ENGLISH LANGUAGE AND LITERATURE (ENGL)

* ENGL 028b / AFST 028b / LITR 025b, African Literature in the World  Cagetan Iheka
This seminar introduces students to a subset of African literature that has entered the canon of world literature. Bookended by the writings of Chinua Achebe and Chimamanda Adichie, we explore the marks of regional specificity in these works and how they transcend local geographical markers to become worldly artifacts. Our considerations include why certain texts cross the boundaries of nation and region while others remain confined within territorial bounds. We also examine advantages of the global circulation of African literary works and the pitfalls of a global readership. The class moves from an introductory unit that orients students to African and world literature to focus on close reading of primary texts informed by historical and theoretical nuances. From analyzing works responding to the colonial condition and the articulation of postcolonial sensibilities, to those narrating the African nation at independence and the postcolonial disillusionment that followed, the seminar attends to the formal and thematic implications of globalization for African literary writing. Authors include Chinua Achebe, Mariama Ba, Ngugi wa Thiong’o, Mbolo Mbue, NoViolet Bulawayo, Taiye Selasie, and Chimamanda Adichie. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program.  WR, HU

* ENGL 029b / AMST 029b, Henry Thoreau  Michael Warner
Henry Thoreau played a critical role in the development of environmentalism, American prose, civil rights, and the politics of protest. We read his writing in depth, and with care, understanding it both in its historical context and in its relation to present concerns of democracy and climate change. We read his published writing and parts of the journal, as well as biographical and contextual material. The class makes a field trip to Walden Pond and Concord, learning about climate change at Walden as revealed by Thoreau’s unparalleled documentation of his biotic surroundings. Student’s consider Thoreau’s place in current debates about the environment and politics, and are encouraged to make connection with those debates in a final paper. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program.  HU

* ENGL 034b / WGSS 034b, Transgender, Queer, & Feminist #Activism Now  Jill Richards
This course focuses on the art and politics of the present, through a selection of trans, queer, feminist, and antiracist #activisms ongoing right now. Organized as a series of interlocking episodes, the course highlights the emergence of #BlackLivesMatter, the Dakota Access Pipeline Protests (#NoDAPL), #AbolishICE, and the #MeToo movement. A significant portion of the class follows contemporary legislative battles surrounding transgender rights, including bathroom bills, access to gender affirming healthcare, and the legal status of trans kids. Course materials are various, including recent zines, graphic novels, memoir, poetry, science fiction, film, and television, including selections from Euphoria and I May Destroy You. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program.  HU

* ENGL 068b / HUMS 068b, Speculative Fiction and Film  Staff
Study of how speculative ideas about race and gender, good and evil, and religion and culture reflect and influence changing ideas about what it means to be human, with special attention to Afrofuturist texts. Authors include Samuel Delany, N.K. Jemisin, Liu Cixin, Frank Herbert, & Ursula K. LeGuin. Major films include Akira, Get Out, La Jetee, and the video work of Janelle Monae. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program.  WR, HU, RP

* ENGL 114a, Writing Seminars  Staff
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 the city, childhood, globalization, inequality, food culture, sports, and war.  WR

* ENGL 115a, Literature Seminars  Staff
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.  WR, HU

* ENGL 120a, Reading and Writing the Modern Essay  Staff
Close reading of great nonfiction prepares students to develop mastery of the craft of powerful writing in the humanities and in all fields of human endeavor, within the university and beyond. Study of some of the finest essayists in the English language, including James Baldwin, Joan Didion, Leslie Jamison, Jhumpa Lahiri, George Orwell, David Foster Wallace, and Virginia Woolf. Assignments challenge students to craft persuasive arguments from personal experience, to portray people and places, and to interpret fundamental aspects of modern culture.  WR

* ENGL 123a, Introduction to Creative Writing  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, Readings in English Poetry I  Staff
Introduction to the English literary tradition through close reading of select poems from the seventh through the seventeenth centuries. Emphasis on developing skills of literary interpretation and critical writing; diverse linguistic and social histories; and the many varieties of identity and authority in early literary cultures. Readings may include Beowulf, The Canterbury Tales, Middle English lyrics, The Faerie
* ENGL 126a or b, Readings in English Poetry II  
Staff
Introduction to the English literary tradition through close reading of select poems from the eighteenth century through the present. Emphasis on developing skills of literary interpretation and critical writing; diverse genres and social histories; and modernity's multiple canons and traditions. Authors may include Alexander Pope, William Wordsworth, Elizabeth Barrett Browning, Robert Browning, W. B. Yeats, T. S. Eliot, Langston Hughes, Gertrude Stein, Gwendolyn Brooks, Elizabeth Bishop, and Derek Walcott, among others. Preregistration required; see English Department.  WR, HU

* ENGL 127a or b, Readings in American Literature  
Staff
Introduction to the American literary tradition in a variety of poetic and narrative forms and in diverse historical contexts. Emphasis on developing skills of literary interpretation and critical writing; diverse linguistic and social histories; and the place of race, class, gender, and sexuality in American literary culture. Authors may include Phillis Wheatley, Henry David Thoreau, Herman Melville, Walt Whitman, Emily Dickinson, Frederick Douglass, Gertrude Stein, Langston Hughes, Ralph Ellison, Flannery O'Connor, Allen Ginsberg, Chang-Rae Lee, and Toni Morrison, among others.  WR, HU

