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 50 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 programs in 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

English 172 and 271; four 200- or 300-level courses; two 400-level studies in special subjects; two additional courses, which may be chosen from Cinema Studies 142, or advanced courses in English or American literature, creative writing, or literature in other languages or in translation; one additional 300- or 400-level English course; one senior seminar (English 493). At least three must be courses in which the major focus is upon literature written in English before 1800 and at least three must focus upon literature written in English after 1800. All choices of advanced courses should be planned carefully with the major advisor, who must approve them. As an alternative to English 172, students may take 120 plus a 200-level English survey course (e.g., 251, 252, 255, 256, 264, 268) as the gateway to the major. Courses that do not count toward the major are English 214 and 474. Two of the cross-listed theater and dance courses may count toward the English major. 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.”

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

In addition to the requirements for the English major, requires four writing workshops at the 200 level or above. These courses include 278, 279, 280, 378, 379, 380, 382, 386, 478, and 479. Students may count Beginning Playwriting (Theater and Dance 141) as one of their creative writing courses. 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 only exists 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.

EN115Af 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

EN115Bf English Composition: Power of Negative Thinking We push against a cultural obsession with optimism and positivity in order to uncover the virtue in negative thinking and critique. Along with investigating different kinds of rhetorical negativity from a variety of media-including exposés from Rolling Stone, the satire of the Daily Show, and the lyric poetry of John Keats—we also develop our own negative capacities as writers. By learning to position ourselves against a prevailing argument—and by imitating authors who do this successfully—we might sharpen our own claims and values. Students are assessed through short quizzes and a portfolio-style sequence of papers on a popular medium of their choosing. Four credit hours. W1. KANTOR

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

EN115Ds 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, comparison/contrast essays, summary essays, etc.), identifying and conquering usage and grammar problems that impair clarity, using research and close reading to develop ideas and arguments. We work with an array of materials in addition to our work with the primary text. Four credit hours. W1. OSBORNE

EN115Fs English Composition: Voices in Medical Ethics Develop critical reading and writing skills by engaging in debates about complex medical ethical issues, including genetic testing, reproductive and neonatal dilemmas, euthanasia, organ trafficking, stem cell research, and public health policy. Reading influential and contemporary perspectives on these issues, analyze and emulate elements of effective writing: understanding your audience; organizing arguments, reflections, and explanations; choosing rhetorical strategies; and using secondary sources responsibly and effectively. Also cultivate skills in discussion and debate. Many issues will resonate with the Humanities Center theme for this year, Human/Nature. Four credit hours. W1. SAGASER

EN115Jj English Composition: Writing Academic Papers An introduction to writing academic papers, with a focus on congenial material and developing a personal voice. Students will choose topics that are acceptable to the professor, with the rest of the class as the target audience. First submissions will be considered drafts and, if necessary, will be revised. Students may use the course as a prelude to their intended major, although all papers must be written in English. Three credit hours. W1. MILLS

[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.

EN120Af 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.  

**EN120Bf**  
*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.  

**EN120Cf**  
*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.  

**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.  

**EN120Cf**  
*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.  

**EN120Ds**  
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**EN126**  
*American Environmental Writing since Thoreau: People and Nature*  
Focusing on broad themes such as observing, exploring, working the land, and dwelling in place, we thoughtfully and critically engage American environmental writing since Thoreau. Students learn about and practice environmental writing using the essay, word pictures and figurative language, storytelling, and poetry. Through reading, writing, art, film, and time outdoors, students develop critical thinking and communication skills and gain an appreciation for the content and process of this distinctive style of American writing. Part of the three-course Integrated Studies 126. "The Green Cluster."  
**Prerequisite:** Concurrent enrollment in Biology 131 (lab section B) and Environmental Studies 126.  

