

ENGLISH LANGUAGE AND LITERATURE (ENGL)

*** ENGL 0133a / LING 0330a, Words, Words, Words: The Structure and History of English Words** Peter Grund

Meggings. Perpendicular. Up. Ain't. Eerily. Bae. The. These are all words in the English language, but, like all words, they have different meanings, functions, and social purposes; indeed, the meaning and function may be different for the same word depending on the context in which we use it (whether spoken or written). In this course, we explore the wonderful world of words. We look at how we create new words (and why), how we change the meaning of words, and how words have been lost (and revived) over time. As we do so, we look at debates over words and their meanings now (such as the feeling by some that *ain't* is not a word at all) and historically (such as the distaste for *subpeditals* for 'shoes' in the sixteenth century), and how words can be manipulated to insult, hurt, and discriminate against others. We look at a wide range of texts by well-known authors (such as Shakespeare) as well as anonymous online bloggers, and we make use of online tools like the Google Ngram viewer and the Corpus of Historical American English to see how words change over time. At the end of the course, I hope you see how we make sophisticated use of words and how studying them opens up new ways for you to understand why other people use words the way they do and how you can use words for various purposes in your own speech and writing. Enrollment limited to first-year students. HU

*** ENGL 0440b / ART 0740b, Writer as Designer, Designer as Writer** Rachel Kauder Nalebuff and Alice Chung

This seminar invites us to explore the boundaries between written and visual expression. Students with a background or interest in visual art learn to harness their voices as writers, and writers learn tools for how words take on new meaning through visual compositions. The course investigates the relationship between form and content through the creation of three projects—an interview, a manual, and an essay—each of which is written, designed, and physically produced using a variety of tools at our disposal. Through readings, in-class discussion and exercises, as well as workshops, we consider the ways language and ideas can be communicated to others through different media, and how that media in itself also carries meaning. The aim of the course is to playfully blur the categories of “writer” and “designer” so that we can be both at once: messengers. Previously ENGL 041. Enrollment limited to first-year students. This course does not count toward the Creative Writing Concentration for English majors. HU

*** ENGL 0711a / PLSC 0223a, Lincoln in Thought and Action** David Bromwich
An intensive examination of the career, political thought, and speeches of Abraham Lincoln in their historical context. Enrollment limited to first-year students. WR, HU

*** ENGL 0729b / AMST 0029b / AMST 029 / HUMS 0320b, 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. Previously ENGL 029. Enrollment limited to first-year students. HU

* **ENGL 0763b, Vampires, Castles, and Werewolves** Heather Klemann

What happens when a mirror held up to our world reflects back something ominously and unreasonably distorted? How do the sublime, the uncanny, and the supernatural fashion and fracture our sense of self? Examining gothic novels from the 18th and 19th centuries – the stuff of craggy cliffs, mysterious dungeons, and their paranormal inhabitants – alongside 20th and 21st-century films, this course explores the historical origins and deep cultural legacy of literary responses to the so-called Age of Reason. As we tour medieval monasteries, shadowy back alleys of London, and abysmal realms of the subconscious, we consider how literary representations of unreason affirm and unsettle our understanding of lived experience and our faith in laws of science and logic. Gothic fiction has long provided fertile ground for cultivating ideas about race, gender, sexuality, and colonialism – special attention is given to these topics throughout the course. Readings include *Frankenstein*, *Mexican Gothic*, *The Strange Case of Dr. Jekyll and Mr. Hyde*, and *Dracula*. Films include Peele's *Get Out*, Bong's *Parasite*, and Hitchcock's *Rebecca*. Formerly ENGL 063. Enrollment limited to first-year students.

