Dear Students,

This document contains a list of the English department’s course offerings for 2014-15, both fall semester and spring semester, including an exciting study trip—Romantic Britain—led by Professors Waqas Khwaja and Robin Morris from the history department. The regular course offerings follow the description of the trip course, which has several possible co-requisites.

Special Study/Travel Opportunity for Spring 2015: “Romantic Britain”

GA 203 Global Awareness, Romantic Britain: Romanticism’s Literary Sites and Landscapes—In Quest of Truth and Beauty  
TR 11:30-12:45

Students will be introduced to selected writings from poets and writers of the Romantic period, paintings and music of the times, background readings to contextualize the literary and artistic productions, and movies on the subject. Writers studied may include, among others, Scott, Burns, and Blake, Charlotte Smith, Helen Maria Williams, Mary Robinson, Anna Laetitia Barbauld, William and Dorothy Wordsworth, Felicia Hemans, Anna Seward, Hannah More, Joanna Baillie, Ann Radcliffe, Ann Yearsley, and Anne Batten Cristall. Following this semester-long course, Professors Waqas Khwaja and Robin Morris will lead a group of 20 students on a travel, research, and creative writing seminar (from May 14 to June 5) to Britain’s literary sites and landscapes associated with British Romanticism and its leading writers. Students will stay for a week in each of three “base” stations, Ambleside or Bowness-upon-Windermere (Lake District), Oxford, and London, during which they will travel to sites connected to Romanticism in the vicinity, have access to library archives of Romantic writers, and visit art galleries known for their collections on British Romanticism. In addition, an overnight visit to Haworth parsonage, home of the Brontë sisters, will be followed by a two-day trip to Edinburgh, for a day’s excursion to Abbotsford House, Sir Walter Scott’s residence in Melrose, Roxburghshire. This four credit hours course complements Eng. 321, British Romantic Poetry and Prose, Spring 2015 (MW 2:00-3:15), Eng. 219, Gothic Literature, Fall 2014 (MW 11:30-12:45), as well as Eng. 206, Introduction to Creative Writing, Fall 2014 (TR 3:30-4:45), and Eng. 302, Poetry Workshop, Spring 2015 (3:30-4:45), any one of which may be taken to qualify for preferential enrollment in Global Awareness, Romantic Britain. It also advances the college’s new strategic emphasis on women's leadership and Global learning. This is an academic program. Students must be in good standing and must have successfully completed their fall and spring semester courses to be able to go on this trip. Fulfills the social and cultural analysis standard. Counts toward the English major or minor.
STUDENT ELIGIBILITY AND SELECTION: The program is open to all Agnes Scott students in good standing who satisfactorily complete, or have, in the past completed, Eng. 321, Romantic Poetry and Prose, or Eng. 219, Gothic Literature, or any two-hundred or three-hundred level course in Creative Writing offered by the Department of English.

Preference, however, will be given to those who enroll for Khwaja’s Eng. 321, British Romantic Poetry and Prose, Spring 2015, or his Eng. 219, Gothic Literature, Fall 2014, as well as those who have completed either of these courses in any of the preceding three years; and those who take either Eng. 206, Introduction to Creative Writing, Fall 2014 (TR 3:30-4:45), or Eng. 302, Poetry Workshop, Spring 2015 (3:30-4:45).

Criteria for selection include expressed interest in the subject, class standing, academic preparation, and faculty recommendation.

English Courses for 2014-15

In parentheses after the title of each literature course you will see “SCAS” when the course meets the Social and Cultural Analysis Standard and “pre,” “post,” or “pre or post” indicating whether the course satisfies the pre-1800 or post-1800 department requirement. For courses that may satisfy both pre-1800 and post-1800, students must inform the registrar which one they want. A list of the 2013-14 pre and post courses by semester appears at the end of the course descriptions.

FALL 2014

200 LEVEL CREATIVE WRITING

201 INTRODUCTION TO FICTION WRITING
TBA
TTh 2:00-3:15
Principles and forms of narrative writing. Illustrative readings and frequent writing.

202 INTRODUCTION TO POETRY WRITING
Esther Lee
TTh 10:00-11:15
An introduction to the craft of poetry, through regular written assignments and readings in a variety of contemporary poets and poetic movements and traditions.

