ENGLISH LANGUAGE AND LITERATURE

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FACULTY OF THE DEPARTMENT OF ENGLISH

Professors Elizabeth Alexander, Harold Bloom, Leslie Brisman, David Bromwich, Ardis Butterfield, Jill Campbell, Janice Carlisle, Joe Cleary (Visiting), Michael Denning, Wai Chee Dimock, Anne Fadiman (Adjunct), Roberta Frank, Paul Fry, Louise Glück (Adjunct), Jacqueline Goldsby, Langdon Hammer, Margaret Homans, Amy Hungerford, David Scott Kastan, Traugott Lawler (Emeritus), Lawrence Manley, Donald Margulies (Adjunct), Stefanie Markovits, J. D. McClatchy (Adjunct), Alastair Minnis, Annabel Patterson (Emeritus), Linda Peterson, Caryl Phillips, David Quint, Claude Rawson, Joseph Roach, Marc Robinson, John Rogers, Caleb Smith, Robert Stepto, Katie Trumpener, Michael Warner, Ruth Yeazell

Associate Professors Murray Biggs (Adjunct), Jessica Brantley, Brian Walsh

Assistant Professors Ian Cornelius, Benjamin Glaser, Paul Grimstad, Wendy Lee, Justin Neuman, Catherine Nicholson, Shital Pravinchandra, Anthony Reed, Sam See, R. John Williams

Senior Lecturers James Berger, John Crowley, Michael Cunningham, Fred Strebeigh, Cynthia Zarin


The undergraduate program in English teaches students foundational research and writing skills and cultivates their powers of argument and analysis. Courses offered by the department are designed to develop students’ understanding of important works of English, American, and world literatures in English; to provide historical perspectives from which to read and analyze these works; and to deepen students’ insights into their own experience. For students interested in creative writing, the department offers an array of courses taught by renowned professional writers. Student writers at Yale work in all of the major genres, including fiction, poetry, play and film writing, nonfiction prose, and journalism, and they often enjoy the satisfaction of publication or performance for both local and national audiences.

The ability to write well remains a rare but prized skill in almost every domain of our world, and English majors go on to careers in many fields of endeavor. The analytic talents and the writing and speaking skills honed in the major can lead graduates to careers in fields such as advocacy, publishing, teaching, the arts, law, venture capital, medicine, and policy making.

Introductory courses Courses numbered from 114 to 130 are introductory. Students planning to elect an introductory course in English should refer to the departmental Web site (http://english.yale.edu/undergraduate-program/pre-registration) for information about preregistration. To retain their place in an introductory English section, students must attend the first and all subsequent class meetings for the section until the end of the second week of classes. If a student misses a class meeting during this period without informing the instructor beforehand, his or her place will immediately be filled from the waiting list. Students may change their section by attending the desired section. If there are no available seats, the student may be placed on the waiting list for that section.

Advanced courses Courses numbered 150 and above are open to upperclassmen; the faculty recommends that students both within and outside the major prepare for such work with two terms of introductory English. Seminars are intended primarily for junior and senior English majors; sophomores and nonmajors may be admitted where openings are available.

When choosing courses, students should bear in mind that the English department’s lecture courses and seminars play different roles in the curriculum. Lecture courses cover major periods, genres, and figures of English and American literature. They serve as general surveys of their subjects, and are typically offered every year or every other year. Seminars, by contrast, offer more specialized or intensive treatment of their topics, or engage topics not addressed in the lecture courses (for example, topics that span periods and genres). While seminars are often offered more frequently than once, students should not expect the same seminars to be offered from one year to the next.

Writing courses Besides introductory courses that concentrate on the writing of expository prose (ENGL 114., 120), the English department offers several creative writing courses. The introductory creative writing course, ENGL 123, is open to any student who has not taken an intermediate or advanced course in the writing of fiction, poetry, or drama. Interested students must preregister for ENGL 123, but they need not submit a writing sample to gain admission as is required for all other creative writing courses. More advanced creative writing courses, designated “CW” in the course listings, are open to all students on the basis of the instructor’s judgment of their work. Instructions for the submission of writing samples for admission to creative writing seminars and workshops are available at the departmental office in 107 LC and on the English department Web site (http://english.yale.edu/undergraduate-
Senior seminars are open to interested juniors as well, but one must be taken in the senior year to fulfill the senior requirement. These courses, usually numbered 400–449, are designated "Senior sem" in the course listings. The final essays written for senior seminars should provide an appropriate culmination to the student’s work in the major and in Yale College. Such essays should rest on substantial independent work and should be approximately twenty double-spaced pages in length. In researching and writing the essay, the student should consult regularly with the seminar instructor, and may consult with other faculty members as well. Seniors, with the permission of the director of undergraduate studies and the instructor, may arrange to take a junior seminar for one term of the senior requirement. At the start of term the student must arrange with the instructor to do any additional work necessary to make the course an appropriate capstone experience.

The senior essay The senior essay is an independent literary-critical project on a topic of the student’s own design, which is undertaken in regular consultation with a faculty adviser. It should ordinarily be written on a topic in an area on which the student has focused in previous studies. It may be written during one or two terms; single-term essays may be converted to yearlong essays through application to the director of undergraduate studies. See the course listings for ENGL 490 and 491 for procedures. Students fulfilling the senior
requirement through a two-term senior essay or through a senior essay and the senior writing concentration project must take a seminar during their senior year, but it need not be a 400-level seminar.

Prospectuses and applications for senior essays are received in the office of the English major in 107 LC or on line as directed on the English department Web site (http://english.yale.edu/undergraduate-program/senior-projects-essays). They should be submitted during the designated sign-up period in the term before enrollment is intended.

Credit/D/Fail option Courses taken Credit/D/Fail may be counted toward the requirements of the major.

Advising Students planning a program of study in English are strongly encouraged to consult the director of undergraduate studies, the departmental representative in their residential college (see below), or their departmental adviser for advice about their course choices.

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Schedules for all majors must be discussed with, and approved by, a faculty adviser from the English department, the director of undergraduate studies, or the associate director of undergraduate studies. Only then may they be submitted to the residential college dean’s office. During the sixth term, each student completes a statement outlining progress in the major, in consultation with the student’s adviser.

