when he was sent into exile. Students will develop digital humanities skills by creating web-based commentaries of assigned poems. **Revolutions humanities lab. Prerequisite:** Latin 131, or appropriate score on the College Board Latin SAT Subject Test, AP Latin exam, or a higher level Latin course.

**RU237 Revolutionary Desire and Deed (in English)**
*Four credit hours. L. Murphy*
Beginning with the Decembrist Uprising of 1825, Russian intellectuals, writers, and political activists became obsessed with the theory and practice of revolutionary resistance to serfdom, outdated social structures, and an unrelenting monarchy. We trace the course of liberal dreams and intellectual ferment through radical dogmas, terrorist deeds, popular dissent, and the euphoric destruction of the "old" in favor of the "new" delivered by the October, 1917, Russian Revolution. Texts include short stories, narrative poems, novels, memoirs, pamphlets, pageantry, and early Soviet film by authors from Dostoevsky to Figner to Lenin. First-year students welcome. Conducted in English; no knowledge of Russian required. **Revolutions theme course.**

**RU325 Conversation and Composition (Identity in 20th-Century Literature**
*Four credit hours. L. Monastireva-Ansdell*
Reading and analysis of literary and historical texts focusing on the quest for moral values and personal identity in Russia's turbulent 20th-century history: from Late Tsarism, through the Bolshevik Revolution and Stalinism, to the post-Soviet era. Authors include: Chekhov, Babel, Zoshchenko, Shalamov, and Petrushevskiaia. Grammar review and continued practice in oral and written expression. Conducted in Russian. **Prerequisite:** Russian 128 or equivalent.

**RU425 Personal Identity in 20th-Century Russian Literature**
*Four credit hours. L. Monastireva-Ansdell*
Reading and analysis of literary and historical texts focusing on the quest for moral values and personal identity in Russia's turbulent 20th-century history: from Late Tsarism, through the Bolshevik Revolution and Stalinism, to the post-Soviet era. Authors include: Chekhov, Babel, Zoshchenko, Shalamov, and Petrushevskiaia. Grammar review and continued practice in oral and written expression. Conducted in Russian. May be repeated once for additional credit. **Prerequisite:** Russian 325.

**RE117 A Passage to India: India and the Western Imagination**
*Four credit hours. L. Singh*
Beginning with Walt Whitman's romantic journey toward the "soul" of the universe, Western attitudes towards India and India's encounter with Western culture will be studied. Literature and film include *A Passage to India*, *The Razor's Edge*, *The English Patient*, *Siddhartha*, *The Namesake*, *Gitanjali*, *My Son the Fanatic*, *Bend It Like Beckham*, and *Four Quartets*. 
Historical, political, religious, and visual context of the texts will be provided. A close reading of the texts for their aesthetic value, their existential disclosures, and as narratives on colonialism, racism, and orientalism.

**RE312 South Asians at the Crossroads: Tradition and Modernity**
*Four credit hours. L, I.* Singh
How do modernity and tradition intersect in the literature, art, and film of contemporary South Asians? The focus is on religion, gender, sexuality, race, class, environmentalism, medicine, and globalization. Hindu, Muslim, and Sikh expressions are explored in their diasporic and transnational context. Includes writings by Salman Rushdie, Irshad Manji, Rokeya Hossein, Meena Alexander, Amrita Pritam, Jhumpa Lahiri, Mindy Kaling, Atul Gawande; films by Mira Nair and Deepa Mehta; art by Siona Benjamin, Anish Kapoor, M.F. Husain, Arpana Caur, Singh Twins; and the environmentalist works of Vandana Shiva and Ravi Agarwal. *Prerequisite:* Junior or senior standing.

**EA251 Gender Politics in Chinese Drama and Film**
*Three credit hours. L.* Besio
A historical survey of Chinese drama and film from the 13th century to the present with a focus on representations of gender and sexuality. Paired readings of major works from various genres that make up the Chinese dramatic tradition with viewing of modern and contemporary films are informed by reading secondary scholarship in order to place these works and their portrayals of gender and sexuality in their historical and cultural contexts. Students will hone analytical skills and improve their ability to communicate insights both orally and in writing.

**IT153 Modern and Contemporary Italian Fiction in Translation in Verona**
*Three credit hours. L.* Brancaccio
Held in Verona, Italy, a close study of five authors whose work spans the 20th century. Readings include Silvia Bonucci's *Voices from a Time*, Lia Levi's *The Jewish Husband*, Giuseppe Di Lampedusa's *The Leopard*, Antonio Tabucchi's *Pereira Declares: A Testimony*, and Andrea Camilleri's *The Terra Cotta Dog*. Includes field trips to Venice and Italian cultural centers around Verona. Written work required: three analytical essays. Cost: $3,300. *Prerequisite:* For more information, contact Patrick Brancaccio (pbranca@colby.edu).