**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.  

**EN141f**  
*Beginning Playwriting*  
Listed as Theater and Dance 141.  

**EN142fs**  
*Introduction to Cinema Studies*  
Listed as Cinema Studies 142.  

**EN151**  
*Reading and Writing about Literature*  
Writing intensive. Students have the opportunity to develop expository writing skills through frequent writing and revision and through conferences with the professor. Because close reading is such a crucial component of clear thinking and cogent writing, class discussions model how reading carefully, thinking clearly, and writing convincingly are all key elements in the study of literary texts. Particular topics and readings vary from section to section.  

**EN151Af**  
*Reading and Writing about Literature: Myth, Heroism, and Bodies in Motion*  
The essays in this course are informed by the provocative ways writers 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.  

**EN151Bs**  
*Reading and Writing about Literature: Rebellion and Revolution*  
In this writing intensive seminar we will analyze and write about texts that deal with acts of rebellion and revolution. We will carefully unpack and attend to the literary techniques—metaphor, rhetoric, point of view, style—that our authors employ to make their case for nonconformity. Reading authors such as Woolf, Thoreau, Marx, Conrad,
Hamid, and Galeano, we will pay particular attention to how 'history' or 'the facts' can enhance or hinder an argument for change. Throughout we will explore the creative tensions between conformity (to both style and specific actions) and a rebellious or revolutionary posture, sharpening our ability to be attentive and critical respondents to literary and argumentative writing. Four credit hours. W1. FREITAS

EN151Jj  Reading and Writing about Literature  Writing intensive. Students have the opportunity to develop expository writing skills through frequent writing and revision and through conferences with the professor. Because close reading is such a crucial component of clear thinking and cogent writing, class discussions model how reading carefully, thinking clearly, and writing convincingly are all key elements in the study of literary texts. Particular topics and readings vary from section to section. Three credit hours. W1. N. HARRIS

[EN162]  Creating Fiction from Life Stories  This writing workshop will mine your own life experiences through innovative prompts and guide you away from the land of autobiography into fiction, where your own voice is subverted and your past only serves to enhance the stories you have invented on the page. Along the way we will explore the relationship between the structure of your story and its content. We will write during every class and discuss other published pieces of fiction. We will also work hard to arrive at moments in your writing when you really know your characters and can allow them autonomy on the page, signaling your trust in these new voices you have created. Previously offered as English 197 (January 2013). Three credit hours. A.

EN172fs  The English Seminar  The initial gateway to the study of literature for English majors, introducing students to the genres of poetry, drama, and fiction; emphasizing close reading; raising issues of genre, form, and an interpretive vocabulary; and providing practice in writing critical essays and in conducting scholarly research. Prerequisite: Any W1 course or equivalent. Four credit hours. COOK, KANTOR, SAGASER

[EN174]  Introduction to Public Speaking  The fundamentals of effective presentation for an audience, integrating vocal production, strategies for physical relaxation and poise, research, writing, memorization, argument building, rehearsal, debate and persuasion, supported by critical-thinking skills. Individual and collaborative exercises in each student's major or area of interest, as well as practices from other disciplines. Culminates in a written portfolio and oral performances open to the larger community. Two credit hours.

[EN179]  Imaginative Writing  An introduction to creative writing—poetry, fiction, creative nonfiction, screenwriting, graphic story, and memoir. Students will write in each of the genres, perform some of their work in class, read and discuss the work of professional authors, participate in workshops critiquing each others work, and revise extensively. Does not count as part of the creative writing concentration or minor, but will serve as a first experience for interested young writers. Prerequisite: Any W1 course (may be taken concurrently). Four credit hours. A.

[EN201]  Visiting Writers Colloquium  With the authors in Colby's Visiting Writers Series as a primary resource, students will read the works of writers in the series and meet occasionally to discuss those works with each other. Students will meet with the visiting writers during their campus visits and speak with working poets, fiction writers, and authors of creative nonfiction about their creative processes and careers. Nongraded. One credit hour.

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. Four credit hours. HARRINGTON

EN224f  Performance History I  Listed as Theater and Dance 224. Four credit hours. L. CONNER

EN226s  Performance History II  Listed as Theater and Dance 226. Four credit hours. L. CONNER

[EN231]  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.