203 DRAMATIC WRITING I (THE-203)
Dudley Sanders
MWF 1-1:50
Principles of the craft of the playwright with an emphasis on dramatic structure and the resources of the theatre through the reading of play scripts and the writing of a one-act play.

206-A  INTRODUCTION TO CREATIVE WRITING
Waqas Khwaja
TTh 3:30-4:45
A multigenre course that will introduce students to writing in the forms and modes of creative non-fiction (personal essay, new journalism, memoir, travel writing and the lyric essay), fiction, including microfiction and short story, and poetry (prose, narrative, and lyric), and dramatic writing. We will focus on in-class workshops and discussion of original student writing and look at various models of effective writing by a variety of writers, past and present. Special attention will be paid to the development of a personal and private voice and to the idea of environment and nature as immediate and spontaneous sources of inspiration. Texts include Creative Writing: A Workbook with Readings (Routledge, 2006), course package, and handouts. Qualifies for preferential enrollment in GA 202: Romantic Britain, Romanticism’s Literary Sites and Landscapes.

ENG 205 TURNING THE PHYSICAL WORLD INTO STORY (1)
Pam Houston, Kirk Writer in Residence
M 10/27, T 10/28, W 10/29, 6:30-8:30 p.m.; and Sa 11/1, Su 11/2 10 a.m.-noon
In this course we will identify several of the essential components of good creative fiction/nonfiction writing: image, metaphor, structure, dialogue, scene, point of view, narrative arc, and others, and turn them into comprehensible tools that are at our disposal when we want to write. And we will write, daily in-class directed writing as well as something to write at home each night. We will also discuss, honor, invite and hope for, the inexplicable flights of creativity and intuition that take a good story and make it great.

200 LEVEL LITERATURE

213 TRUE AMERICANS: AMERICAN WRITING 1600-1900 (SCAS, pre or post)
Willie Tolliver
MW 3:30-4:45
In a 1781 essay De Crevecoeur asked: "What is an American?" Throughout the semester, we will pursue answers to this question. This course is a chronological survey of American literature from its beginnings to the turn of the twentieth century with an emphasis on the formation of a national identity and literary tradition. Canonical and non-canonical works of prose, poetry and fiction will be read in their cultural, social and historical contexts as well as through multiple critical approaches and literary theories. Special attention will be paid to issues of race, ethnicity and gender.

219A GOTHIC LITERATURE (SCAS, pre or post)
Waqas Khwaja
MW 11:30-2:45
Ever since Horace Walpole published The Castle of Otranto, which established once and for all the conventions of gothic fiction, the genre has never lost its appeal for the general public. True, it is a genre based on sensationalism and excess, not to forget moral transgression, the breaking of norms, melancholic self-absorption, and a brooding sense of doom, and true, critics have often reviled it, until, like a vampire arisen, it has come back to fascinate, haunt, and prey upon them even two hundred years after it originated and was immediately proclaimed dead at birth by the professors and custodians of high literature—it has, nevertheless, prospered and grown, nourished from generation to generation as much by the fiery imagination of its creators and producers as by the passionate devotion of its consumers. In tracing the origin and progress of this genre we shall make our selections from the celebrated practitioners of this art from the past, Horace Walpole, William Beckford, Ann Radcliffe, Mary Shelley, Charles Brockden Brown, Edgar Allan Poe, Joseph Sheriden La Fanu, Robert Louis Stevenson, and Bram Stoker, as well as the modern greats, H. P. Lovecraft, Susan Hill, Angela Carter, and Shirley Jackson, among others. Movies inspired by the texts we study will be included as well.

**224 GAY AND LESBIAN LITERATURE (SCAS, post)**

Nicole Stamant  
MWF 9:30-10:20

Definitions of identity based on sexuality are relatively recent; in this course, we will survey the historical and social construction of gay, lesbian, bisexual, transgendered, and queer identities in literature. Situating texts into frames of literary, social, and cultural representations of queerness, we will historicize the development of non-heteronormative sexual and gender identities in an effort to illustrate that our contemporary ideas about sexuality and LGBTQ identities are informed by various academic disciplines, cultural influences, and political ideologies.