* ENGL 128a or b, Readings in Comparative World English Literatures  
Staff
An introduction to the literary traditions of the Anglophone world in a variety of poetic and narrative forms and historical contexts. Emphasis on developing skills of literary interpretation and critical writing; diverse linguistic, cultural and racial histories; and on the politics of empire and liberation struggles. Authors may include Daniel Defoe, Mary Prince, J. M. Synge, James Joyce, C. L. R. James, Claude McKay, Jean Rhys, Yvonne Vera, Chinua Achebe, Ngũgĩ wa Thiong'o, J. M. Coetzee, Brian Friel, Amitav Ghosh, Salman Rushdie, Alice Munro, Derek Walcott, and Patrick White, among others. Preregistration required; see English Department.  WR, HU

* ENGL 129a or b / HUMS 127a or b / LITR 168a or b / THST 129a or b, Tragedy in the European Literary Tradition  
Staff
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 might include Aristotle’s Poetics or Homer’s Iliad and plays by Aeschylus, Sophocles, Euripides, Seneca, Hrotsvitha, Shakespeare, Lope de Vega, Calderon, Racine, Büchner, Ibsen, Strindberg, Chekhov, Wedekind, Synge, Lorca, Brecht, Beckett, Soyinka, Tarell Alvin McCraney, and Lynn Nottage. Focus on textual analysis and on developing the craft of persuasive argument through writing.  WR, HU

* ENGL 130a or b / LITR 169a or b, Epic in the European Literary Tradition  
Staff
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. Preregistration required; see English Department.  WR, HU

* ENGL 140b / LING 109b, History of the English Language  
Staff
The evolution of English from its beginnings nearly 1500 years ago to the language of Beowulf, Chaucer, Shakespeare, Milton, Jane Austen, Melville, Twain, Langston Hughes, Bernie Sanders, Maya Angelou, and Cardi B. An overview of the ‘Englishes’ that populate our globe, including a look at the ways that technology affects language.  HU

* ENGL 150a / LING 150a, Old English  
Emily Thornbury
An introduction to the language, literature, and culture of earliest England. A selection of prose and verse, including riddles, heroic poetry, meditations on loss, a dream vision, and excerpts from Beowulf, which are read in the original Old English.  HU

ENGL 183a, Poetry since 1950  
Staff
An introduction to poetry in English from the mid-twentieth century to the age of Trump and Black Lives Matter, including major figures and movements in the United States, England, Ireland and Northern Ireland, and the Caribbean. Special attention to poetic form and meaning and to themes of personal identity, home and homelessness, gender, sexuality, and race, in the context of consumerism, the Cold War, second wave feminism, decolonization, and the AIDS epidemic. Poets include Bishop, Lowell, Ginsberg, O’Hara, Plath, Baraka, Rich, Brooks, Gunn, Larkin, Heaney, Walcott, Brathwaite, and Rankine.  WR, HU 0 Course cr

ENGL 187a / AMST 239a, Love and Hate in the American South  
Staff
An introduction to the literature and culture of the American South, a region of the mind identified with the former Confederate States of America and fabricated from a mix of beautiful dreams and violent nightmares, including: histories of slavery and settler colonialism, gothic fiction, the Delta blues, Hollywood movies, evangelical sermons, The Confessions of Nat Turner, love poems, protest poems, prison songs, The Adventures of Huckleberry Finn, country music, photographs, ‘Strange Fruit’, folk tales, memoirs, cookbook recipes, and other fantasies. Close reading, cultural analysis, and historical context. Literary works by Capote, Faulkner, Hurston, Jacobs, O’Connor, Poe, Twain, Toomer, Walker, Welty, Wright. Music, film, and other media.  HU 0 Course cr

ENGL 189a, Literature and Social Justice  
Staff
This lecture course introduces students to a range of thinking about the relationship between literature and projects of social justice within political modernity. We read works by a wide range of literary and political thinkers from the last two-and-a-half centuries or so, reflecting especially on questions such as: What is the relationship between literature and politics? How does social change play out in
literature, and, in turn, what role might literature play in social change? Where does the category of the ‘literary’ come from, and how does it relate to key political categories such as ‘the people’? How might literature—and the arts generally—be of use to us in our attempts to create a more just, free, and equal society? How might a more just, free, and equal society allow us to relate to literature and the arts? On the literary side, our writers may include William Wordsworth, Jane Austen, W.B. Yeats, Virginia Woolf, Federico García Lorca, Pablo Neruda, Czesław Miłosz, Wisława Szymborska, Audre Lorde, Seamus Heaney, Milan Kundera. On the political side, our thinkers may include Edmund Burke, Mary Wollstonecraft, J.S. Mill, Karl Marx, Karl Popper, Immanuel Wallerstein. WR, HU o Course cr

ENGL 192b / FILM 240b / LITR 143b, World Cinema  Marta Figlerowicz
Development of ways to engage films from around the globe productively. Close analysis of a dozen complex films, with historical contextualization of their production and cultural functions. Attention to the development of critical skills. Includes weekly screenings, each followed immediately by discussion. HU

ENGL 196b / FILM 160b, Introduction to Media  John Peters
Introduction to the long history of media as understood in classical and foundational (and even more recent experimental) theories. Topics involve the technologies of modernity, reproduction, and commodity, as well as questions regarding knowledge, representation, public spheres, and spectatorship. Special attention given to philosophies of language, visualization, and the environment, including how cultural continuity to shape these realms. WR, HU o Course cr