WR, HU

* **ENGL 0820a / HUMS 0220a, Six Global Perspectives on Biography** Ernest Mitchell

This course focuses on the humanities through an intensive study of transatlantic biographers. We examine six roles biographers can play: the archivalist, the contemporary, the fictionalizer, the listener, the miniaturist, and the systematizer. Our readings range widely over cultures, places, and times: from Senegalese griots to the *Lives* of Mary Shelley; from Gertrude Stein's "autobiographies" to the microbiographies of Jorge Luis Borges; from fragments by Walter Benjamin to Daphne Brooks' liner notes on Beyoncé. We devote sustained attention to developing writing skills and introduce students to the special collections, art galleries, and rare books libraries of Yale. Friday sessions alternate between writing workshops and field trips to Yale collections. This course is part of the "Six Pretty Good Ideas" program. Enrollment limited to first-year students. Students enroll concurrently with HUMS 0299, Six Global Perspectives Lab. WR, HU o Course cr

* **ENGL 0839a / AMST 0039a / ER&M 1539a, Latinx Literature Aside the Law**

Joseph Miranda

How has Latinx identity emerged through and against the law? From the suspension of Puerto Rican sovereignty to the contemporary proliferation of ethnic studies bans, the state has used the law to delimit Latinx to transparent or static categories of irregular "citizen," "refugee," and "migrant." If conventional thinking assumes that art only responds to the law in protest or affirmation of the status quo, this seminar introduces students to the ways Latinx literature engages, resists, and disidentifies with the law as it delineates national belonging. We ask how do Latinx creative expressions expand the notions of citizenship, nation, and family beyond their raced, classed, and gendered origins to imagine new futures. Through attention to contemporary tv, film,

novels, and poetry, we examine how Latinx artists build alternative forms of thriving collective life in forms of mutual aid, queer kinship, party, and protest. Works up for discussion include those by Justin Torres, Raquel Salas Rivera, and the television show *Vida*. Drawing inspiration from these texts, students collaborate on podcasts, write analytical essays, and complete other critical and creative projects. Enrollment limited to first-year students. WR, HU

*** ENGL 0890a / CPLT 0290a, Literatures of Canada: Colony, Nation, Postcolony**

Katie Trumpener

Why isn't Canada just a (vast) 51st state? What are Americans fantasizing about when they imagine moving or fleeing there (and what do they find if they actually do)? This seminar explores Canada's long, complex history, and striking linguistic diversity by exploring its literary (and at moments, its cinematic) traditions. Like Canada itself, its literature represents a "contact zone" between First Nations peoples, French and British settlers, and immigrants from Eastern Europe, East and South Asia, and the Caribbean. We focus particularly on Canada's diverse early literatures (from oral tradition and Jesuit hymn to a sentimental novel-in-letters); on the unusually prominent role of women writers across Canadian literary history; on the emergence of an experimental Québécois and francophone literature (which utilized both Montreal patois and Acadian French as new literary languages); on the differences between French and English Canadian cultural nationalism; on attempts to rethink colonial history and critiques of Canada's ongoing decolonization process by generations of Indigenous, immigrant and ethnic writers. This course explores both literary history and literary form; works by internationally famous writers (Leonard Cohen, Marie-Claire Blais, Margaret Atwood, Alice Munro, Michael Ondaatje, Rohinton Mistry) and innovative local counterparts. The course concludes with several weeks on recent First Nations writing. Enrollment limited to first-year students. All texts are available in English translation. Knowledge of French—or any other language beyond English spoken by Canadians—is an asset for the whole class, but by no means required.) WR, HU

*** ENGL 1014a, 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. Formerly ENGL 114. WR

*** ENGL 1015a, 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 1020a, 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 1023a, 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 1025a, 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 Queene*, *Paradise Lost*, and poems by Isabella Whitney, Philip Sidney, William Shakespeare, Amelia Lanyer, John Donne, and George Herbert, among others. WR, HU

*** ENGL 1026a, 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. WR, HU

*** ENGL 1027a, 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 1028a, 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, Ngugi wa Thiong'o, J. M. Coetzee, Brian Friel, Amitav Ghosh, Salman Rushdie, Alice Munro, Derek Walcott, and Patrick White, among others. WR, HU