**230B WORLDS IN A FRAME: AN INTERNATIONAL HISTORY OF FILM (post)**

Willie Tolliver  
TTh 10:00-12:15

Film has been one of the most influential art forms since its inception over one hundred years ago. To study the history of film is to understand how film form and technique have been established and transformed over time. This course will focus on key moments in the development of cinema such as German Impressionism, Russian Montage, Italian Neorealism, the French New Wave, and the Hollywood Renaissance. We will study as test cases the work of such major world film directors as Griffith, Eisenstein, Welles, Hitchcock, Truffaut, and Kar-wai.

**234A SHAKESPEARE AND THE FOLKTALE (pre or post)**

Charlotte Artese  
MWF 1:00-1:50

Shakespeare based a number of his plays on international folktales. In this course, we will read comedies, a tragedy, and a romance in which Shakespeare adapted folktales; literary versions of these tales written before and around Shakespeare’s lifetime; and oral versions collected in and after the nineteenth century. The motivating question of the course is: how did Shakespeare adapt traditional stories for the Renaissance London theater?
ENG 280 FOUNDATIONS COURSE

280 PERSPECTIVES ON LITERATURE
Nicole Stamant
MW 2:00-3:30
The foundation course for the English major, introducing both methods of literary research and major concepts, concerns, and figures in contemporary literary theory. This course is designed to make us more intentional readers and writers. As we learn about the assumptions and approaches of selected literary critics and theorists, we will become more aware of our own assumptions and more deliberate about our approaches as critical and creative readers and writers of literature.

300 LEVEL CREATIVE WRITING

300 NONFICTION WORKSHOP
Amy McDaniel
MW 3:30-4:15
Intermediate nonfiction writing with emphasis on the personal essay, the memoir, experimental forms, theory and practice of craft, oral interpretation, and presentation and discussion of student work.

300 LEVEL LITERATURE

321B GETTING MEDIEVAL (pre or post)
Steve Guthrie
TTH 2:00-3:15
With Malory’s fifteenth century Le Morte d’Arthur as a starting point, the course explores the ways in which medieval chivalry has been nostalgiaized and mythologized by later ages. Other readings include such works as Scott’s Ivanhoe, Tennyson’s Idylls of the King, Twain’s A Connecticut Yankee in King Arthur’s Court, Connie Willis’s Doomsday Book, Michael Crichton’s Timeline, John Le Carré’s The Honourable Schoolboy, and film versions of the Arthurian cycle. How do we construct our images of the past? Why are we fascinated with the Middle Ages, and what do the forms of our fascination tell us about ourselves?

325B AFRICAN AMERICAN FICTION AND FILM (SCAS, post)
Willie Tolliver
MW 11:30-12:45
The African American novel has proven to be a vibrant and resilient form, giving expression to the experiences and concerns of black people for more than 150 years. Through the representational potentialities provided by fiction, black writers have given witness and testimony to a people’s quest for freedom, identity, justice, and equality. A primary category of analysis will be gender, as the reading list will consist of paired texts by female and male writers. A special film component will be available for film studies credit.
350A MODERN POETRY (post)
Maggie Greaves
MWF 10:30-11:20
Study of beautiful, difficult Modernist poetry, 1890-1950. Discussions will range from geopolitics to metaphysics and back again, frequently within a single poem. Readings will include Frost, Yeats, Pound, Eliot, HD, Stein, Moore, Williams, Stevens, Hughes, Brown, and Auden.

352A MODERN SOUTH ASIAN LITERATURE AND FILM (SCAS, post)
Waqas Khwaja
MW 2:00-3:15
A study of the literatures and films of South Asia from 1930s to the present which explores the aesthetics, cultural perspectives, and ideologies that animate them. Assigned materials include original English compositions and productions as well as English translations from regional languages. This course offers an opportunity to engage with literatures and films of South Asia from 1930s to the present. How did the related, but separate, phenomena of the birth of modernism, the Russian revolution, and the dismantling of British colonial rule affect the South Asian imagination? What does the term “postcolonial” signify, and how do postcolonial approaches and literary theory seek to help us appreciate the nature, form, attitudes, and aims of literature, film, and art from former British colonies, in this case South Asia, and canonical and non-canonical texts from the imperial metropolis? What are the advantages and disadvantages of deploying this critical approach? We shall study texts originally produced in English as well as English translations of works, written and oral, from regional languages, in order to understand the aesthetics, cultural perspectives, and ideological positions that animate these literary and artistic productions.