Individual programs of study In exceptional cases, a student whose interests and aims are well defined may, in consultation with the director of undergraduate studies, work out a program of study departing from the usual requirements of the major. Such a program must, however, meet the stated general criteria of range and coherence. For interdepartmental programs that include courses covering English literature, see the Literature Major; Directed Studies; American Studies; African American Studies; Ethnicity, Race, and Migration; Theater Studies; and Women’s, Gender, and Sexuality Studies.

The writing concentration The writing concentration is a special course of study open to students in the English major with demonstrated interest and achievement in writing. Admission is competitive. Interested English majors normally apply for admission to the concentration during the second term of their junior year. Application can also be made during the first term of the senior year. Every student admitted to the concentration must complete at least eleven literature courses as well as the other requirements of the major. Students admitted to the writing concentration may count up to four creative writing courses toward completion of the B.A. degree in English; the four courses must include at least two courses in one genre and at least one course in another genre; at least three must be at the 400 level. Only one of the four creative writing courses may be from ENGL 134, 135, 245, or 246; ENGL 123 does not count toward the writing concentration. Residential college seminars are not acceptable for credit toward the writing concentration, except by permission of the director of undergraduate studies. As one of the four writing courses, each student must complete ENGL 489, The Writing Concentration Senior Project, a tutorial in which students produce a single sustained piece of writing or a portfolio of shorter works. The writing concentration senior project may be offered in partial fulfillment of the senior requirement.

Applications for the writing concentration are received in the office of the English major in 107 LC or on line as directed on the departmental Web site (http://english.yale.edu/undergraduate-program/course-applications-deadlines). They should be submitted during the designated sign-up period in the term before enrollment is intended. Students are admitted selectively on the overall strength of their performance in the major and on the quality of their writing samples.

Graduate school Students considering graduate work in English should be aware that a reading knowledge of certain classical and modern European languages is ordinarily required for admission to graduate study, and that a course orienting them to critical theory can be especially helpful preparation for graduate study.

REQUIREMENTS OF THE MAJOR

Prerequisites ENGL 125 and 126 or, with 4 addtl courses in major English poets, 2 terms selected from ENGL 114, 115, 123, 127, 129, 130, or DRST 001, 002

Number of courses at least 14 courses (incl prereq and senior req)

Distribution of courses 3 courses in lit in English before 1800, 1 course in lit in English before 1900, and 1 course in American lit, all representing a variety of periods and figures; 2 sems, 1 in junior, 1 in senior year; no more than 5 courses numbered ENGL 130 or below; no more than 2 creative writing courses; Writing concentration -same, except up to 4 creative writing courses, incl 2 in one genre and 1 in another genre, with at least 3 at 400 level; at least 11 lit courses

Substitution permitted college sem for departmental sem, with DUS permission; 2 upper-level lit courses in other depts or, with permission, 1 upper-level lit course and 1 addtl upper-level course in other depts for electives in the major; Standard major -a third writing course, with DUS permission

Senior requirement Standard major-a senior sem and one-term senior essay (ENGL 490); or 2 sems in senior year, 1 of which is a senior sem, the other certified for senior req; or, with DUS permission, two-term senior essay (ENGL 490, 491); Writing concentration -senior sem or one-term senior essay, and writing concentration senior project (ENGL 489)
Courses

*ENGL 012b, Literary Cities: New York, Chicago, San Francisco  Wai Chee Dimock
An introduction to American literature, told through the vibrant lives, ethnic diversities, and innovative genres revolving around three urban centers. Enrollment limited to freshmen. Preregistration required; see under Freshman Seminar Program.  WR, HU

*ENGL 013a, Forms of Communication and Intimacy  Jill Campbell
New forms of electronic communication and their effects on social relationships and individuals’ sense of self. Advantages and limitations of these forms in relation to means of communication and intimacy not dependent on electronic mediation. Correspondence by post, in-person conversation and nonverbal communication, social gatherings centered on food, erotic intimacy, group sociability, and silence. Analytical and creative writing assignments. Enrollment limited to freshmen. Preregistration required; see under Freshman Seminar Program.  WR, HU

*ENGL 114a or b, Writing Seminars  Janice Carlisle
Instruction in writing well-reasoned analyses and academic arguments, with emphasis on the importance of reading, research, and revision. Using examples of nonfiction prose from a variety of academic disciplines, individual sections focus on topics such as vision, globalization, generosity, experts and expertise, the good life, and dissent in American culture. Students who wish to take an introductory course in English must preregister for a specific section during the online preregistration period, December 2, 2013, through January 2, 2014. Details about online preregistration, as well as information about the specific topics taught in sections of ENGL 114 and 115, are provided on the English department Web site (http://english.yale.edu/undergraduate-program/pre-registration).  WR

*ENGL 115a or b, Literature Seminars  R. John Williams
Exploration of major themes in selected works of literature. Individual sections focus on topics such as war, justice, childhood, sex and gender, the supernatural, and the natural world. Emphasis on the development of writing skills and the analysis of fiction, poetry, drama, and nonfiction prose. Students who wish to take an introductory course in English must preregister for a specific section during the online preregistration period, December 2, 2013, through January 2, 2014. Details about online preregistration, as well as information about the specific topics taught in sections of ENGL 114 and 115, are provided on the English department Web site (http://english.yale.edu/undergraduate-program/pre-registration).  WR

*ENGL 120a or b, Reading and Writing the Modern Essay  Fred Strebeigh
Close study of selected works of nonfiction prepares students to become critical readers and to apply professionals’ strategies to their own writing. Readings from such authors as Joan Didion, Malcolm Gladwell, Maxine Hong Kingston, N. Scott Momaday, George Orwell, Brent Staples, Jonathan Swift, Henry David Thoreau, Tom Wolfe, and Alice Walker. Written assignments, involving frequent revision, include autobiography, portraiture, nature writing, cultural critique, and formal argument.  WR