*** ENGL 1029a / CPLT 1680a / HUMS 1270a / TDPS 1005a, Tragedy in the European Literary Tradition** Shane Vogel

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. Formerly ENGL 129. WR, HU

*** ENGL 1030a / CPLT 1690a / HUMS 1320a, Epic in the European Literary Tradition**
Craig Eklund

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. Formerly ENGL 130. WR, HU

ENGL 2003b / AFST 203b / LING 2030b, English in Post-Colonial Africa and the African Diaspora Staff

This course explores the importance of the English language in Post-colonial Africa. By examining the historical, socio-political, and cultural contexts that have influenced the evolution and adaptation of the English language, students will acquire insights into the linguistic diversity found in post-colonial Africa and its practical implications. The course explores the relationship between English and indigenous languages, focusing on their continuing influence in education, governance, literature, and identity formation. We also look at the linguistic structure of African American Vernacular English and explore possible connections to the languages of Africa and English-based creoles such as Gullah, spoken in the Caribbean and off the South Carolina coast. HU, SO

*** ENGL 2013a, Literary Production: Prose** Staff

This course provides students with an in-depth look into contemporary literary production from all sides of the publishing process: writing, reading, and editing. Taught by current editors of *The Yale Review*, and housed at the *Review's* offices, this course offers students invaluable hands-on experience at a state-of-the-art literary and cultural magazine. They'll emerge from it equipped with a new set of skills, making them sharper readers, bolder creative writers, and better editors. Reading as an editor offers students a unique perspective on today's literary landscape, deepens their understanding of style, form, and genre – and gives them practical skills involved in 21st-century publishing. Students are introduced to the concept of assigning pieces and thinking about what kind of magazine stories can add value to an ever-more fast-paced and reactive media landscape. They read fiction and nonfiction submissions from our queue and discuss which pieces might be worth publishing, and why. And they follow and work on drafts of pieces as they go through the process of editing, promotion, and publication. Along the way, they may also write and revise a creative piece of their own, becoming better writers by learning to read and think as editors. Formerly ENGL 413.

*** ENGL 2145a / FILM 4220a / HUMS 4145a, The Aesthetics of Adaptation** Katja Lindskog

Adaptations of literary texts are the bread and butter of visual narrative media like TV and film. Adaptations of certain authors and texts have given rise to entire sub-genres

and cottage industries. We consider what adaptations of literary texts, particularly very famous and beloved texts, might help us understand better about the texts themselves, and about the needs and expectations of the audiences of their adaptations. To that purpose, this course explores the purposes and effects of adaptation through a study of a variety of screen versions of adapted texts by authors including Jane Austen, Emily St. John Mandel, and Geoffrey Chaucer. Assigned readings include both literary texts and screen adaptations. HU

*** ENGL 2149a / CPLT 3049a / TDPS 3012a, 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 2151a / FILM 2540a, Skin and Surface: Fashion and Culture** Staff

What do we mean by fashion? This course explores the intimate relationship between film, fashion, and various modes of self-fashioning and un-fashioning. By examining the sartorial – what, or whom, we wear – in literature and film, we consider the ramifications of style in discourses on race and gender. We study films, novels, and photography that focus on garments in ways that highlight the complex relationship among material histories, social fabrics, and notions of the corporeal and the human. Along the way, we unsettle the easy yet stubborn distinction between surface and interiority. From Alfred Hitchcock's *Vertigo* to Wendell B. Harris's *Chameleon Street*, Frederick Wiseman's documentary of department stores to Lee Bul's cyborg sculptures, this course asks: how does fashion constitute – or unravel – our notions of the self and of the world as “surface” activity? HU

*** ENGL 2411a / FILM 3990a, The Craft of Graphic Narrative** Alison Bechdel

This class explores the ways that text and sequential images work together to tell stories. This class will be a roughly equal mix of theory and practice, of reading comics with a critical eye and making your own comics. We'll study aspects of craft like voice, structure, point of view, description, and character development, as well as comics-specific elements such as page layout, panel transitions, and the abstract-to-realistic drawing style continuum. This is a beginner-level class. You don't need to be an experienced cartoonist, but an affinity for drawing will serve you well. RP

*** ENGL 2415a / CPLT 3048a / HUMS 1996 / JDST 3816, 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. Previously ENGL 456. HU