355A POSTMODERNISM (post)
Nicole Stamant
TTh 11:30-12:45
Postmodernism takes as its starting point a challenge to unity and grand narrative and an embrace of the plural, a dedication to pastiche, and an appreciation for heterogeneity. Using the formal, thematic, theoretical, and stylistic elements of “high” postmodernism, developed in the 1960s and 1970s, this course traces the evolution of postmodernism over the last fifty years, paying attention to the postindustrial and transnational landscapes of contemporary culture. We will consider the role of technology, globalization, consumerism, paranoia, memory, narrative, and history in a postmodern age in works by such authors as Doctorow, DeLillo, Pynchon, Kingston, and Cha.

400 LEVEL SENIOR SEMINARS

480 SENIOR RESEARCH SEMINAR IN LITERATURE
Charlotte Artese
TTh 3:30-4:45
This capstone course enables the senior English major to pursue independent research in a seminar setting. The course focuses on identifying, articulating, and responding to significant research questions—initially in the works of others and then as crucial stages in the development of the student’s own critical essay (about 25 pages of writing). Working with a faculty adviser who serves as a content expert, the student explores a topic and develops the inquiry into a substantial scholarly essay, revises the work to high standard, participates in peer workshops, and presents the work at public event. For the relationship of this seminar to senior independent study, see 490 (literature) below.

481-A and B SENIOR RESEARCH SEMINAR IN CREATIVE WRITING
Esther Lee
T 3:30-6:25
Sections A and B meet at the same time and are one class
This capstone course enables the senior English major to complete an independent creative writing project in a seminar setting. The seminar provides a creative context that fosters imagination, originality, and attention to all aspects of craft. Students generate substantial original projects based on previous coursework, relevant reading, and research and also write an accompanying craft essay. Working with a faculty adviser and in workshops with other students in the seminar, the student develops a substantial piece of writing, revises the work to a high standard, and presents a portion of the work at public reading. For the relationship of this seminar to senior independent study, see 490 (creative writing) below. Prerequisite: must be a senior English Literature-creative writing major and have taken two creative writing courses, at least one at the 300 level.

SPRING 2014

200 LEVEL CREATIVE WRITING

200-A INTRODUCTION TO NONFICTION WRITING
Amy McDaniel
MW 3:30-4:45
An introduction to the craft of nonfiction writing focusing on the rhetorical skills underlying journalism (news, editorials, interviews and features) and other forms, such as the essay.

200-B INTRODUCTION TO NONFICTION WRITING
Amy McDaniel
TTh 8:30-9:45
An introduction to the craft of nonfiction writing focusing on the rhetorical skills underlying journalism (news, editorials, interviews and features) and other forms, such as the essay.

205A- GEEKY RAPTURES: SCIENCE AND POETRY AS CO-CONSPIRATORS
Esther Lee
Susan Sontag once wrote that the "distinctions between art and science are false and irrelevant." This course will consider the perceived dichotomies between the arts and sciences, as well as explore the rich connections and long-standing lineage forged between creative writing and multiple scientific fields, such as ecology, neuroscience, mathematics, and infographics. By reading and discussing works by established voices in both science and poetry, we will cultivate our "geeky rapture" and develop writing practices that draw from both the arts and sciences—an osmosis offering endless sources of artistic possibility.

206 INTRODUCTION TO CREATIVE WRITING
TBA
TTh 10:00-11:15
A multigenre course that will introduce students to writing in the forms and modes of creative non-fiction (personal essay, new journalism, memoir, travel writing and the lyric essay), fiction, including microfiction and short story, and poetry (prose, narrative, and lyric), and dramatic writing.

207 WRITERS’ FESTIVAL CREATIVE WRITING SEMINAR (1 credit hour)
Instructor Chris Abani (Writers’ Festival guest)
M 3/23, T 3/24, W 3/25, 6:30-8:30 p.m.; and Sa 3/28, Su 3/29 10 a.m.-noon
The Writers’ Festival Creative Writing Seminar will be taught primarily by one of the guest writers for the annual festival in the two weeks leading up to the event. It will also meet at least once before the guest author arrives with a department member who will introduce students to the work of the guest instructor and to the requirements for the course. The focus of the course will vary with the guest author designing it. Possibilities include Writing as Discovery, Writing and History, and Multicultural Women's Voices. Prerequisite: a 200-level creative writing course.