*ENGL 123a, Introduction to Creative Writing  Langdon Hammer and staff
Introduction to the writing of fiction, poetry, and drama. Development of the basic skills used to create imaginative literature. Fundamentals of craft and composition; the distinct but related techniques used in the three genres. Story, scene, and character in fiction; sound, line, image, and voice in poetry; monologue, dialogue, and action in drama.  HU

*ENGL 125a or b, Major English Poets from Chaucer to Donne  Lawrence Manley
An introduction to the diversity and the continuity of the English literary tradition through close reading of four poets from the fourteenth through the seventeenth centuries, Chaucer, Spenser, Shakespeare, and Donne. Emphasis on developing skills of literary interpretation and critical writing.  WR, HU
*ENGL 126b, Major English Poets from Milton to T. S. Eliot  Catherine Nicholson and staff
An introduction to the diversity and the continuity of the English literary tradition through close reading of four poets from the seventeenth through the twentieth centuries, Milton, Pope, Wordsworth, and Eliot or another modern anglophone poet. Emphasis on developing skills of literary interpretation and critical writing.  WR, HU

*ENGL 127a or b, Readings in American Literature  Caleb Smith
Major works of the American literary tradition in a variety of poetic and narrative forms and in diverse historical contexts. Emphasis on analytical reading and critical writing. Authors may include Melville, Poe, Hawthorne, Bryant, Whitman, Dickinson, Thoreau, Emerson, Douglass, Stowe, Twain, Wharton, Cather, H. Crane, Stevens, Stein, L. Hughes, Paredes, Ellison, O’Connor, Ginsberg, Lowell, O’Hara, M. Robinson, C. McCarthy, Morrison, E. P. Jones, J. Díaz.  WR, HU

ENGLISH: American Lit

*ENGL 129a or b / HUMS 198a or b / LITR 168a or b, Tragedy in the European Literary Tradition  Margaret Homans
The genre of tragedy from its origins in ancient Greece and Rome through the European Renaissance to the present day. Themes of justice, religion, free will, family, gender, race, and dramaturgy. Works include Homer’s Iliad and plays by Aeschylus, Sophocles, Euripides, Seneca, Shakespeare, Racine, Ibsen, Chekhov, Brecht, Beckett, and Soyinka. Focus on textual analysis and on developing the craft of persuasive argument through writing.  WR, HU

*ENGL 130a or b / HUMS 199a or b / LITR 169a or b, Epic in the European Literary Tradition  Stefanie Markovits
The epic tradition traced from its foundations in ancient Greece and Rome to the modern novel. The creation of cultural values and identities; exile and homecoming; the heroic in times of war and of peace; the role of the individual within society; memory and history; politics of gender, race, and religion. Works include Homer’s Odyssey, Vergil’s Aeneid, Dante’s Inferno, Cervantes’s Don Quixote, and Joyce’s Ulysses. Focus on textual analysis and on developing the craft of persuasive argument through writing.  WR, HU

*ENGL 131a, Versification  Joshua Stanley
The history, theory, and practice of verse-making in the English-language poetry tradition from its beginnings to contemporary hip-hop. Verse techniques as ways to think. Intended principally for aspiring poets who wish to learn the craft of verse construction, but open also to students of poetry who wish to have a firmer command of the historical and technical material of poetry.  HU

ENGL 132b, Science Fiction  Alfred Guy

ENGLISH: American Lit

*ENGL 134a or b, Reading Fiction for Craft  Tom Hopkins [F] and Michael Cunningham [Sp]
Fundamentals of the craft of fiction writing explored through readings from classic and contemporary short stories and novels. Focus on how each author has used the fundamentals of craft. Writing exercises emphasize elements such as voice, structure, point of view, character, and tone. Creative writing and journalism courses require an application. Consult the English department Web site at http://english.yale.edu/courses/creative-writing?tid_1=93 for detailed instructions and application deadlines.  HU

ENGLISH: Creative Writing

*ENGL 135a or b, Reading Poetry for Craft  Tom Hopkins and staff
An introduction to reading and writing poetry. Classic examples from Shakespeare and Milton, the modernist poetics of Stein, Pound, Moore, and Stevens, and recent work in a variety of forms and traditions. Students develop a portfolio of poems and write an essay on the poetic craft of poets who have influenced their work. Creative writing and journalism courses require an application. Consult the English department Web site at http://english.yale.edu/courses/creative-writing?tid_1=93 for detailed instructions and application deadlines.  HU

ENGLISH: Creative Writing

*ENGL 152b, Anglo-Saxon Literature  Roberta Frank
Close reading in translation of selected works composed in Anglo-Saxon England, c. 700–1100. Genres include heroic poems, monster treatises, travelogues, biblical translations and adaptations, histories, saints’ lives, catalog poems, prayers, and riddle collections. Later uses and appropriations of this literature from the Norman Conquest to Tolkien, Auden, and Heaney.  HU

ENGLISH: Pre-1800 Lit

ENGLISH: Junior Seminar

*ENGL 157b / FREN 305b, Medieval Biography  Ardis Butterfield and Joseph Stadolnik
The sources, aims, and diversity of biographical forms in medieval literature. Analysis of the medieval world through the study of autobiography, hagiography, political martyrology, and literary biography; the challenges of viewing a historical period primarily through a single life. Includes a research trip to New York City. Recommended preparation: reading knowledge of French.  TR

ENGLISH: Pre-1800 Lit

ENGLISH: Junior Seminar

*ENGL 158b, Readings in Middle English: Language and Symbolic Power  Ian Cornelius
The English language and its literature in the late medieval period. Survey of the period’s literary language and genres; languages and forms of romance, dream vision, lyric, cycle drama, dialogue, and devotional prose; travel narratives that reflect on the truth of religious
experience; problems of authorship and authority; first-person narration; encounters with religious and cultural alterity. Authors include Chaucer, Trevisa, Langland, Kempe, and Mandeville.  WR, HU

ENGL 171b / LITR 177b, Chaucer and Medieval London  Ardis Butterfield
Chaucer's writings explored through the human and physical landscape of medieval London and Westminster. The crowds, sounds, and visual stimuli of the city examined alongside literary genres in which the author wrote, including dream visions, love epic, lyrics, and comic, satiric, and religious narrative. Chaucer's sense of the writer's craft as a means of imagining space and sound and of depicting the emotional resonance of urban street scenes.  HU