* **ENGL 2441a, The Craft of Fiction** 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 or ENGL 404. HU

* **ENGL 2455a / TDPS 2301a, 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 2464a / AMST 1184a / HUMS 1840a, Approaches to Contemporary Biography: 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 RP

* **ENGL 2821a / CPLT 2190a / HUMS 4320a, The Waste Land** Paul Grimstad

The seminar looks closely at the most influential poem of the 20th century, T.S. Eliot's "The Waste Land." Attention to the poem both as a work of radical modernist experiment and as carrying on a kaleidoscopic dialogue with world literature. Taking our cue from the notes Eliot added to the poem we read selections from the Buddha's Fire Sermon, the Upanishads, versions of the Holy Grail myth, Dante's Inferno, The Tempest, Charles Baudelaire's *Fleurs du mal*, and F.H. Bradley's *Appearance and Reality*. Further reading includes Eliot's earlier poetry, especially "The Love Song of J. Alfred Prufrock," and his own criticism of the period, including "Tradition and the Individual Talent," "The Metaphysical Poets," and "Ulysses, Order and Myth." We also consider critical appraisals of the poem by Virginia Woolf, F.R. Leavis and Ralph Ellison, be attentive to comparable aesthetic innovations of the period in painting and music (cubism, Stravinsky's *Le sacre du printemps*, ragtime), and listen to audio recordings of Eliot (and others) reading the poem. Meditation throughout on the poem as a collage of allusions forming a complex work of art. At least one course that involves close reading literary prose or poetry. WR, HU

* **ENGL 2826a / AMST 2246a / PLSC 2846a, The Media and Democracy** Joanne Lipman

In an era of "fake news," when the media is under attack, misinformation is at epidemic levels, and new technologies are transforming the way we consume news, how do journalists hold power to account? What is the media's role in promoting and protecting democracy? Students explore topics including objectivity versus advocacy, and hate speech versus First Amendment speech protections. Case studies span from 19th century Yellow Journalism to the #MeToo and #BlackLivesMatter movements, to the rise of AI journalism and social media "news influencers." SO

*** ENGL 2831a / AFST 3351a / CPLT 3351a / FILM 3537a, The Nigerian ‘Video Novel’ and Nollywood** Staff

The course introduces students to an emerging genre of the Nigerian novel in which writers adopt narrative re-purposing strategies that invite transcription and adaptation to films. This evolving ‘Nigerian visual novel’, or ‘video novel’, is defined by its loosely structured, tabloid-themed and reader-friendly style, all reflecting the craft of Nollywood films, a thriving video film culture that emerged in the 1990s and has remained popular globally. Through the study of Nollywood films alongside new Nigerian fiction, the course will examine the techniques adopted by writers to accommodate the aesthetics of popular culture, to revive a declining readership, and to make literature more sellable. As these novels win literature prizes and find their way onto syllabi, the implications they have for our understanding of the African literary canon will be discussed. Students will view selected Nollywood movies and read a number of novels in the new genre in order to appraise the extent to which the serious and the sensuous intersect in this remaking of literariness. Seminar discussions will be accompanied by short lectures in which concepts such as ‘trans-mediality’, ‘reverse-adaptation’, ‘screen-to-page’, ‘appropriation’ and ‘quotation’ will be discussed to build an understanding of how the ‘new’ approach reconfigures Nigerian novels. HU

*** ENGL 2846a / ER&M 3046a, Critical Reading Methods in Indigenous Literatures**
Tarren Andrews

This course focuses on developing critical readings skills grounded in the embodied and place-based reading practices encouraged by Indigenous literatures. Students are expected to think critically about their reading practices and environments to consciously cultivate place-based reading strategies across a variety of genres including: fiction and non-fiction, sci-fi, poetry, comic books, criticism, theory, film, and other new media. Students are required to keep a reading journal and regularly present critical reflections on their reading process, as well as engage in group annotations of primary and secondary reading materials. This course is offered during the fall and spring term and may be taken both terms for credit. During the fall term the focus is on Indigenous literatures and new media from North America produced primarily in the 21st century. Critical readings include some historical context, both pre- and post-contact, as well as Indigenous literary theory. During the spring term, the focus becomes Indigenous literatures and games in a global context with emphasis on Indigenous land relations and ecocriticism across the 20th and 21st centuries. WR, HU