[EN237]  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,
Students gain mastery over an array of theoretical discourses and develop awareness of how underlying assumptions about representationcrossing borders and of the psychic and imaginative maneuvers entailed in those crossings, bringing together questions of identity, nation,ways specific figures—such as the wanderer, the gypsy, the legal/illegal immigrant, the exile, and the refugee—evoke the experiences ofprocesses of migration and its aftermath in the modern world. A writing-intensive course that combines analysis of literature and visual texts...contextual 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. STEVENS

EN252s History of International Cinema II Listed as Cinema Studies 252. Four credit hours. A. WURTZLER

EN255f Studies in American Literary History: Pre-1860 Introduces English majors to 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. 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? Four credit hours. L. SIBARA

EN264f 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. SIBARA

EN266f Survey of International Women Writers Through lectures, discussions, 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. Prerequisite: Any W1 course. Four credit hours. L.

EN267f Poetics of Mobility Introduces students to a diverse body of literary texts and visual images that represent the complex processes of migration and its aftermath in the modern world. A writing-intensive course that combines analysis of literature and visual texts to develop an appreciation of the aesthetic, intellectual, historical, and ideological dimensions of migration and mobility. We will explore the ways specific figures—such as the wanderer, the gypsy, the legal/illegal immigrant, the exile, and the refugee—evoke the experiences of crossing borders and of the psychic and imaginative maneuvers entailed in those crossings, bringing together questions of identity, nation, home, and belonging in the modern era. Prerequisite: Any W1 course. Four credit hours. L, W2, I.

EN271s 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 or 172 (may be taken concurrently.) **Four credit hours.** L. KANTOR, 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, HALLMAN

**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. **Prerequisite:** Any W1 course. **Four credit hours.** A. BLEVINS, FLYNN

**EN280Fs** 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. HALLMAN, N. HARRIS

[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 perceive and articulate values we hold about the environment, our relationship to other animals and landscapes, and our place in the ecosystem. Works considered will range from the canonical and expected (Thoreau, Muir, et. al.) to modern works from other continents and authors we do not ordinarily think of as environmental writers. **Prerequisite:** Any W1 course. **Four credit hours.** L.

**EN297** 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. **Prerequisite:** Any W1 course. **Four credit hours.** L.

**EN298As** Fools Rush In: Comedy and Adaptation in Hollywood Listed as Cinema Studies 298A. **Four credit hours.** STEVENS

[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.

**EN314f** 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 observations in the natural world with contradictory scriptural claims? How similar might human and non-human animals be? How should art respond to nature? Could "the law of nature" be "the beginning and end of all government," as Milton writes? **Four credit hours.** L.
EN315s  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.  Four credit hours.  L.  COOK

[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 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.

EN318s  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.  HANLON

[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.  Four credit hours.  L.

EN321Bs  Topics in Film Theory: Hitchcock's Cinema  Listed as Cinema Studies 321.  Four credit hours.  STEVENS

EN322s  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. Previously listed as English 321. **Prerequisite:** English 172.  Four credit hours.  L.  KANTOR

EN323f  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.  SUCHOFF

[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.  SUCHOFF

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.  FREITAS

[EN329] 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.  Prerequisite: English 271 recommended, but not required.  Four credit hours.  L.

EN336s 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.  Four credit hours.  L.  STUBBS

[EN338] Early Modern Women Writers, 1550-1700  How did some women forge literary and intellectual agency in the Renaissance and 17th-century England where subordination of women was pervasive and structural? And what exactly did they write? Discover the poems, letters, plays, novellas, pamphlets, reflections, arguments, and other writing by early modern English women, and explore the role of gender in the construction of literary canons and cultural authority, gaining insight through both secondary reading and by using new digital research tools to trace the reception and transmission of women's writing across centuries and oceans to America and to our classroom.  Prerequisite: A W1 course.  Four credit hours.  L.

EN341s 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.

EN343f 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. Synchronically, 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.