ENGL 175b / HSER 436b / RLST 267b, Sacred and Profane in Late Medieval Europe  Jessica Brantley and Christopher Wood
The interdependence and collaborations of the sacred and the profane in late medieval European literature and visual art. Close reading of primary texts; analysis of paintings, sculptures, manuscripts, printed books, and prints in Yale University collections. Ways in which disciplinary difference matters to the understanding of culture.  WR, HU

ENGL 179a, Literary Approaches to the Past  Ian Cornelius and Eric Weiskott
A study of literary narratives set in the distant past. Nostalgia, the use of the past in the present, historical changes in the meaning of the past, and the phenomenon of medievalism. Authors include Geoffrey Chaucer, Thomas Malory, William Shakespeare, Walter Scott, and Mark Twain. Pre-1800 with permission of the instructor.  WR, HU

ENGL 200b, Shakespeare: Comedies and Romances  Lawrence Manley
Love, sex, gender, society, and theater practice in Shakespeare's comic genres, from the early farces and romantic comedies to the problem plays and late romances.  WR, HU

ENGL 201a, Shakespeare: Histories and Tragedies  David Scott Kastan
A study of Shakespeare's histories and tragedies, focusing on attentive reading of the play texts and consideration of the theatrical, literary, intellectual, political, and social worlds in which the plays were written, performed, and experienced.  HU

ENGL 220a, Milton  John Rogers
A study of John Milton's poetry, his engagement with the cultural, social, and political struggles of the English Revolution, and his decisive influence on the course of English literature.  WR, HU

ENGL 220b / AMST 330b, Dystopic and Utopian Fictions  James Berger
Attempts since the late nineteenth century to imagine, in literature, cinema, and social theory, a world different from the existing world. The merging of political critique with desire and anxiety; the nature and effects of social power; forms of authority, submission, and resistance.  HU

ENGL 236b, Consciousness and Form in Eighteenth-Century England  Jill Campbell
The conceptualization of consciousness in England from the late-seventeenth through the eighteenth century. Philosophical writings that made "consciousness" a key term in defining personal identity, memory, and culpability; literary forms that variously depict individual and collective consciousness. Texts range from philosophical essays to novels, plays, poetry, and personal letters.  HU

ENGL 242b, Introduction to Writing Fiction  Colleen Kinder [F] and Tom Hopkins [Sp]
An intensive introduction to the craft of fiction, designed for aspiring creative writers. Focus on the fundamentals of narrative technique and peer review. Prerequisite: a previous course in English or in another literature. Preference given to freshmen and sophomores. Creative writing and journalism courses require an application. Consult the English department Web site at http://english.yale.edu/courses/creative-writing?tid_1=93 for detailed instructions and application deadlines.  RP

ENGL 246a or b, Introduction to Verse Writing  Louise Glück [F] and Cynthia Zarin [Sp]
A seminar workshop for students who are beginning to write poetry (or students without prior workshop experience at Yale). Preference given to freshmen and sophomores. Creative writing and journalism courses require an application. Consult the English department Web site at http://english.yale.edu/courses/creative-writing?tid_1=93 for detailed instructions and application deadlines.  RP
ENGL 248b / EVST 325b, Nature Writing in the English-Speaking World  Linda Peterson
Natural history and environmental writing in the English-speaking world from the late eighteenth century to the present. Readings include Gilbert White's *Natural History of Selborne*, Thoreau's *Walden*, and Darwin's *Voyage of the Beagle*, as well as recent work by writers from Canada, the United States, India, and South Africa. Pre-1900 with permission of instructor.  WR, HU

English: Junior Seminar

ENGL 250a, Romantic Poetry  Leslie Brisman
An introduction to the work of Blake, Coleridge, Wordsworth, Shelley, and Keats, with some attention to Byron and the minor poets of this rich period of poetic innovation and revolutionary spirit.  WR, HU

English: Pre-1900 Lit

English: Junior Seminar

ENGL 252b, Romantic Poetry and Visual Art  Paul Fry
The rise of landscape in the works of Wordsworth, Constable, Byron, and Turner, with emphasis on the nonhuman in relation to consciousness and history. Some attention to the influence of earlier poetry and visual art and to effects on later painters.  WR, HU

English: Pre-1900 Lit

English: Junior Seminar

ENGL 265b, The Victorian Novel  Ruth Yeazell
A selection of nineteenth-century novels, with attention to cultural contexts. Authors chosen from the Brontës, Gaskell, Dickens, Collins, Eliot, Trollope, and Hardy.  HU

English: Pre-1900 Lit

ENGL 275b, Emerson, Hawthorne, and Melville  Richard Deming
Study of central works by three foundational writers of the nineteenth century. Cultural and historical context; questions concerning American identity, ethics, and culture, as well as the function of literature; the authors' views on the intersections of philosophy and religious belief, culture, race, gender, and aesthetics. Readings include novels, short fiction, and essays.  WR, HU

English: Pre-1900 Lit

English: American Lit

English: Junior Seminar

ENGL 277a / HUMS 248a / PLSC 247a, The Age of Lincoln and Whitman  David Bromwich
Ideas of the self, the nature of democracy, and the relationship between slavery and constitutional liberty in the years 1840–70. Extensive readings in Lincoln and Whitman, as well as Emerson, Thoreau, Douglass, Webster, Dickinson, and Melville.  WR, HU

English: Pre-1900 Lit

English: American Lit

English: Junior Seminar

ENGL 281b / AMST 358b, Animals in Modern American Fiction  James Berger
Literary portrayals of animals are used to examine the relations between literature, science, and social and political thought since the late nineteenth century. Topics include Darwinist thought, socialism, fascism, gender and race relations, new thinking about ecology, and issues in neuroscience.  HU RP

English: American Lit

English: Junior Seminar

ENGL 283b, Poetry since 1950  Langdon Hammer
Major poets of the second half of the twentieth century, including Bishop, Lowell, Larkin, Plath, Ashbery, Merrill, Gunn, Hill, and Heaney.  WR, HU