*** ENGL 3082a / FILM 2800a / PSYC 3320a, The Science and Culture of Memory**
John Williams

This is an FAS-sponsored cross-divisional 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 3100a, Special Projects for Juniors or Seniors** Stefanie Markovits
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 <https://english.yale.edu/undergraduate/courses/independent-study-courses>. Formerly ENGL 488.

* **ENGL 3164a, 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 3195a / CPLT 1540a / HUMS 3800a, The Bible as a 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.
WR, HU RP

* **ENGL 3400a, Tutorial in Writing** Stefanie Markovits
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 <https://english.yale.edu/undergraduate/courses/independent-study-courses>. Formerly ENGL 487. Prerequisites: two courses in writing.

* **ENGL 3415b / CPLT 3005b / HUMS 1997b / JDST 3843b, Advanced Literary Translation** Peter Cole
A sequel to LITR 348 or its equivalent, this course brings together advanced and seriously committed students of literary translation, especially (but not only) those who are doing translation-related senior theses. Students must apply to the class with a specific project in mind, that they have been developing or considering, and that they

will present on a regular basis throughout the semester. Discussion of translations-in-progress are supplemented by short readings that include model works from the world of literary translation, among them introductions and pieces of criticism, as well as reflections by practitioners treating all phases of their art. The class is open to undergraduates and graduate students who have taken at least one translation workshop. By permission of the instructor. Formerly ENGL 483. Prerequisite: LITR 348.

* **ENGL 3421a, Poetry Writing** Maggie Millner

An intensive study of the craft of poetry, designed for aspiring creative writers. Focus on the fundamentals of poetic technique and peer review Formerly ENGL 408. RP

* **ENGL 3431a / TDPS 3400a, 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. RP

* **ENGL 3434a, 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.

* **ENGL 3435a, American Horror Stories** Brian Price

From its earliest days, the horror genre, although often denigrated, has remained a persistent presence in our culture. This course investigates the reasons for this hold on the imagination and the social function it has provided, helping navigate questions of identity, gender, sexuality, violence, grief, loss, and otherness. Texts include films, short fiction, and critical essays. An exciting blend of creative and critical writing, this course tracks the genre's evolution and explores various subgenres and thematic points of interest through both scholarly engagement and weekly creative writing responses that culminate in a longer creative project that explores the ideas arising from the semester's discussions. HU

* **ENGL 3441a, Fiction Writing** Marie-Helene Bertino

An intensive study of the craft of fiction, designed for aspiring creative writers. Focus on the fundamentals of narrative technique and peer review. Formerly ENGL 407.

* **ENGL 3454a / HSAR 4460a / HUMS 1850a, 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. WR, HU

* **ENGL 3461a, Nonfiction Writing** Christopher Hawthorne

A seminar and workshop in the craft of nonfiction writing as it pertains to a given subcategory or genre. Each section focuses on a different form of nonfiction writing and explores its distinctive features through a variety of written and oral assignments. Students read key texts as models and analyze their compositional strategies. They

then practice the fundamentals of nonfiction in writing and revising their own essays. Section topics, which change yearly, are listed at the beginning of each term on the English department website. This course may be repeated for credit in a section that treats a different genre or style of writing; ENGL 121 and ENGL 3461 may not be taken for credit on the same topic. Formerly ENGL 421. WR, HU

* **ENGL 3467b / ENGL 418 / EVST 3224b, Writing About The Environment** Staff
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. Previously ENGL 418.. 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 3474b / HIST 2705b / HUMS 1740b, Writing from the Archive: Imagining the Real** Adina Hoffman

