

Possible Electives in Foreign Languages 2019-2020

The English Major allows TWO*

The English Minor allows ONE*

*Elective courses may be English courses in British or American literature or creative-writing courses at any level, EN142, or foreign literature in the original language or in translation. This is a list of foreign literature courses that would count as electives.

Fall 2019

EA397
FR332
GM244
LT254
RE397
RU425

JanPlan 2020

EA251

Spring 2020

GK363
EA252
FR252
GM493
IT255
RU232
RU428

FALL 2019

EA397 Gods, Ghosts, and Goblins: Japanese Mythology and Folklore

Four credit hours. L. Nuffer

An invitation to more than a thousand years of Japanese mythology and folklore, from ancient tales of Japan's creation to modern urban legends. Over the semester, you will acquire the core conceptual tools that scholars use to analyze folklore. You will also gain the knowledge of Japanese religion, history, and culture necessary to contextualize these tales and understand how and why they have changed over time. *Prerequisite:* East Asian Studies 150.

FR332 Voices of Dissent in Early Modern France or the Quest for Freedom

Four credit hours. L. Dionne

An introduction to free-thinkers and libertines, and an exploration of the concept of freedom. We shall consider great thinkers and provocative writers like Montaigne, Molière, Diderot, and Sade, who challenged religious and social norms in search of a more just society. Through close reading of texts, and discussion of their historical and cultural context, from the wars of religion to the French revolution, we will study how the writers dissimulate their controversial opinions, while advocating *liberté de pensée* in the face of fanaticism and dogmatic thinking. This course will conclude with Laclos' great book *Dangerous Liaisons*. *Prerequisite:* French 231 and at least one other 200-level course, preferably two.

GM244 Reading the Short Story (in English)

Four credit hours. L. Ellis

Short stories are difficult, consuming, and complex. This course is designed to facilitate close and attentive readings, emphasizing textual interpretation and concise writing to a diverse selection of modern short prose. 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.

LT254 Petronius, The Satyricon

Four credit hours. L. Barrett

Written during the reign of Nero, Petronius' *Satyricon* is the wildest and most irreverent of ancient novels: this kaleidoscope of literary forms digests everything from Homer and Plato to Roman satire, all while situating its subject at the intersection of highbrow and lowbrow and offering a bottom-up view of imperial Roman society. This course prioritizes the study of the linguistic and literary qualities of the *Satyricon*, while carefully locating these qualities in their cultural and historical contexts. *Prerequisite:* Latin 131 or equivalent.

RE397B God and the American Essay

Four credit hours. L. Harper

Examines American creative nonfiction, especially as it relates to religion. Examining memoirs, spiritual autobiographies, and critical and lyrical essays, we will examine how authors in the United States have used creative nonfiction to express and develop spiritual themes, and to critique the spiritual state of their culture. Beginning in the 19th century but quickly turning to contemporary authors, we also will explore how creative nonfiction relates to and borrows from more traditionally religious genres, such as the sermon or the confessional. Some authors will be James Baldwin, Lauren Winner, Amy Leach, and Richard Rodriguez.

RU425 20th-Century Short Works

Four credit hours. L. Parker

We will combine our investigation of literature, culture, and contemporary Russia with grammar review and continued practice in oral and written expression. Conducted in Russian.

JANPLAN 2020

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.

SPRING 2020

GK363 Euripides

Four credit hours. L. Barrett

Reading of a selected play of Euripides, the ever-controversial provocateur of ancient Greek tragedy. Attention to language, style, staging, use of myth, and historical context. *Prerequisite:* Greek 131 or equivalent.

EA252 Hell on Earth? Chinese Writers on Modern Chinese Society

Four 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.

FR252 Provocative Texts: A Critical Toolbox

Four credit hours. L, I. Paliyenko

How does one approach print and/or visual culture critically? Students engage with a range of "texts," such as poetry, works of art, theater, short stories, novels, and/or film, to acquire the tools and methods of critical interpretation and analysis. Significant writing accompanies close reading of what a particular "text" does and thus how it "speaks" or conveys meaning. Students apply genre-specific vocabulary and take interdisciplinary and analytical approaches to response papers, interpretive essays, and/or multifaceted digital/video projects. *Prerequisite:* French 128, 131, or 233D.

GM493 Seminar: Ideologies and Identities

Four credit hours. L. Bradley

Critically assesses ways German art and culture engage with ideologies and questions of personal, cultural, and political concepts of identity. Among key ideas, the persistent "German question," along with notions of *Heimat*, regional and transnational belonging, gender, language politics, class, race. Discussions based on representative readings (poetry, prose, and drama), forms of artistic expression (music, visual art, and film), theory and secondary literature from the Enlightenment through the present-day Berlin Republic. Students write weekly response papers and short critical essays, participate in a writing workshop, complete a final research paper in German, and present research findings in a public symposium. *Prerequisite:* A 300-level German course and senior standing.

IT255 Modern Classics, Italian Style

Four credit hours. L. Rizzo

An overview of some of the most relevant and interesting texts (visual, cinematic, literary, and musical) of the 20th century, while strengthening the linguistic skills acquired so far. We will begin with Futurismo, the first of the historical avant-gardes, an artistic movement that originated in Italy and set out to change everything: music, theater, literature, painting, sculpture, and food. Every week students will engage a different text, from pop music to cinema and literature, learning how to appreciate its history and to enjoy its beauty. *Prerequisite:* Italian 128.

RU232 All That is Solid Melts into Air: Modern Russian Literature

Four credit hours. L. Parker

War, revolution, exile, terror. Creativity, fantasy, imagination, freedom. Despite enormous suffering, both in the Soviet Union and in Europe, Russian writers contrived to invent stories that parodied, questioned, undermined, and demythologized the violent workings of history and the state. We read some of the richest fiction of late-Tsarist, Soviet, and émigré literature, which continued the artistic traditions of the 19th century. Includes masterpieces by writers such as Bely, Zamyatin, Olesha, Bulgakov, Nabokov, and Solzhenitsyn. All readings in English.

RU428 The 20th-Century Russian Novel

Four credit hours. L. Monastireva-Ansdell

A seminar that analyzes one major 20th-century Russian novel. In spring 2019: Boris Pasternak's *Doctor Zhivago*, an epic novel that treats historical events from 1905 through the 1920s and addresses topics of literary and cultural interest. Students present seminar papers in Russian at the Colby Bates Bowdoin Russian Research Symposium. Conducted entirely in Russian. *Prerequisite:* Russian 425 or 427.