ENGL 286a, Modernism and Childhood  Natalia Cecire
The construction of childhood in British and American literary modernism examined through concepts such as play, cuteness, innocence, and learning. Readings include literature written for children and canonical modernist texts.  WR, HU

English: Junior Seminar

ENGL 287b, Literature and the Future, 1887 to the Present  R. John Williams
A survey of literature's role in anticipating and constructing potential futures since 1887. Early Anglo-American and European futurism during the years leading up to World War I; futures of speculative fiction during the Cold War; futuristic dreams of contemporary cyberpunk. What literature can reveal about the human need to understand both what is coming and how to respond to it.  WR, HU

English: Junior Seminar

ENGL 288a / THST 291a, Eloquence: Classical Rhetoric for Modern Media  Joseph Roach
Classical rhetoric, from Demosthenes to the digital age: the theory and practice of persuasive public speaking and speech writing. Open to junior and senior Theater Studies majors, and to nonmajors with permission of the instructor. Students must preregister during the reading period of the preceding term.  HU

English: Junior Seminar
ENGL 289a / AMST 246a, Hemingway, Fitzgerald, Faulkner  Wai Chee Dimock
Novels and short stories by Hemingway, Fitzgerald, and Faulkner, supplemented with works by Gertrude Stein, Langston Hughes, Nella Larsen, and others. Exploration of interconnections among these works using three analytic scales: the macro history of the United States and the world; the formal and stylistic innovations of modernism; and the small details of sensory input and psychic life.  WR, HU
English: American Lit

*ENGL 290b, American Literary Realisms since 1880  Natalia Cecire
Theoretical survey of American literary realisms since 1880, including naturalism, modernism, postmodern metafiction, and Language and post-Language poetry. Exploration of realist concepts such as resemblance, mimesis, objectivity, fact, the Lacanian real, and the index. Authors include James, Crane, Jewett, Chesnutt, Faulkner, Williams, Moore, Pynchon, and Rankine.  WR, HU
English: American Lit
English: Junior Seminar

ENGL 291a / AMST 261a, The American Novel since 1945  Amy Hungerford
American fiction; works by Richard Wright, Flannery O’Connor, Jack Kerouac, Vladimir Nabokov, Philip Roth, Thomas Pynchon, John Barth, Maxine Hong Kingston, Toni Morrison, Cormac McCarthy, Lev Grossman, Alison Bechdel, and Junot Diaz.  HU
English: American Lit

ENGL 293b / AFAM 140b / AMST 211b / ER&M 210b / WGSS 211b, Race and Gender in American Literature  Birgit Brander Rasmussen
The role of literature in constructing representations of America as an idea, a nation, a colonial settlement, and a participant in world affairs. What kind of place America is and who belongs there; the consequences of America’s history for its national literature. Emphasis on the ways texts represent and contest social concepts of race and gender difference.  WR, HU
English: American Lit

*ENGL 299a / AMST 301a / FILM 311a, East Asia in U.S. Literature and Film  R. John Williams
An introductory course on American images of Asia and Asian America in twentieth-century literature and cinema.  WR, HU
English: American Lit
English: Junior Seminar

ENGL 300b / LITR 300b, Introduction to Theory of Literature  Carol Jacobs
An examination of concepts and assumptions in contemporary views of literature. Theories of meaning, interpretation, and representation. Critical analysis of formalist, psychoanalytic, structuralist, poststructuralist, Marxist, and feminist approaches to theory and to literature.  HU

*ENGL 306b / AFAM 423b / AMST 384b, American Artists and the African American Book  Robert Stepto
Visual art in African American books since 1900. Artists include Winold Reiss, Aaron Douglas, E. S. Campbell, Tom Feelings, and the FSA photographers of the 1940s. Topics include Harlem Renaissance book art, photography and literature, and children’s books. Research in collections of the Beinecke Library and the Yale Art Gallery is encouraged.  HU
English: American Lit
English: Junior Seminar

*ENGL 310a, Modern Poetry  Benjamin Glaser
Introduction to the major movements and figures of modern English and American poetry. The concept of the new; modern poetry’s struggles with Romantic and Victorian predecessors. Movements such as war poetry, the Harlem Renaissance, imagism, and objectivism; poets include Yeats, Frost, Eliot, Pound, Moore, and Stevens.  WR, HU
English: Junior Seminar

*ENGL 317a, Irish Modernism and Empire  Joe Cleary
Irish literary modernism explored in its cultural, intellectual, and political contexts. The movement’s affiliations with nineteenth-century English and European cultural and intellectual traditions, twentieth-century Irish national assertion, the decline of European imperialism, and wider developments in contemporary literature and art. Works by William Butler Yeats, John Millington Synge, James Joyce, Elizabeth Bowen, and Samuel Beckett.  HU
English: Junior Seminar

*ENGL 325b / LITR 471b / THST 417b, Dramas of Reconciliation  Jan Hagens
Differences between tragedy and the drama of reconciliation, a genre in which a serious and potentially tragic conflict is brought to a positive yet nontrivial ending. Close reading of dramas of reconciliation from the Western canon that have traditionally been categorized as tragedies. Ways in which the recategorization of such plays lends additional complexity and meaning to their endings and allows for new interpretations of the texts and their authors.  HU

*ENGL 329b / AMST 406b, The Spectacle of Disability  James Berger
Examination of how people with disabilities are represented in U.S. literature and culture. Ways in which these representations, along with the material realities of disabled people, frame society’s understanding of disability; the consequences of such formulations. Various media, including fiction, nonfiction, film, television, and memoirs, viewed through a wide range of analytical lenses.  WR, HU RP
English: American Lit
English: Junior Seminar

*ENGL 336b / LITR 332b / THST 303b, The Opera Libretto  J. D. McClatchy
A selective survey of the genre from its seventeenth-century Italian origins to the present day. The libretto’s history, from opera seria to opéra comique to melodrama, featuring libretti by Hofmannsthal, W. S. Gilbert, and Auden. Emphasis on literary adaptations, from Da Ponte and Beaumarchais to Britten and Thomas Mann. Source material includes works by Shakespeare, Schiller, Hugo, Melville, and Tennessee Williams. Readings in English; musical background not required.  WR, HU