* ENGL 200a, Laboring through the Middle Ages  Emily Thornbury and Seamus Dwyer
Society is stratified, and the Haves seem to inhabit a different world than the Have-Nots. The work you do—or don’t do—determines not just the way you live, but your value as a human being. And then a pandemic arrives, and in its aftermath society and its rules for work don’t seem so natural after all...This is the 2020s, but it’s also the 1350s, when the Black Death laid waste to Europe’s population and caused both revolt and retrenchment. In the generation after the plague, society both changed and didn’t; and those who survived produced some of the greatest literary art of the Middle Ages. In this junior seminar, we explore the ideology of work (and its opposite, idleness) across the Middle Ages in England. We consider big questions, like: are you different from what you do? Is art work? Is prayer? Should you have to work to get into heaven? And why does anyone have to work at all? This course covers a time period that is both very different from and eerily similar to our own. Students experience some great works of visual and verbal art, and the manuscripts and artifacts in which they’re embodied—the visible, tangible result of medieval labor. Students develop perspective on what labor meant in the Middle Ages, and means to us today. WR, HU

* ENGL 205b / HUMS 200b / LITR 195b / MUSI 462b, Medieval Songlines  Ardis Butterfield
Introduction to medieval song in England via modern poetic theory, material culture, affect theory, and sound studies. Song is studied through foregrounding music as well as words, words as well as music. WR, HU

* ENGL 208b / HUMS 218b, Neoplatonism Across Time and Faith  Feisal Mohamed
Engaging in questions of Platonic influence may seem to support a traditional, unitary view of Western culture unified by its roots in ancient Greece. This course poses a strong challenge to that narrative. By focusing on the Platonism of late antiquity, we in fact engage in a profound re-mapping of cultural and intellectual traditions—classical, medieval, early modern, and modern—less centered on Athens and Rome and taking into its ken Alexandria, Damascus, and Baghdad. The course also explores engagements of the Neoplatonic tradition across all three Abrahamic faiths. HU

* ENGL 224a / LITR 349a / THST 317a, Tragedy and Drama of Reconciliation  Jan Hagens
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, their authors, and the history of drama. HU

* ENGL 228a / AFAM 289a, Counternarratives: Black Historical Fictions  Elleza Kelley
While historical records have long been the source from which we draw our picture of the past, it is with literature and art that we attempt to speculatively work out what that which falls between the cracks of conventional archival documentation, that which cannot be contained by historical record—emotion, gesture, the sensory, the sonic, the inner life, the afterlife, the neglected and erased. This course examines how contemporary black writers have imagined and attempted to represent black life from the late 17th to the early 20th centuries, it asks what fiction can tell us about history. Reading these works as alternative archives, or “counterarchives,” which index the excess and fugitive material of black histories in the Americas, we probe the uses, limits, and revelations of historical fictions, from the experimental and realist novel, to works of poetry and drama. Drawing on the work of various interdisciplinary scholars, we use these historical fictions to explore and enter into urgent and ongoing conversations around black life & death, African-American history & memory, black aesthetics, and the problem of “The Archive.” Some familiarity with the events and themes of African American history is strongly recommended, but not required. This course is not open to students who have already take AFAM 013/ENGL 005. HU

* ENGL 246a / AMST 245a / PLSC 247a, The Media and Democracy  Joanne Lipman
In an era of “fake news,” when mainstream media is attacked as the “enemy of the people” and social platforms are enabling the spread of misinformation, how do journalists hold power to account? Students explore topics including objectivity versus advocacy, and hate speech versus First Amendment speech protections. Case studies will span from 19th century yellow journalism to the media’s role in #MeToo and #BlackLivesMatter movements. SO
* ENGL 248a / HSHM 476a / HUMS 430a / LITR 483a / PHIL 361a, Thought Experiments: Connecting Literature, Philosophy and the Natural Sciences  Paul Grimstad
The course looks closely at the intersection of literature, philosophy and natural science through the lens of the thought experiment. Do thought experiments yield new knowledge about the world? What role does narrative or scene setting play in thought experiments? Can works of literary fiction or films function as thought experiments? Readings take up topics such as personal identity, artificial intelligence, meaning and intentionality, free will, time travel, the riddle of induction, “trolley problems” in ethics and the hard problem of consciousness. Authors may include Mary Shelley, Plato, Albert Einstein, Franz Kafka, H.G. Wells, Rene Descartes, Kazuo Ishiguro, Rivka Galchen, Alan Turing, Hilary Putnam, as well as films (The Initiation Game) and television shows (Black Mirror). Students should have taken at least one course involving close analysis of works of literature or philosophy.  WR, HU

* ENGL 250a, Romanticism and Anti-Romanticism  Leslie Brisman
Romanticism is traditionally conceived as the “great turn inward,” where interest in exploring the complexities and depths of the human mind replaces a focus on heroic action and social interaction. But the great Romantic poets were equally concerned with interpersonal relations and political problems and reform. Some of the great recent criticism of Romantic Poets emphasize the anti-Romantic elements within the great Romantic poems. This course attempts to focus on both. Readings are mostly in the work of Blake, Coleridge, Wordsworth, Shelley, and Keats, with some attention to Byron, Charlotte Smith, Scott, and the minor poets.  WR, HU RP