Where do the dry, who-what-which details set down on a census form meet the far messier and richer reality of the people whose names are scrawled there? And how might a writer bring that meeting about? What can a shoebox of doodle-filled letters tell us about the ways that friendship, art, war, sex, and politics struck a couple of New York novelists, c. 1941? How do we respond as writers and as a culture when faced with the lack of such inky particulars? Blending seminar and workshop, this class is meant for students who want to write literary non-fiction based on archival materials. In an intensive, hands-on fashion, we'll dig into documents of all sorts as we read essays and excerpts from belletristic works that wrestle with the sometimes slippery fact of the archive. Throughout, we'll ask how best to bring vital prose into being. Weekly writing experiments that draw from various Yale collections and beyond will encourage students to see and respond to archival discoveries freshly and for themselves. A semester-long writing project will take shape as an extension of that seeing and responding. While no previous archival experience is required, this class calls for a serious commitment to the written word. By permission of instructor. Limit 12. WR, HU

* **ENGL 3501a / LING 1500a, Old English** Emily Thornbury

An introduction to the language, literature, and culture of earliest England. A selection of both major and less-studied works of prose and verse, including charms, saints' lives, meditations on loss, a dream vision, and heroic verse, which are read in the original Old English. No prior knowledge of Old English is expected. WR, HU

* **ENGL 3505a / CPLT 1950a / HUMS 2000a / MUSI 4362a, 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 3610a, Shakespeare: Page, Stage, and Screen Staff

A lively and wide-ranging introduction to the plays of William Shakespeare: comedies, histories, tragedies, and romances, in print, on stage, and as adapted for television, film, and other media, from the early modern period to the present. In addition to giving novices and Shakespeare buffs alike a thorough grounding in the content and contexts of the plays themselves, this course aims at developing students' abilities to analyze, interpret, and take pleasure in linguistic complexity, to think critically and creatively about the relationship between text and performance, to experiment with reading like an actor, a director, a costume designer, a queer theorist, an anti-theatrical Puritan, or a sixteenth-century playgoer, and to explore enduring issues of identity, family, sexuality, race, religion, power, ambition, violence, and desire. Lectures are complemented by weekly discussion sections, conversations with practicing theater artists, a trip to the Beinecke Rare Books Library, and opportunities to see plays in performance. WR, HU o Course cr

*** ENGL 3702a, Growing Up in the Victorian Novel** Stefanie Markovits

This course focuses on a set of British novels of the Victorian Period that organize plot through the device of *Bildung*: the development or education of the novel's protagonist. Questions include: What role does childhood play in development? How might we distinguish between the male and the female *Bildungsroman*? How do career and courtship function in these novels? How does the genre negotiate the interplay between external and internal development, subjective and objective experience? What are the political implications of the form(s) these books take for questions of gender, class, and colonialism? How do the novels negotiate both space (local, national, international) and time (personal memory and public history)? How does the form alter over the course of the period in question? Authors may include Brontë, Dickens, Eliot, Barrett Browning, Carroll, James, Kipling. WR, HU

*** ENGL 3714a / HUMS 4363a, Moby-Dick** John Peters

This seminar engages in the interpretation of a single great book, *Moby-Dick* (1851) by Herman Melville. We also read some of Melville's most relevant earlier and later works, and pay attention to the book's historical, literary, artistic, religious, economic, environmental, and technological contexts. Field trips to whaling-relevant sites possible. WR, HU

*** ENGL 3751a / WGSS 2251a, Experiments in the Novel: The Eighteenth Century** Jill Campbell

The 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 3811a / AMST 3333a, American Strangeness** Sarah Mahurin and Aaron Magloire

This course examines various elements of strangeness – the uncanny, the macabre, the absurd, the shocking – as seen in and through modern and contemporary American literature. How do authors depict, and how do readers contend with, bizarre phenomena? What is the role of readerly expectation (met and unmet)? How do concepts of “form” and “genre” react to and against competing concepts of strangeness? We will examine convention and its breaking, mysticism and supernaturalism, and our changing sense of what counts as weird. HU