English: Junior Seminar

*ENGL 343a / ER&M 353a / HUMS 419a / LITR 268a / SAST 371a, Postcolonial Studies  Shital Pravinchandra
Introduction to key writers, literary works, concepts, and issues in the field of postcolonial studies. Definitions of the term “postcolonial,” including to whom it can be applied; the cultural, psychological, and political consequences of colonization; opinions of non-Western writers about current cultural and political climates and the historical processes that shaped them.  HU

English: Junior Seminar

*ENGL 344a / EP&E 265a / ER&M 436a, Global Fictions  Justin Neuman
Narrative literature from the mid-nineteenth century to the present that explores and reflects the dialectics of globalization. Vectors of globalization examined include energy systems, commodity capitalism, war, and sexuality. Works by Verne, Kafka, Forster, Duras, and Bolaño.  WR, HU

English: Junior Seminar

*ENGL 347b / HUMS 274b / LITR 264b / SAST 362b, South Asian Anglophone Literature  Shital Pravinchandra
Introduction to key works, concepts, and issues in twentieth-century South Asian writing in English. Focus on literature from and about India, Pakistan, Sri Lanka, and Bangladesh. The status of English on the Indian subcontinent; the current popularity of South Asian Anglophone literature; the relation of South Asian literature written in English to literature written in other South Asian languages.  WR, HU

English: Junior Seminar

*ENGL 353a / HUMS 295a / LITR 463a, Medieval Celtic Literature  David Gabriel
Major texts of Celtic literature, focusing on works from the birth of vernacular literature in the Middle Ages to the early modern period. Cultural, historical, and literary issues surrounding works in the Irish and Welsh languages; literary culture in Breton, Cornish, Scottish Gaelic, and Manx. Genres include lyric and bardic poetry, heroic and religious narrative, and early Arthurian works. Readings in English translation; no knowledge of Celtic languages assumed.  HU  Tr

English: Pre-1800 Lit

English: Junior Seminar

*ENGL 357a, Renaissance Lyric  Lawrence Manley
A survey of English lyric poetry from the early sixteenth century through the mid-seventeenth, focusing on poetic forms and traditions and the place of poetry in the social, political, and religious life of the time. Authors include Wyatt, Sidney, Marlowe, Shakespeare, Aemylia Lanyer, Donne, Jonson, Herbert, Herrick, Milton, Lovelace, and Marvell.  WR, HU  RP

English: Pre-1800 Lit

English: American Lit

*ENGL 358b, Literature for Young People  Michele Stepto
An eclectic approach to stories and storytelling for and by children. Authors include Nathaniel Hawthorne, Louisa May Alcott, J. K. Rowling, Leo Lionni, Laurent de Brunhoff, Dr. Seuss, Maurice Sendak, and children themselves.  HU  RP

English: Junior Seminar

*ENGL 364a / AFAM 369a / AMST 378a / LITR 271a / THST 369a, African American Theater  Staff
African American dramatic literature and theater history from the nineteenth century to the present. Key events in black theater history, including the emergence of black musical comedy, the Federal Theatre Project, and the Black Arts movement. Plays by Langston Hughes, Lorraine Hansberry, Adrienne Kennedy, August Wilson, Amiri Baraka, and others. Open to junior and senior Theater Studies majors, and to nonmajors with permission of the instructor. Students must preregister during the reading period of the preceding term.  WR, HU

English: American Lit

English: Junior Seminar

*ENGL 366a / AMST 378a, American Experimental Theater  Marc Robinson
Topics include the Living Theater, Happenings, Cunningham/Cage, Open Theater, Judson Dance Theater, Grand Union, Bread and Puppet Theater, Ontological-Hysteric Theater, Meredith Monk, Mabou Mines, Robert Wilson, and the Wooster Group. Open to junior and senior Theater Studies majors, and to nonmajors with permission of the instructor.  WR, HU

English: American Lit

English: Junior Seminar

*ENGL 374a, Renaissance Lyric  Lawrence Manley
A survey of English lyric poetry from the early sixteenth century through the mid-seventeenth, focusing on poetic forms and traditions and the place of poetry in the social, political, and religious life of the time. Authors include Wyatt, Sidney, Marlowe, Shakespeare, Aemylia Lanyer, Donne, Jonson, Herbert, Herrick, Milton, Lovelace, and Marvell.  WR, HU  RP

English: Pre-1800 Lit
English: Junior Seminar

*ENGL 383b / LITR 275b / THST 348b, The Common Wealth of Drama Murray Biggs
Study of plays in English from or about former British colonies, both before and after independence, including Ireland, Canada, Australia, South Africa, Nigeria, Ghana, the West Indies, and the Indian subcontinent. WR, HU

English: Junior Seminar

*ENGL 384b / FILM 461b / THST 416b, British Cinema from Documentary to Reality Fiction Murray Biggs
Study of twentieth-century British film and culture. Focus on four periods: the 1930s, the Second World War, the late 1950s and early 1960s, and the past thirty years. Relations between film and the social, political, and aesthetic conditions of the period. Works directed by Grierson, Jennings, Reed, Lean, Powell and Pressburger, Richardson, Reisz, Anderson, Leigh, and from Ealing Studios. WR, HU RP

English: Junior Seminar

*ENGL 395a / LITR 154a, The Bible as Literature Leslie Brisman
Study of the Bible as a literature—a collection of works exhibiting a variety of attitudes toward the conflicting claims of tradition and originality, historicity and literariness. Pre-1800 with completion of supplementary assignments in the language of the King James Bible. If there is sufficient interest, a second section will be offered. WR, HU RP

English: Junior Seminar

*ENGL 401b, J. M. Coetzee Justin Neuman
A study of novels and other writings of J. M. Coetzee, exploring issues of animal and human rights, apartheid, race, gender, colonialism and postcolonialism, sex, pain, religion, and globalization. HU

English: Senior Seminar

*ENGL 405b / AFAM 406b / AMST 405b, Autobiography in America Robert Stepto
A study of autobiographical writings from Mary Rowlandson’s Indian captivity narrative (1682) to the present. Classic forms such as immigrant, education, and cause narratives; prevailing autobiographical strategies involving place, work, and photographs. Authors include Franklin, Douglass, Jacobs, Antin, Kingston, Uchida, Balakian, Rodrigue, and Bechdel. WR, HU