* ENGL 251a / AMST 341a, Experiments in the Novel: The Eighteenth Century  Jill Campbell
This course provides an introduction to English-language novels of the long eighteenth century (1688-1818), the period in which the novel has traditionally been understood to have "risen." Emphasizing the experimental nature of novel-writing in this early period of its history, the course foregrounds persistent questions about the genre as well as a literary-historical survey: What is the status of fictional characters? How does narrative sequence impart political or moral implications? How do conventions of the novel form shape our experience of gender? What kind of being is a narrator? Likely authors include Aphra Behn, Daniel Defoe, Samuel Richardson, Henry Fielding, Laurence Sterne, Maria Edgeworth, Jane Austen, Jennifer Egan, Colson Whitehead, and Richard Powers.  WR, HU

* ENGL 256a / AMST 241a / HUMS 245a, Poets and their Papers  Karin Roffman
This Beinecke-intensive course considers the published works of living poets alongside the processes they used to create them: drafts, letters, journals, fragments, objects and other artworks that were directly or indirectly part of their artistic development. The course includes the participation of some of the poets themselves, a generation of writers who grew up with an acute awareness that their papers would someday be in a library. That long-term recognition of a public future for often seemingly private thoughts and ideas gives these papers particularly vital value and interest. The kinds of casual phrases and inclusions that were a crucial part of postwar American poetry one sees being worked out in poets' attitudes of curiosity and attention toward works-in-progress, collaborative experiments and correspondence. Like the poets themselves, this course takes the Beinecke archives as primary not secondary to the production of late 20th and early 21st century poetry. An aspect of the course is the opportunity to talk with multiple generations of poets about their processes of creation, collection and organization and to capture their vision of archives as distinct from (and not merely preparatory to) publication.  WR, HU

* ENGL 263a / HUMS 327a, 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).  WR, HU

* ENGL 268a / HUMS 245a / LITR 463a / PHIL 227a, Literature and Philosophy, Revolution to Romanticism  Jonathan Kramnick
This is a course on the interrelations between philosophical and literary writing beginning with the English Revolution and ending with the beginnings of Romanticism. We read major works in empiricism, political philosophy, and ethics alongside poetry and fiction in several genres. Topics include the mind/body problem, political ideology, subjectivity and gender, and aesthetic experience as they take philosophical and literary form during a long moment of historical change.  WR, HU

* ENGL 275b, Emerson, Dickinson, 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, poems, short fiction, and essays.  WR, HU

* ENGL 283a / AMST 425a / EVST 430a, American Culture and the Rise of the Environment  Michael Warner
U.S. literature from the late eighteenth century to the Civil War explored in the context of climate change. Development of the modern concept of the environment; the formation and legacy of key ideas in environmentalism; effects of industrialization and national expansion; utopian and dystopian visions of the future. Formerly ENGL 430.  WR, HU

* ENGL 292a / HUMS 237a, Modernities: Past and Present in Fiction since 1789  Katja Lindskog
Drawing on English-language literature, art, and history-writing since 1800, this class explores how the past can illuminate and complicate the ways we perceive the present. We begin with the geopolitical and social revolutions of the 1800s as seen through essays and fictions by George Eliot, Thomas Babington Macaulay, and Thomas Carlyle, and end with the memoir-as-history of Hazel Carby's Imperial Intimacies (2019). Along the way, we explore a variety of approaches to making the past come alive in the present; through the "what if" posed by alternate history speculations, through didactic history in fact and fiction imagined for children, the use of the past as a site of romance, and through visual media like paintings and cinema. Throughout the course, we address questions like: how does
fiction work to interpret the past? How does our interpretation of the past reflect and help us process present day concerns? Is the past best imagined as a foreign country full of exotic difference to the present, as a mirror to ourselves?

* ENGL 345a, Elizabeth Bishop and Robert Lowell  Langdon Hammer
Intensive study of Elizabeth Bishop and Robert Lowell, with a focus on their poetry, personal correspondence, and literary friendship, in the context of key conflicts in American literature and society. Opportunities for archival study and creative writing in addition to literary analysis.  WR, HU

* ENGL 368a / HIST 341Ja / SAST 474a, The Novel and the Nation: Reading India in Vikram Seth's *A Suitable Boy*  Priyasha Mukhopadhyay and Rohit De
This course pairs two interconnected phenomena: the rise of the Indian Republic and the birth of the postcolonial novel. Over the course of the semester, we read a single primary text: Vikram Seth's *A Suitable Boy* (1993). Set in the 1950s in the aftermath of India's Independence and Partition, Seth's encyclopaedic novel is the story of four families brought together by a mother's search for a "suitable boy" for her daughter to marry. In the process, it builds a microcosm of an Indian society coming to terms with postcolonial statehood and weighing the aftereffects of British colonialism. Entwined in its plot about marriage, love, and relationships are some of the most urgent cultural and political concerns facing the new nation: legislative changes and land reforms, the violent aftermath of the Partition, secularism tainted by communal tensions, the disintegration of courtly forms of sociality, the reconstruction of city life, and the fate of the English novel in the postcolonial classroom. We read *A Suitable Boy* as literary critics and historians, pairing close readings of language and literary form with historical scholarship. Over the course of our discussions, we address the following questions: what is the relationship between the nation, the novel, and identity in the postcolonial world? How do we read narratives of "nation building" as literary and cultural constructions? What do we make of "literature" and "history" as disciplinary categories and formations? The seminar introduces students to methods of literary criticism and textual studies, and teaches them how to read a range of primary sources, from legislative debates, bureaucratic reports, newspapers, poetry, cinema, and radio.  HU