200 LEVEL LITERATURE

211 EARLY BRITISH LITERATURE (pre)
Steve Guthrie
TTh 2:00-3:15
The first thousand years of literature in Britain. The course covers Old English heroic tradition, chivalric romance, medieval satire, medieval and renaissance lyric and drama, and the early modern epic. Readings include such authors as the Beowulf and Gawain poets, Marie de France, Geoffrey Chaucer, Thomas Wyatt, Edmund Spenser, Christopher Marlowe, Sir Philip Sidney, Lady Mary Wroth, William Shakespeare, John Donne, and John Milton.

216A WOMEN WRITERS OF THE AFRICAN DIASPORA (SCAS, post)
Willie Tolliver
MW 3:30-4:45
This course will connect recent works from the rich body of literature produced by black
women since 1970 to earlier writing by their predecessors. The scope of this survey will range from literary responses to the experience of slavery to contemporary explorations of the black female presence on the global stage. The writers to be scrutinized will include such writers as Wilson, Butler, Hopkins, Walker, Larsen, Jones, Shockley, Levy and Lee. Their works will be interpreted within their historical, social, cultural and aesthetic contexts.

218A COMPARATIVE ETHNIC AMERICAN LITERATURE (SCAS, post)
Ed Goode
MW 10:00-11:15
Whether as a “melting pot,” a “salad bowl,” or a “mosaic,” we know that America is composed of multicultural, multiethnic, and multilingualistic traditions. This course engages a comparative understanding of racialized communities in American literature, including literary productions by authors of African American, American Indian, Chicano/a, Asian American, and Hispanic American traditions. Through comparative analyses, we will regard how textual productions by Americans of different backgrounds understand and negotiate their participation in the development of American cultures.

220A EARLY WOMEN WRITERS (pre)
Charlotte Artese
MW 1:00-1:50
What did it mean for a woman to find her voice at a time when the feminine ideal was to be chaste, silent, and obedient? We will read texts by a servant and a queen, autobiography and fantasy, love poems and tracts, from the Middle Ages, Renaissance, and Restoration. Authors will include Marie de France, Margery Kempe, Mary Herbert, Mary Wroth, Aemilia Lanyer, Elizabeth I, Katherine Philips, Elizabeth Carey, Margaret Cavendish, and Aphra Behn.

228 THE ENGLISH LANGAGUE AND ITS DISCONTENTS (SCAS, pre or post)
Steve Guthrie
MW 2:00-3:15
English has been a tribal language, the language of a subject people under French rule, and a language of world empire. How is English shaped by its past? Where does it get its words and its rules? Where did "standard English" come from, and whose purposes does it serve? Who owns the language? How have social and literary movements (feminism, womanism, Black Arts, gay rights) resisted language authority? What forces are shaping the future of English in this country and in the world?

ENG 280 FOUNDATIONS COURSE

280 PERSPECTIVES ON LITERATURE
Maggie Greaves
TTh 10:00-11:15
The foundation course for the English major, introducing both methods of literary research and major concepts, concerns, and figures in contemporary literary theory. This course is designed to make us more intentional readers and writers. As we learn about the assumptions and
approaches of selected literary critics and theorists, we will become more aware of our own assumptions and more deliberate about our approaches as critical and creative readers and writers of literature.

**300 LEVEL CREATIVE WRITING**

**301 FICTION WORKSHOP**  
TBA  
TTh 2:00-3:15  
Intermediate fiction writing. Readings in theory and practice; the writing and rewriting of a group of stories. Individual conferences and group sessions.

**302 POETRY WORKSHOP**  
Waqas Khwaja  
TTh 3:30-4:45  
Intermediate poetry writing. Presentation and discussion of student work and exploration of poetic craft and current issues in poetry and poetics.

**303 DRAMATIC WRITING II (Also THE-303)**  
Dudley Sanders  
MWF 1-1:50  
Principles of the craft of the screenwriter with an emphasis on film structure and format through reading of screenplays and writing of a feature-length scenario.