* **ENGL 3831a / AMST 3831a / ER&M 3831a / WGSS 3831a, Textxture** Sunny Xiang
The term *textxture* was first used by queer studies scholars to describe a density of tactile information about an object’s provenance, composition, circulation, and use. This brilliant coinage offers an immanent theorization of texture as something like an x-factor – an excess and an essence, something magical yet practical, a strange intensity and the thing itself. Such ambiguities, however, also contribute to texture’s interpretive difficulties. For whether we have in mind a velvet armchair, a pair of distressed jeans, a handbound book, or a tablet computer, texture performs a dramatic revelation to the extent that it is also shadowed by deception and ambivalence. These paradoxes and cruxes inspire a range of inquiries for our class: What can the perception and creation of texture teach us about the sensorial and material politics of race, gender, empire, capitalism, and art? How might texture help us study the relation between desire and violence, especially at the interface of touch? What things, beings, events, places, emotions, and ideas appear to have a texture? What is texture’s route to intelligibility, and is there a scale or unit at which texture vanishes? WR, HU

* **ENGL 3846a / HUMS 2530a / RLST 2330a, Poetry and Faith** Christian Wiman
Issues of faith examined through poetry, with a focus on modern poems from 1850 to the present. Poems from various faith traditions studied, as well as to secular and antireligious poetry. HU

ENGL 3850a, 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 Garcia Lorca, Pablo Neruda, Czeslaw Milosz, Wislawa 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. Formerly ENGL 189. WR, HU o Course cr

ENGL 3860a / AFAM 3860a, Black Literature Staff

If we read it carefully, black literature tells a hidden history of the New World. This course introduces students to the key texts, authors, themes and traditions of African

American literature. Reading major works by black writers, from the 18th century to the present, we will chart the historical conditions, social movements, and intellectual circuits that shaped this literature, as well as the innovative forms and aesthetics that characterize its signature style, depth, and dynamism. Engaging in the writing, reading, and archival practices of literary studies, we will explore black literatures as modes of expression, representation, critique, subversion, politics, fantasy, prophecy, and beyond. Authors include Frederick Douglass, Gwendolyn Brooks, Amiri Baraka, Toni Morrison, and more. WR, HU o Course cr

* **ENGL 4100a or b, The Senior Essay I** Stefanie Markovits, Ciru Wainaina, and Marcel Elias

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 <https://english.yale.edu/undergraduate/courses/independent-study-courses>. 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 4101a, The Senior Essay II** Stefanie Markovits, Ciru Wainaina, and Marcel Elias

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 <https://english.yale.edu/undergraduate/courses/independent-study-courses>. After ENGL 490.

* **ENGL 4400a, The Creative Writing Concentration Senior Project** Stefanie Markovits

A term-long project in writing, under tutorial supervision, aimed at producing a single longer work (or a collection of related shorter works). The creative 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 <https://english.yale.edu/undergraduate/courses/independent-study-courses>.

* **ENGL 4411a / FILM 4670a, Making Comics** Alison Bechdel

This advanced class will explore the alchemy of combining words and pictures into the visual language of comics. We'll touch on some history and theory of comics, but this is a hands-on writing/drawing class, and the focus will be on practice: how to write, draw, design, and produce your own work. We'll be looking at different formats like single panel comics, strips, and minicomics, as well as full-length graphic novels, memoirs, and journalism. You'll keep a sketchbook and develop a daily drawing

practice. For most of the second half of the semester, you'll be working on your own minicomic. Some cartooning experience or drawing ability will be helpful.

* **ENGL 4421a, Advanced Poetry Writing** Cynthia Zarin

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

* **ENGL 4432a / TDPS 3403a, 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 4434a, 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. Prerequisites: No previous study required, but ENGL 3434 (formerly 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 4441a, Advanced Fiction Writing** Caryl Phillips

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

* **ENGL 4451a, 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 first-years. HU

* **ENGL 4459a / EVST 4469a / MB&B 4590a, 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. Formerly ENGL 459. WR