* ENGL 372a, The Colonial Encounter  Caryl Phillips
Study of the various ways in which contemporary literature has represented the encounter between the center and the periphery, with special attention paid to how this operates in the context of the British Empire.  WR, HU

* ENGL 382a / FILM 280a / PSYC 320, The Science and Culture of Memory  John Williams and Samuel McDougle
This is an FAS-sponsored cross-disciplinary course. This course offers a comparative and interdisciplinary approach to the science and culture of memory. We aim to bring traditional philosophies, narratives, and histories of memory into conversation with both long established and cutting-edge research findings on the neuroscience of memory. Questions explored in the course include: What is memory and how does it work? How has memory been conceptualized over time in both culture and science? What are the various media through which we process memories, including collective and individual forms? What can we learn from moments of mnemonic failure? What new technologies of memory are on the horizon? How is our vision of the future influenced by the content and processes of memory? In wrestling with these questions, we encounter a wide selection of narratives, art objects, films, and scientific data. Students also have an opportunity to explore their own experiences in learning and memory (including experiential assignments, e.g., asking them to memorize certain things and report on the experience, as well as opportunities to reflect on their experiences of and access to forms of collective, communal memory).  HU, SO

* ENGL 383a, What is Criticism For?  Joseph North
Literary and art criticism sometimes seem a bit hard to justify. Why spend so much time discussing books and artworks? What does it achieve? The same is sometimes said of literary and artistic education. What use is an English major? Do artsy types perform any useful social function? Many sophisticated thinkers have tried to answer these questions, and in this course we read some of the most interesting of them. We focus on thinkers who were writing between 1850 and 1950, and on two traditions of thought in particular: an English Liberal tradition (represented by figures such as John Stuart Mill, Matthew Arnold, Virginia Woolf, and E.M. Forster), and a European Marxist one (represented by figures such as Karl Marx, Alexandra Kollontai, Rosa Luxemburg, Leon Trotsky, and Antonio Gramsci). Their answers are often surprising. Judging by these thinkers, it seems that if you want to understand what criticism is good for, then you need to develop nothing less than a thoroughgoing account of the whole of human life—a big ask! By the end of the course, we should be in a better position to think seriously about the social function of literary criticism, art criticism, and aesthetic education.  HU

* ENGL 386a / WGSS 383a, Queer Writing Before Stonewall  Michael Warner
The focus of this course is gay, lesbian, and queer writing from the period between Whitman and Stonewall. How did queer writers find an audience in the years before the emergence of a gay/lesbian public? What languages of identity and sexuality did they develop? The course begins with Walt Whitman and Emily Dickinson, writing before the idea of sexual minorities took hold. We read some late 19C writers in their wake, including Charles Warren Stoddard, and the literary culture of the "Boston marriage," before turning to the conjunction of sexual culture and modernism. Queer modernism has been much studied in recent years, including such figures as Wilde, Freud, Joyce, Woolf, Stein, Barnes, Firbank, Crane, Thurman, Hughes, and Proust; in the same years, a language of homosexual rights began to develop with such works as *Imre*, by Edward Prime Stevenson. Many of the writers in the period explored unsettled sexualities and worlds of abjection, in ways that can still disturb readers. They influenced one another across the Atlantic and across genres. We touch on the British and Irish writers who came of age after WWI (Isherwood, Auden, Spender, Ackerley, Barnes), as well as the paradigmatically queer writing of those for whom queerness was linked to a language of criminality—notably Jean Genet, Patricia Highsmith, and William Burroughs. Students are encouraged to pursue research projects in each of these moments, reaching up to the Beats (Burroughs, Ginsberg, Kerouac), the New York poets (O'Hara, Ashbery, Schuyler) the San Francisco Renaissance (Spicer, Duncan, Broughton), Southern queer writers (McCullers, Capote, Williams), black queer writing after the Harlem Renaissance (Baldwin,
Hansberry), and other figures of the 60s from both high literary and underground backgrounds (Nabokov, Elizabeth Bishop, Joe Orton, and Vidal, but also Jack Smith, Jane Rule, and Iceberg Slim). Along the way we talk about the various ways that these writers charted a queer take on the world, including their engagements with criminality and psychopathology—the main connotations of queerness in the period—as well as the development of a queer language of abjection and its advantages for life. Students are encouraged to delve into the rich holdings of the Beinecke for research projects not limited to the writers on the syllabus, including the lesbian pulp fiction collection and holdings in the related fields of photography, film, and other arts. WR, HU

* ENGL 397b / HUMS 380b / LITR 154b, The Bible as a Literature  Staff
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. WR, HU RP

* ENGL 404a, Reading Fiction for Craft  Staff
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. Formerly ENGL 134. HU

* ENGL 407a, Introduction to Writing Fiction  R Clifton Spargo
An intensive introduction to the craft of fiction, designed for aspiring creative writers. Focus on the fundamentals of narrative technique and peer review. Formerly ENGL 245.