EN345s 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.  U.  BRYANT

EN346s 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.  BRYANT

EN347f Modern American Poetry  An examination of the Modernist movement in American poetry: the aesthetics, manifestos, and historicity of high and low Modernism. Analysis of work by various figures from the period, including Pound, Stein, Eliot, Moore, Stevens, Williams, H.D., and Hughes.  Prerequisite: A W1 course.  Four credit hours.  L.  BRYANT

EN351s American Poetry since 1945: Wars and Wiles and Other Charms  Investigates the ongoing questions and debates that have contributed to the eclectic character of American poetry in the contemporary period. Critical discussions will focus on close readings of many of the most significant poems written since 1945, and may include work by Allen Ginsberg, Frank O'Hara, James Wright, Sylvia Plath, John Berryman, Adrienne Rich, Lucille Clifton, John Ashbery, C.K. Williams, and Jorie Graham. Our readings will be supplemented by a series of critical assessments focused on our poetry's richly inventive evolution viewed partly through the manifestos and aesthetic arguments of the
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 discussions. Prerequisite: English 172 and 271. Four credit hours. L. BLEVINS

EN355    The Sublime, Supernatural, and Subversive  The intersection of race, gender, and sexuality in popular culture of late 18th-century Britain. Drawing on genres of gothic and horror, we will discuss the ideologies that produced them as well as how these works continue to influence literature, film, and other texts. On the surface these texts may seem escapist, but underneath the warm Mediterranean landscapes, haunted castles, isolated abbeys, demons, despotism, and secret family histories of betrayal, murder, and incest, the genre also reflects the time of social and political revolutions. We will probe the ways constructions of ’otherness’ act as projections about an unstable construction of British selfhood. Prerequisite: Some background in critical theory (such as English 271 or Women's, Gender, and Sexuality Studies 201) strongly encouraged. Four credit hours. L.

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.

EN368J    Great Books by American Women of Color: from Hurston to Danticat  Listed as American Studies 368J. Three 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. Prerequisite: A W1 course. Four credit hours. L, U. SIBARA

EN378s    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. Prerequisite: English 279. Four credit hours. BLEVINS

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. HALLMAN

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.

EN383    Travel Writing  A writing-intensive seminar on travel writing, publishing, and literary journalism. We will read broadly in the history of travel writing as a genre in order to consider its intended effects and its signature devices. Offers an introduction to publishing and to careers in travel writing and literary journalism. Open to non-majors. Counts as post-1800 for English majors. Prerequisite: Any W1 course. Four credit hours. L.
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.

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.  Four credit hours.  SPARK

Global Middle Ages  Contact between cultures on a global scale is often seen as a function of modernity, but the literary texts of the English Middle Ages are also marked by awareness of other places, peoples, and ways of life. The texts we will read see economic, religious, and cultural differences as occasion for both cooperation and conflict, and they posit England as a part of networks of trade and exchange that span the known world. Our readings will include travel literature like Mandeville's Travels, representations of religious difference like Chaucer's Merchant's Tale, and accounts of historical events such as the Crusades.  Four credit hours.  L, I.  COOK

Environmental Justice and World Literature  We will examine what contemporary world literature has to say about environmental racism, ecofeminism, and toxic colonialism, with attention to such issues as the social construction of nature, globalization, and urban ecology. What is the role of art in the struggle for social change? Readings includes authors from diverse racial and national locations: Botswana, Iraq, Zambia, South Africa, multicultural U.S., India, Jamaica, Nigeria, Canada, and Guatemala. Our study will focus on the intersection of environmental issues and various systems of social injustice, especially racism, sexism, and economic inequity. Prerequisite: W1 course or equivalent.  Four credit hours.  L, I.  FREITAS

The Duel in Literature  Two armed contestants square off a few paces from one another in order to vindicate their honor through combat. While this set piece persists in Western literature, the duel was never this simple—nor was its informing ideology, honor. We explore various representations of dueling and honor culture across a long span of modernity, and feature eclectic texts such as 1 Henry IV, Caleb Williams, Emma, The History of Mary Prince, and Joseph Conrad's novella The Duel. We might also reframe archaic ideas about honor—and the contest for recognition—in light of current debates on student debt, human rights, and online reputation.  Four credit hours.  L.