English: Senior Seminar

*ENGL 412b, Victorian Poetry Leslie Brisman
The major Victorian poets, Tennyson and Browning, in the context of the romanticism they inherited and transformed. A selection of other Victorians whose genius or popularity warrants attention, including Morris, the Rossetti’s, Hardy, Swinburne, Hopkins, and Barrett Browning. WR, HU RP

English: Senior Seminar

*ENGL 422b / AMST 417b / FILM 435b, The Private Eye Paul Grimstad and Alan Trachtenberg
American novels and films of the 1940s and 1950s that introduce and develop the figure of the private eye. Attitudes toward class, gender, sexuality, criminality, race and ethnicity, state authority, and police power; visual style, narrative form, character, performance, and mise-en-scène; meanings of “noir” in film and fiction. HU

English: Pre-1800 Lit

English: Senior Seminar

*ENGL 427b, Shakespeare’s Political Plays David Bromwich
Reading and interpretation of selected histories and tragedies from Richard II to Coriolanus. Prerequisite: a previous course in Shakespeare. WR, HU

English: Senior Seminar

*ENGL 428b, The Victorian Political Novel Stefanie Markovits
The engagement of the Victorian novel with the world of politics. Emphasis on how systems interact with individual agents to make stories and how methods such as realism, romance, and the courtship plot portray the mechanics of government. Units on revolution and riot (Dickens and Gaskell), reform (Eliot and Trollope), and anarchy (James and Conrad). HU

English: Pre-1800 Lit

English: Senior Seminar

*ENGL 429b / HUMS 334b, Shakespeare’s Political Plays David Bromwich
Reading and interpretation of selected histories and tragedies from Richard II to Coriolanus. Prerequisite: a previous course in Shakespeare. WR, HU

English: Senior Seminar

*ENGL 430b, The Victorian Political Novel Stefanie Markovits
The engagement of the Victorian novel with the world of politics. Emphasis on how systems interact with individual agents to make stories and how methods such as realism, romance, and the courtship plot portray the mechanics of government. Units on revolution and riot (Dickens and Gaskell), reform (Eliot and Trollope), and anarchy (James and Conrad). HU
English: Pre-1900 Lit
English: Senior Seminar

*ENGL 430a / GMAN 277a / GMST 294a / HUMS 467a / LITR 331a, Nietzsche and Emerson  Paul North and Paul Grimstad
Comparative introduction to the central writings of Nietzsche and Emerson, with reference to the historical relationship between the two men. Overlap and antagonism on themes such as power, fate, nature, language, and writing; concepts that underwent radical shifts in each thinker’s work; ways in which philosophical style and ideas of style shaped and complicated the writers’ thinking.  HU
English: Senior Seminar

*ENGL 435a, Henry James  Ruth Yeazell
Selected novels by Henry James, from Roderick Hudson through The Golden Bowl. Particular attention to the international theme and to the ways in which James’s later novels revisit and transform the matter of his earlier ones.  WR, HU
English: Pre-1900 Lit
English: American Lit

*ENGL 437a, William Faulkner  Caleb Smith
The fiction of William Faulkner, with attention to literary, historical, and critical sources. Problems of history, memory, race, sexuality, and power. Other authors may include Poe, Hawthorne, Douglass, Anderson, Welty, and Morrison.  WR, HU
English: American Lit
English: Senior Seminar

*ENGL 438a and ENGL 439b / THST 473a and THST 474b, Directed Independent Study: Eugene O’Neill  Murray Biggs
Individual or small-group study focused on the works of Eugene O’Neill. The course of study is planned by the student under faculty supervision; work may include one or more performances and/or written projects. Open to junior and senior Theater Studies majors, and to nonmajors with permission of the instructor.

*ENGL 443a / AFAM 408a / AMST 460a, African American Poets of the Modern Era  Robert Stepto
The African American practice of poetry between 1900 and 1960, especially of sonnets, ballads, sermonic, and blues poems. Poets include Paul Laurence Dunbar, Langston Hughes, Sterling Brown, Gwendolyn Brooks, Margaret Walker, and Robert Hayden. Class sessions at the Beinecke Library for inspection and discussion of original editions, manuscripts, letters, and other archival material.  HU
English: American Lit

*ENGL 444a / AMST 466a, Contemporary Historical Novels  James Berger
Attempts of contemporary American authors to put the complexities of history into written form. Narrative as the privileged mode of historical representation; differences between what is regarded as academic history, popular history, and historical fiction; the influence of power and of the writer’s own historical position on historical narrative; effects of ethnicity, gender, and race on the creation and reception of history; writers’ use of historical fiction to change the ways readers think about the present and the future.  WR, HU
English: Pre-1900 Lit
English: American Lit

*ENGL 447a / AMST 346a, American Literature in the World  Wai Chee Dimock
American literature as a gateway to the rest of the world. Key texts from the eighteenth century to the twenty-first, including works by Olaudah Equiano, Mark Twain, Henry James, Ernest Hemingway, Gertrude Stein, Monique Truong, Amy Tan, Ruth Ozeki, Jhumpa Lahiri, Cristina Garcia, Edwidge Danticat, and Dave Eggers. Pre-1900 with permission of the instructor.  WR, HU
English: Pre-1900 Lit
English: American Lit

*ENGL 449a, T. S. Eliot: Tradition and Modernity  Claude Rawson
A study of Eliot as poet, critic, playwright, and man of letters.  HU
English: Senior Seminar

*ENGL 450b, Daily Themes  Richard Deming
Writing of prose at the intermediate level. Daily assignments of c. 300 words, a weekly lecture, and a weekly tutorial. Application forms available on the Web by mid-November. Not open to freshmen. Counts as a nonfiction course in the writing concentration. Creative writing and journalism courses require an application. Consult the English department Web site at http://english.yale.edu/courses/creative-writing?tid_1=93 for detailed instructions and application deadlines.  WR
English: Creative Writing