**300 LEVEL LITERATURE**

**310C THE FOLK TALE AND EARLY BRITISH LITERATURE (pre)**  
Charlotte Artese  
TTh 2:00-3:15  
Many of the great works of early British literature incorporate folktales: Beowulf, Marie de France’s Lais, Sir Gawain and the Green Knight, The Canterbury Tales, The Second Shepherd’s Play, The Old Wife’s Tale and King Lear. In this course, we will read representative folktales—collected from India to Ireland, the medieval period to the present day—alongside these literary masterpieces, as well as scholarly articles and book excerpts.

**321A BRITISH ROMANTIC POETRY AND PROSE (pre or post)**  
Waqas Khwaja  
MW 2:00-3:15  
This course focuses on one of the most remarkable periods of creativity in English literary history that signaled the decline of old feudal structures and ushered in an era of individualism, political revolution, and democratic values. Paradoxically, it also ended up generating a sense of revolutionary elitism and notions of artistic autonomy and cultural superiority that came to represent an important feature of European, and, of course, British, imperialism. Romantic writers, in turn, were heavily influenced by the Orient and freely appropriated its texts,
aesthetics, and themes even as they satirized its mores and manners. In this course we shall trace the genesis of the Romantic movement in the reaffirmation of feeling and emotion over the classical (and Enlightenment) values of reason and restraint and study the relationship of the writers and their works to nature, imagination, and folklore, as also to political and cultural changes in England and to the grand design of empire building that was in full swing at this time. Course texts may include writings by, among others, William Jones, Helen Maria Williams, Charlotte Smith, Edmund Burke, Robert Burns, Anna Barbauld, William Blake, Hannah More Robert Southey, William Wordsworth, Samuel Taylor Coleridge, Thomas Moore, Byron, Percy Bysshe Shelley, and John Keats.

345D AMERICAN MODERNISM (post)
James Stamant
TTh 11:30-12:45
Between World War I and World War II the American Modernists changed the face of literature, working from urban and rural spaces, in and outside the borders of the United States. This course will study the texts of the American modernists, exploring different ways in which this group contested conventions and created new space for American artists by continuously challenging perceptions of art and trying to remake old traditions in modern ways. Readings will include both canonical and neglected works from authors such as William Faulkner, Gertrude Stein, Langston Hughes, T. S. Eliot, and Jessie Redmond Fauset. In addition to literary examples of modernism, students will examine different media from the period, including films and music.

Department of English Pre- and Post-1800 Courses 2014-15

English literature majors must take 2 pre-1800 literature courses and 2 post-1800 literature courses.

English literature-creative writing majors must take 2 pre-1800 literature courses and 2 post-1800 literature courses.

The purpose of the requirements is to ensure that you have substantial historical background in the development of literature. ENG 280 and creative writing courses do not count for this particular requirement.

Below (and attached) is a list of our 2014-15 courses and their “pre” or “post” designations. Note that some courses are either “pre” or “post”; for these you will eventually have to notify the registrar which designation you are choosing.

Fall 2014
213 TRUE AMERICANS: AMERICAN WRITING 1600-1900 pre or post
219A GOTHIC LITERATURE pre or post
224 GAY AND LESBIAN LITERATURE post
230B WORLDS IN A FRAME: AN INTERNATIONAL HISTORY OF FILM post
234A SHAKESPEARE AND THE FOLKTALE pre or post
321B GETTING MEDIEVAL pre or post
325B AFRICAN AMERICAN FICTION AND FILM post
350A MODERN POETRY post
352A MODERN S.ASIAN LITERATURE AND FILM post
355A POSTMODERNISM post

Spring 2015
211 EARLY BRITISH LITERATURE pre
216A WOMEN WRITERS OF THE AFRICAN DIASPORA post
218A COMPARATIVE ETHNIC AMERICAN LITERATURE post
220A EARLY WOMEN WRITERS pre
228A THE ENGLISH LANGUAGE AND ITS DISCONTENTS pre or post
310C THE FOLK TALE AND EARLY BRITISH LITERATURE pre
321A BRITISH ROMANTIC POETRY AND PROSE pre or post
345D AMERICAN MODERNISM post