* ENGL 408a, Introduction to Writing Poetry  Cynthia Zarin
A seminar workshop for students who are beginning to write poetry or who have no prior workshop experience at Yale. Formerly ENGL 246. RP

* ENGL 414a / AFAM 284a / AMST 282a / ER&M 284a, Black Life and the Human/Body  Cera Smith
African American activists have long demanded equal rights by asserting the humanity of Black people. These activists have rejected their racist treatment as animals and property by championing the qualities ascribed to Western Man. More recently, however, scholars have questioned whether claims to humanity really result in freedom and justice for all Black people. They ask, “Does mobilizing humanity as a strategy for recognition and respect benefit Black non-men, disabled people, or the working class? What impact does this assertion of humanity have on our species’ relationship to other living beings and our environments? Ultimately, are all people allowed to be ‘human?’” In this course, we evaluate the category of the “human” by studying the challenge that the U.S. Black past and present pose to the category’s assumed neutrality. We attend to how Black peoples’ bodily experiences confirm, deny, and complicate humanness. We read poetry, short fiction, novels, and creative nonfiction to investigate what it means to live a Black life. Analyzing historical, social scientific, legal, and theoretical texts alongside literature helps us explore the debates over the power dynamics that underlie claims to humanity. Through writing and in-class discussions, we explore the relationship between race, species, and political strategy. HU

* ENGL 418a / EVST 224a, Writing About The Environment  Alan Burdick
Exploration of ways in which the environment and the natural world can be channeled for literary expression. Reading and discussion of essays, reportage, and book-length works, by scientists and non-scientists alike. Students learn how to create narrative tension while also conveying complex—sometimes highly technical—information; the role of the first person in this type of writing; and where the human environment ends and the non-human one begins. Formerly ENGL 241. Admission by permission of the instructor only. Students interested in the course should email the instructor at alan.burdick@gmail.com with the following information: 1.) A few paragraphs describing your interest in taking the class. 2.) A non-academic writing sample that best represents you. WR

* ENGL 419a / HSAR 460a / HUMS 185a, Writing about Contemporary Figurative Art  Margaret Spillane
A workshop on journalistic strategies for looking at and writing about contemporary paintings of the human figure. Practitioners and theorists of figurative painting; controversies, partisans, and opponents. Includes field trips to museums and galleries in New York City. Formerly ENGL 247. WR, HU

* ENGL 425a, Writing the Television Drama  Aaron Tracy
Crafting the television drama with a strong emphasis on creating and developing an original concept from premise to pilot; with consideration that the finest television dramas being created today aspire to literary quality. Students read original scripts of current and recent critically acclaimed series and create a series document which will include formal story and world descriptions, orchestrated character biographies, a detailed pilot outline, and two or more acts of an original series pilot. Formerly ENGL 248.

* ENGL 434a / THST 215a, Writing Dance  Brian Seibert
The esteemed choreographer Merce Cunningham once compared writing about dance to trying to nail Jello-O to the wall. This seminar and workshop takes on the challenge. Taught by a dance critic for the New York Times, the course uses a close reading of exemplary dance writing to introduce approaches that students then try themselves, in response to filmed dance and live performances in New York City, in the widest possible variety of genres. No previous knowledge of dance is required. WR, HU

* ENGL 437b / AMST 184b / HUMS 184b, Writing and Reading Biography  Karin Roffman
The art of biography explored through groundbreaking examples, with particular emphasis on contemporary texts that explore the lives and work of artists. Topics on biographical theory and practice include: the balance of life and work; the relationship between biographer and subject; creative approaches to archives and research; and imaginative narrative strategies. Some classes take place at the Beinecke Library and there are some visits by working biographers. Students must complete an original biographical project by the end of the semester. HU
* **ENGL 447a, Shakespeare and the Craft of Writing Poetry**  Danielle Chapman

Shakespeare’s Craft brings students into conversation with Shakespeare’s plays and his sonnets; and teaches students how to draw from his many modes when writing their own poems—without attempting to sound “Shakespearean.” Over the course of the semester, we read three plays and a selection of the sonnets, pairing close readings with contemporary poems that use similar techniques. We also watch performances and learn how actors and directors find personal ways into Shakespeare’s protean language and meanings. Weekly assignments include both critical responses and creative assignments, focusing on specific craft elements, such as: “The Outlandish List: How to Keep Anaphora Interesting,” “Verbs: How to Hurtle a Poem Forward,” “Concrete Nouns and Death-defying Descriptions,” “The Poet as Culture Vulture: Collecting Contemporary Details,” “Exciting Enjambments and Measured Meter” and “Finis: How to Make a Poem End.” This hybrid course is an exciting blend of creative and critical writing. Students decide before midterm whether they want to take the course as a Renaissance Literature or Creative Writing Credit, and this determines whether their final project is a creative portfolio or critical paper.

* **ENGL 449a, The Art of Editing**  Meghan O’Rourke

This course is an intensive practicum in which students are introduced to key aspects of the history and contemporary practice of professional editing and publication. Under the instruction of the current editor of The Yale Review (which is undergoing a transformation and relaunching primarily as a digital publication) students look at many aspects of editing text across forms—from magazine to newspaper to book editing. We also talk about the art of podcast editing and distinguish the demands of storytelling in audio from those of storytelling in print. Students do some coursework at The Yale Review and attend editorial meetings for hands-on professional editorial experience. Because text editing is inseparable from good reading students reading a lot. Through exchanges with weekly visitors, all of whom are experts in their field, students develop an array of hands-on skills and understand the full dimensionality of professional editing. A serious interest in the contemporary practice of publication. Prospective students need not have taken a creative writing class; rather, they might have backgrounds in student publications on campus, or a background with literature, podcasting, art and art history, technology, and/or film.  