*ENGL 453a / THST 320a, Playwriting  Donald Margulies
A seminar and workshop in writing for the stage. Readings include modern American and British plays by Pinter, Mamet, Churchill, Kushner, Williams, and Wilder. Emphasis on play structure, character, and conflict. In addition to weekly exercises, students write a one-act play. Admission by application. Interested students should submit a writing sample of no more than five pages of a play or other creative writing, as well as a brief statement of purpose, to the instructor before the first class meeting.  RP
English: Creative Writing
*ENGL 454a, Nonfiction Writing: Voice and Structure  Fred Strebeigh
A nonfiction workshop, confronting the challenges of journalism as an art. Emphasis on voice and structure. Study of texts that may suggest modes, voices, forms, and styles for nonfiction pieces. Frequent writing projects and revisions.  WR  RP
English: Creative Writing

*ENGL 455b, Writing about Oneself  Anne Fadiman
A seminar and workshop in first-person writing. Students explore a series of themes (e.g., family, love, loss, identity) both by writing about their own lives and by reading British and American memoirs, autobiographies, personal essays, and letters. An older work, usually from the nineteenth or early twentieth century, is paired each week with a more recent one on the same theme. Creative writing and journalism courses require an application. Consult the English department Web site at http://english.yale.edu/courses/creative-writing?tid_1=93 for detailed instructions and application deadlines.  WR
English: Creative Writing

*ENGL 456b / HUMS 427b / JDST 316b / LITR 348b, The Practice of Literary Translation  Peter Cole
Intensive readings in the history and theory of translation paired with practice in translating. Case studies from ancient languages (the Bible, Greek and Latin classics), medieval languages (classical Arabic literature), and modern languages (poetic texts).  HU

*ENGL 459a / EVST 215a, Scientific and Environmental Writing  Carl Zimmer
An intensive workshop in writing about science and the environment for a broad audience. Translating complex subjects into elegant prose, conducting interviews, handling controversies, researching articles, and finding one’s voice. Readings include exemplary works ranging from newspaper articles to book excerpts.  WR  RP
English: Creative Writing

*ENGL 460a or b, The Writing of Verse  Louise Glück [F] and J. D. McClatchy [Sp]
A seminar and workshop in the writing of verse. Creative writing and journalism courses require an application. Consult the English department Web site at http://english.yale.edu/courses/creative-writing?tid_1=93 for detailed instructions and application deadlines. May be repeated for credit with a different instructor.  RP
English: Creative Writing

*ENGL 461a or b, Advanced Fiction Writing  Caryl Phillips [F] and John Crowley [Sp]
An advanced workshop in the craft of writing fiction. Creative writing and journalism courses require an application. Consult the English department Web site at http://english.yale.edu/courses/creative-writing?tid_1=93 for detailed instructions and application deadlines. May be repeated for credit with a different instructor.  RP
English: Creative Writing

*ENGL 466b, Writing the Contemporary Essay  Cynthia Zarin
A seminar and workshop in the contemporary essay. Public versus private voice, the responsibilities of the essayist, and the evolution of writing in the first person. Readings include essays by Joan Didion, Jonathan Lethem, Jenny Diski, Zadie Smith, M. F. K. Fisher, Bruce Chatwin, John Berger, and Oliver Sacks. Creative writing and journalism courses require an application. Consult the English department Web site at http://english.yale.edu/courses/creative-writing?tid_1=93 for detailed instructions and application deadlines.  WR
English: Creative Writing

*ENGL 467a or b / PLSC 253a or b, Journalism  Steven Brill
An intensive workshop in the journalism profession and its changing role and accelerating challenges. Definitions of journalism; the role of journalism in a democracy and a free market; differences between information, news, vicarious news, and entertainment; knowing and telling a good story; the structure of newspaper articles, blogs, online newspapers and magazines, mixed digital media, magazine features, television reports, and nonfiction books; interviewing techniques; fairness; sourcing; the economics of journalism; and audience. Fulfills the core seminar requirement for Yale Journalism Scholars. No prerequisites. Requires an application; consult the English department Web site at http://english.yale.edu/courses/creative-writing?tid_1=93 for detailed instructions and application deadlines.  WR
English: Creative Writing

*ENGL 468b / THST 327b, Advanced Playwriting Workshop  Donald Margulies
An intensive workshop in advanced playwriting techniques. Discussion of works by contemporary playwrights. In addition to weekly exercises, students write a full-length play. Prerequisite: an intermediate course in playwriting or screenwriting, or with permission of the instructor. Creative writing and journalism courses require an application. Consult the English department Web site at http://english.yale.edu/courses/creative-writing?tid_1=93 for detailed instructions and application deadlines.  RP
English: Creative Writing
A close reading of the poetry and prose of Wallace Stevens and Hart Crane.

*HUMS 224b, Wallace Stevens and Hart Crane

Emerson's prose serve as a starting point.

A close reading of works by two major American poets and of Melville's great American novel,

*HUMS 221a, Whitman, Melville, Dickinson

A close study of

*HUMS 219b, Shakespeare: Four Late Masterworks

(from A close study of four of Shakespeare's most compelling characters: Iago (from Othello), Cleopatra (from Antony and Cleopatra), Falstaff (from Henry IV), and the title character Hamlet.  HU

*HUMS 219b, Shakespeare: Four Late Masterworks

Harold Bloom

A close study of King Lear, Macbeth, The Winter's Tale, and The Tempest.  HU

*HUMS 221a, Whitman, Melville, Dickinson

Harold Bloom

A close reading of works by two major American poets and of Melville's great American novel, Moby-Dick. Selections from Ralph Waldo Emerson's prose serve as a starting point.  HU

*HUMS 224b, Wallace Stevens and Hart Crane

Harold Bloom

A close reading of the poetry and prose of Wallace Stevens and Hart Crane.  HU
THST 315a, Shakespeare Acted  Murray Biggs
An attempt to realize some of Shakespeare’s texts through performance. Emphasis on problems of language: how to give language meaning, clarity, and form, while making it suggestive and natural, in alliance with other acting considerations. Close work with sonnets and monologues, with duologues, and finally with scenes. Admission by audition. Preference to seniors and juniors; open to nonmajors.