**SPRING 2017**

**EA252 Hell on Earth? Chinese Writers on Modern Chinese Society**
*Three credit hours. L, I.* Besio
An examination of how Chinese writers used literature and film to address the political and social crises their country faced during the 20th century. Through close readings of literary and cinematic works, students will reflect critically on the experiences of the Chinese people as they struggled to modernize and reform society. Students will reflect on what these experiences might teach us about our own society as well as contemporary China, and they will develop their ability to express insights both orally and in writing.

**GK356 Homer, Iliad 1: Hero's Rage**
*Four credit hours. L.* H. Roisman
Achilles's quarrel with Agamemnon followed by his decision not to fight caused the Greeks and their allies many casualties and led to the deaths of Patroclus and Hector. The episode described in *Iliad 1* questions the values of authority, hierarchy, bravery, gratitude, loyalty, and arrogance, as well as the attitude of the Homeric Greeks toward their wives and concubines. The description of events allows us to analyze the emotions of anger and restraint, as well as forgiveness. Learning goals include further development of Greek reading and comprehension skills, familiarity with the Homeric epic, enhancement of critical and analytical faculties, improvement of oral and argumentational structuring skills, and refinement of writing skills. *Prerequisite:* Greek 131.

**FR252 Provocative Texts: Engaging the World**
*Four credit hours. L, I.* Paliyenko
Introduction to critical analysis centered on major themes in French and Francophone culture. Close reading of written and visual texts, including poetry, works of art, theater, short stories, novels, and film, which raise the "big questions" of life. Significant writing instruction focused on applying genre-specific vocabulary and critical thinking to short response questions and interpretive essays. **Prerequisite:** French 128 or 131.

**FR361 Creolization, Culture, and Society in the Indian Ocean Islands**  
_*_Mauguiere  
*Four credit hours.*  
Explores issues of race, gender, identity, diversity, cultural contact, and conflict in Indian Ocean island cultures and literatures written in French through selected writings from Mauritius, Madagascar, Reunion, the Seychelles, and the Comoros. We will examine the complex social, cultural, and historical context of the region with an interdisciplinary perspective. Topics include slavery, "marronage", cultural hybridity, "métissage," "coolitude," and the development of colonial and postcolonial identities and subjectivities. Students will develop their presentation and writing skills through the production of critical essays and research projects. **Prerequisite:** French 231 and at least one other 200-level course, preferably two.

**FR370 Corps, Espace, et Genre: Postcolonial Space in Francophone Africa**  
_*_Niang  
*Four credit hours.*  
The transition from the colonial to the postcolonial in Francophone Africa changed the way in which post-independence writers and filmmakers engage with space. These writers and filmmakers treat family and collective anthropological spaces in conjunction with the body and/or self. Through analysis of novels, short stories, essays, and films from the 20th and 21st centuries, along with postcolonial concepts of hybridity, resistance, and the subaltern, we examine the politics and praxis of the body in space as it relates to gender, age, identity, ritualized performance, and belief systems. **Prerequisite:** French 231 and at least one other 200-level course, preferably two.

**IT262 Outsiders, Losers, Rejects: Topics in Italian Cultural Studies**  
_*_Buonocore  
*Four credit hours.*  
Italy's history is characterized by tensions: north/south, periphery/center, church/state, native/foreigner. In a nation often viewed as divided, questions about identity, tradition, and the "other" are hotly debated. We will address these issues through topics in cultural studies such as politics, law, gender, immigration, and religion. Study of short stories and film will hone skills in textual and film analysis and develop critical thinking. Authors/directors: Verga, Pirandello, Moravia, Primo Levi, Deledda, Rossellini, Ginzburg, Calvino, Maraini, Pasolini, Benni, Amelio. In Italian. **Prerequisite:** Italian 131 or equivalent.

* **GM298A Kleist and Kafka** – need course desc.  
* **GM298B Weird Fictions** – need course desc.

**RU428 The 20th-Century Russian Novel**  
_*_Monastireva-Ansdell  
*Four credit hours.*  
A seminar that analyzes one major 20th-century Russian novel. In spring 2016: Mikhail Bulgakov's _The Master and Margarita_, an imaginative novel that rewrites the Stalinist epoch through satire, black magic, and the Christ-Pilate narrative. Students present seminar papers in Russian at the Colby Bates Bowdoin Russian Research Symposium. Conducted entirely in Russian. **Prerequisite:** Russian 425 or 427.

**SP493 Seminar: Resistant Fluidities in Caribbean and Latina Literature**  
_*_Hey-Colon  
*Four credit hours.*  
Presents students with a theoretical framework from which to critically understand the concept of fluidity--its possibilities and its costs--as wielded by contemporary Caribbean and Latina writers. Starting with a historical overview of the ways in which land has been hegemonically inscribed in the United States and the Caribbean, explores fluidity stemming from the presence of water in literature and art to less literal manifestations that engage music, gender, and spirituality, among other themes. **Prerequisite:** Senior standing and a 300-level Spanish literature, culture, or film course.