* **ENGL 453a / THST 320a, Playwriting**  Donald Margulies

A seminar and workshop on reading for craft and writing for the stage. In addition to weekly prompts and exercises, readings include modern American and British plays by Pinter, Mamet, Churchill, Kushner, Nottage, Williams, Hansberry, Hwang, Vogel, and Wilder. Emphasis on play structure, character, and conflict.  

* **ENGL 456b / HUMS 427b / JDST 316b / LITR 348b, The Practice of Literary Translation**  Robyn Creswell

This course combines a seminar on the history and theory of translation (Tuesdays) with a hands-on workshop (Thursdays). The readings lead us through a series of case studies comparing, on the one hand, multiple translations of given literary works and, on the other, classic statements about translation—by translators themselves and prominent theorists. We consider both poetry and prose from the Bible, selections from Chinese, Greek, and Latin verse, classical Arabic and Persian literature, prose by Cervantes, Borges, and others, and modern European poetry (including Pushkin, Baudelaire, and Rilke). Students are expected to prepare short class presentations, participate in a weekly workshop, try their hand at a series of translation exercises, and undertake an intensive, semester-long translation project. Proficiency in a foreign language is required.  

* **ENGL 459b / EVST 215b / MB&B 459b, Writing about Science, Medicine, and the Environment**  Carl Zimmer

Advanced non-fiction workshop in which students write about science, medicine, and the environment for a broad public audience. Students read exemplary work, ranging from newspaper articles to book excerpts, to learn how to translate complex subjects into compelling prose. Admission by permission of the instructor only. Applicants should email the instructor at carl@carlzimmer.com with the following information: 1. One or two samples of nonacademic, nonfiction writing. (No fiction or scientific papers, please.) Indicate the course or publication, if any, for which you wrote each sample. 2. A note in which you briefly describe your background (including writing experience and courses) and explain why you’d like to take the course.  

* **ENGL 460a, Advanced Poetry Writing**  Cynthia Zarin

A seminar and workshop in the writing of verse. May be repeated for credit with a different instructor.  

* **ENGL 461a, The Art and Craft of Television Drama**  Derek Green

This is an advanced seminar on the craft of dramatic television writing. Each week we’ll conduct an intensive review of one or two elements of craft, using scripts from the contemporary era of prestige drama. We’ll read full and partial scripts to demonstrate the element of craft being studied, and employ weekly writing exercises (both in-class and by assignment) to hone our skills on the particular elements under consideration. Students learn how to develop character backstories, series bibles, story areas, and outlines. The final assignment for the class is the completion of a working draft of a full-length script for an original series pilot. ENGL 425 and at least one other intro-level creative writing course are highly recommended. Permission of instructor or an application is required for enrollment.

* **ENGL 465a, Advanced Fiction Writing**  Staff

An advanced workshop in the craft of writing fiction. May be repeated for credit with a different instructor.  

* **ENGL 467a / PLSC 253a, Journalism**  Steven Brill

Examination of the practices, methods, and impact of journalism, with focus on reporting and writing; consideration of how others have done it, what works, and what doesn’t. Students learn how to improve story drafts, follow best practices in journalism, improve methods for obtaining, skeptically evaluating, and assessing information, as well as writing a story for others to read. The core course for Yale Journalism Scholars. No prerequisites.  

* **ENGL 472a, The Craft of Non-Fiction Writing**  Jane Fishman

A seminar and workshop in non-fiction, with a focus on narrative essay and the long-form magazine genre. The weekly prompts involve reading, writing, and revising, and students develop a semester-long project. Admission by permission of the instructor only. 

* **ENGL 484a, The Art and Craft of Novels**  Staff

This is a seminar and workshop in the craft of the novel. Readings and discussions will explore the fundamental elements of the novel, including structure, voice, and narrative point of view. The final project will be a significant writing assignment, and students will develop a series of short stories as well. Admission by permission of the instructor only. 

* **ENGL 495a, The Craft of Nonfiction Writing**  Donald Margulies

A seminar and workshop in non-fiction, with a focus on narrative essay and the long-form magazine genre. The weekly prompts involve reading, writing, and revising, and students develop a semester-long project.

* **ENGL 498a, The Craft of Non-Fiction Writing II**  Donald Margulies

A seminar and workshop in non-fiction, with a focus on narrative essay and the long-form magazine genre. The weekly prompts involve reading, writing, and revising, and students develop a semester-long project.