Race and Gender in Shakespeare  An exploration of how Shakespeare creates and uses sexual and racial difference in a range of genres. The aim will be to situate the plays' production of difference in a Renaissance context and to discuss how those differences continue to function throughout the evolution of Shakespearean productions, including current versions and revisions of Shakespeare's works. Includes independent research, group work, and significant writing.  Four credit hours.  L.

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 pre-1800 requirement.  Four credit hours.  L.  OSBORNE

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.

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 personas, 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.  Four credit hours.  L.
[EN413E] Author Course: Nathaniel Hawthorne and Herman Melville An examination of significant works by each author, considered through multiple lenses: their life histories; relationship with each other; and the larger historical, cultural, economic, and political contexts conditioning their 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.

[EN413G] 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. Four credit hours. L, U.

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 of the most famous writers of the American literary tradition, Henry James. Three credit hours. L. STUBBS

[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.

[EN413K] Author Course: William Wordsworth The dominant image of the famous Romantic poet William Wordsworth is a tame one: a staid, slightly self-righteous, and quiet lover of nature, who enjoyed long walks and observing lonely clouds. We will disrupt that myth by reading Wordsworth's poetry against the backdrop of the French Revolution and the cultural disturbances brought on by the industrial revolution in England. Primary selections from Lyrical Ballads, The Prelude, and Poems In Two Volumes, as well as some of the poet's political writing. We might come to see Wordsworth as not just a poet, but also, in the words of one of his best critics, a lover, rebel, and spy. 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: polymathy, 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.

EN413Ms 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. HANLON

EN413P Author Course: Salman Rushdie An examination of the major novels, essays, and nonfiction of Salman Rushdie, including Midnight's Children and The Moor's Last Sigh. We will approach Rushdie's writings through multiple theoretical lenses: cosmopolitan literary theory, postcolonial cultural studies, and ecocriticism. Working with ideas of hybridity, citizenship, and nation, we will pay special attention to Rushdie's production of Bombay city as a cosmopolitan space and will pair our reading of his work with other writing about the city. Supplemental material may include the poetry of Nissim Ezekiel and Arun Kolatkar, the novels of Cyrus Mistry and Anita Desai, the nonfiction of Suketu Mehta and Katherine Boo, and Bombay Cinema films. Four credit hours. L. FREITAS
Cross-Dressing in Literature and Film
Examines a wide range of texts and films from Early Modern texts by Jonson, Shakespeare, and others that use cross-dressing to 18th-century novellas like Henry Fielding's *The Female Husband* and autobiographies to 19th-century novels to 20th-century plays like *M. Butterfly* to films including *Tootsie*, *Victor/Victoria*, and *The Crying Game*. We will explore the way cross-dressing and disguise function within culture and literature to challenge and possibly reinforce gender boundaries. Significant research required. Required film screenings. Fulfills pre-1800 requirement.  
*Four credit hours.*  

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.  
*Prerequisite:* English 172.  
*Four credit hours.*

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.*

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.*  

Public Speaking
An intensive course in the practice of public speaking, with special attention to current political and social issues and the development of an effective and persuasive platform personality. Attendance at campus debates and speech contests required.  
*Prerequisite:* Senior standing.  
*Four credit hours.*  

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.*

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.*

Honors Thesis
An independent, substantial project approved by the department. 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.*

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.*

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.*

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).  

**EN493Cs 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. SIBARA

**EN493Ds History of the Book**  A comprehensive overview of the fields of manuscript studies and the early history of the book. While these subfields have, at times, been separated by a common language of technical and material specificity, this course aims to highlight their similarities as well as their differences, exploring both continuity and change between the medieval and Renaissance periods and between the technologies of manuscript and print.  

**Four credit hours.**  

L. SUCHOFF

L. COOK