* **ENGL 4460a, 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. WR

* **ENGL 4464a, The Others: Writing Literary Conflict** Rachel Kaadzi Ghansah

In this class, we consider how literary non-fiction articulates or imagines difference, disdain, conflict, and dislike. To deepen and enrich our reporting and interviewing, we discuss the more technical and stylistic elements present in strong non-fiction. As we read and write, we put these theoretical concerns into practice and play by writing two or three profiles about people you do not like, a place you don't care for, an idea you oppose, or an object whose value eludes you. Your writing might be about someone who haunts you without your permission or whatever else gets under your skin, but ideally, your subject makes you uncomfortable, troubles you, and confounds you. Some examples of the writing that we read are Guy Debord, Lucille Clifton, C.L.R. James, Pascale Casanova, W.G. Sebald, Jayne Cortez, AbouMaliq Simone, Greg Tate, Annie Ernaux, Edward Said, Mark Twain, Jacqueline Rose, Toni Morrison, Julia Kristeva, and Ryszard Kapuscinski. HU

* **ENGL 4469a, 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 4502a, Chaucer** Ardis Butterfield

An exploration of the extraordinary breadth of Chaucer's writings in their original Middle English. Includes dream visions, lyrics, and the great love epic *Troilus and Criseyde*, as well as the comic, satiric, and religious narratives of his brilliant *Canterbury Tales*. Attention to the way his writings on love, hatred, on race, gender and sexuality, psychology, death, war, art, beauty, finance, corruption, laughter, and religion speak to our current moment. Training will be given in Middle English; Modern English translations available. WR, HU

* **ENGL 4733a / HUMS 4344a, 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

* **ENGL 4811a / AMST 4481a / ER&M 3511a, The Native American Novel** Lloyd Kevin Sy

This course explores the evolution of the Native American novel, tracing its development from *The Life and Adventures of Joaquín Murieta* (1854) to contemporary works. We will examine how Indigenous writers have used the novel to engage with themes such as sovereignty, memory, land, identity, assimilation, and storytelling as resistance. Readings may include works by John Rollin Ridge, Zitkála-Šá, D'Arcy McNickle, N. Scott Momaday, Leslie Marmon Silko, Louise Erdrich, Gerald Vizenor,

and Tommy Orange. Through close reading and critical analysis, we will consider how Native novelists navigate history, genre, and literary form to challenge dominant narratives. None WR, HU

* **ENGL 4822a / TDPS 3046a, Modern European Drama** Marc Robinson

Intensive study of the major playwrights of modern European drama – Ibsen, Chekhov, Strindberg, Shaw, Brecht, Genet, and Beckett – along with pertinent theater theory. Recent plays and performances that respond to canonical texts supplement the primary readings. WR, HU

* **ENGL 4834a / AFAM 4134a / AFST 4834a, Postcolonial World Literatures, 1945 to the Present** Stephanie Newell

Introduction to key debates about postwar world literatures in English, to the politics of English as a language of postcolonial literature, and to debates about globalization and culture. Themes include colonial history, postcolonial migration, translation, national identity, cosmopolitanism, and global literary prizes. WR, HU

* **ENGL 4850a, Word and Image from William Blake to Claudia Rankine** Langdon Hammer

This course investigates a visionary tradition of British and American poets and artists who find in the interface of visual art and poetry a space for political dissent, aesthetic experiment, spiritual quest, and utopian vision, in which word and image collaborate to enlarge the range of implication and possibility in both literature and art. Coordinated with the William Blake exhibition at the Yale Center for British Art scheduled for fall 2025, classes draw on collections at YCBA, the Yale University Art Gallery, and Beinecke Library. Writers and artists studied include William Blake, Hart Crane, Alfred Stieglitz, Joseph Cornell, Ian Hamilton Finlay, Susan Howe, and Claudia Rankine. For English majors, a junior seminar. For majors in other departments, an upper-level course in English, preferably in poetry. WR, HU

* **ENGL 4877a, Contemporary British Fiction** Caryl Phillips

A study of literature that responds to a changing post–World War II Britain, with attention to the problem of who "belongs" and who is an "outsider." Authors include William Trevor, Kazuo Ishiguro, Jean Rhys, Samuel Selvon, Ruth Praver Jhabvala, and John Osborne. Formerly ENGL 416. WR, HU RP