* **ENGL 499a, The Craft of Non-Fiction Writing III**  Donald Margulies

A seminar and workshop in non-fiction, with a focus on narrative essay and the long-form magazine genre. The weekly prompts involve reading, writing, and revising, and students develop a semester-long project.
* **ENGL 469a, Advanced Nonfiction Writing**  Anne Fadiman
A seminar and workshop with the theme “At Home in America.” Students consider the varied ways in which modern American literary journalists write about people and places, and address the theme themselves in both reportorial and first-person work. Application required in advance; see the English website for deadline and instructions.  WR, HU

* **ENGL 474a, The Genre of the Sentence**  Verlyn Klinkenborg
A workshop that explores the sentence as the basic unit of writing and the smallest unit of perception. The importance of the sentence itself versus that of form or genre. Writing as an act of discovery. Includes weekly writing assignments. Not open to freshmen.  HU

* **ENGL 478a / ARCH 392, Writing about Place**  Cynthia Zarin
An exploration of reading and writing about place. Definitions of home; different meanings and intent of travel. Readings include exemplary contemporary essays from the eighteenth century to the present. Workshop for assigned student essays.  WR, HU

* **ENGL 481a / THST 322a, Advanced Playwriting**  Deborah Margolin
A seminar and workshop in advanced playwriting that furthers the development of an individual voice. Study of contemporary and classical plays to understand new and traditional forms. Students write two drafts of an original one-act play or adaptation for critique in workshop sessions. Familiarity with basic playwriting tools is assumed. Open to juniors and seniors, nonmajors as well as majors, on the basis of their work; priority to Theater Studies majors. Writing samples should be submitted to the instructor before the first class meeting. Prerequisite: THST 320 or 321, or a college seminar in playwriting, or equivalent experience.  RP

* **ENGL 483b / HUMS 428b / JDST 343b / LITR 348b, Advanced Literary Translation**  Robyn Creswell
A sequel to LITR 348, The Practice of Literary Translation. Students apply to this workshop with a project in mind that they have been developing, either on their own or for a senior thesis, and they present this work during the class on a regular basis. Practical translation is supplemented by readings in the history of translation practice and theory, and by the reflections of practitioners on their art. These readings are selected jointly by the instructor and members of the class. Topics include the history of literary translation—Western and Eastern; comparative approaches to translating a single work; the political dimension of translation; and translation in the context of religion and theology. Class time is divided into student presentations of short passages of their own work, including related key readings; background readings in the history of the field; and close examination of relevant translations by accomplished translators. Students receive intensive scrutiny by the group and instructor. Prerequisite: LITR 348.

* **ENGL 487a or b, Tutorial in Writing**  Staff
A writing tutorial in fiction, poetry, playwriting, screenwriting, or nonfiction for students who have already taken writing courses at the intermediate and advanced levels. Conducted with a faculty member after approval by the director of undergraduate studies. Proposals must be submitted to the DUS in the previous term; deadlines and instructions are posted at english.yale.edu/undergraduate/applications-and-deadlines. Prerequisites: two courses in writing.

* **ENGL 488a or b, Special Projects for Juniors or Seniors**  Staff
Special projects set up by the student in an area of particular interest with the help of a faculty adviser and the director of undergraduate studies, intended to enable the student to cover material not otherwise offered by the department. The course may be used for research or for directed reading, but in either case a term paper or its equivalent is normally required. The student meets regularly with the faculty adviser. Proposals must be signed by the faculty adviser and submitted to the DUS in the previous term; deadlines and instructions are posted at english.yale.edu/undergraduate/applications-and-deadlines.

* **ENGL 489a or b, The Writing Concentration Senior Project**  Staff
A term-long project in writing, under tutorial supervision, aimed at producing a single longer work (or a collection of related shorter works). The writing concentration accepts students with demonstrated commitment to creative writing at the end of the junior year or, occasionally, in the first term of senior year. Proposals for the writing concentration should be submitted during the designated sign-up period in the term before enrollment is intended. The project is due by the end of the last week of classes (fall term), or the end of the next-to-last week of classes (spring term). Proposal instructions and deadlines are posted at english.yale.edu/undergraduate/applications-and-deadlines.

* **ENGL 490a or b, The Senior Essay I**  Staff
Students wishing to undertake an independent senior essay in English must submit a proposal to the DUS in the previous term; deadlines and instructions are posted at english.yale.edu/undergraduate/applications-and-deadlines. For one-term senior essays, the essay itself is due in the office of the director of undergraduate studies according to the following schedule: (1) end of the fourth week of classes: five to ten pages of writing and/or an annotated bibliography; (2) end of the ninth week of classes: a rough draft of the complete essay; (3) end of the last week of classes (fall term) or end of the next-to-last week of classes (spring term): the completed essay. Consult the director of undergraduate studies regarding the schedule for submission of the yearlong senior essay.

* **ENGL 491a or b, The Senior Essay II**  Staff
Second term of the optional yearlong senior essay. Students may begin the yearlong essay in the spring term of the junior year, allowing for significant summer research, with permission of the instructor. Students must submit a proposal to the DUS in the previous term; deadlines and instructions are posted at english.yale.edu/undergraduate/applications-and-deadlines. After ENGL 490.

* **ENGL 499a, The Iseman Seminar in Poetry**  Louise Gluck
The Iseman Poetry Seminar provides the opportunity for students to work closely on the craft of writing original poetry with the Iseman Professor of Poetry. Discussions, feedback, assigned readings, and writing assignments are designed to deepen the student’s
understanding of the craft of writing and to hone their abilities in light of students' individual strengths and needs. Discussion-oriented writing workshops at the opening of the term transition to one-on-one tutorials for the rest of the semester, culminating in a final reconvening of the group at the end of the semester. Enrollment is limited to six students in order to maximize contact between each student and the Iseman Professor. The main component of the course will be weekly writing assignments, which will receive written and oral feedback from the instructor.