ENGLISH LANGUAGE AND LITERATURE (ENGL)

* 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 Jetée, 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 124a, 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. Preregistration required; see under English Department.  WR, HU

* ENGL 125a, 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 under English Department.  WR, HU

* ENGL 126a, Readings in American Literature  Staff
Introduction to the American 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 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 127a, 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 and historical cultures; and 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 under English Department.  WR, HU

* ENGL 128a / HUMS 127a / LITR 168a / THST 129a, Tragedy in the European Literary Tradition  Katie Trumpener
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 / LITR 169A, Epic in the European Literary Tradition  Stefanie Markovits
The epic tradition traced from its foundations in ancient Greece and Rome to the modern novel. The creation of cultural values and identities; exile and homelessness; 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 under English Department.  WR, 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
Poets and poetic movements from the second half of the twentieth century in the United States, England, Ireland, and the Caribbean. Authors may include Bishop, Lowell, O’Hara, Ginsberg, Plath, Ashbery, Merrill, Larkin, Gunn, Hill, Heaney, Muldoon, and Walcott. 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 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. WR, HU 0 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, visibility, and the environment, including how digital culture continues to shape these realms. WR, HU 0 Course cr

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

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 Imitation 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 / WGSS 251a, Experiments in the Novel: The Eighteenth Century  Jill Campbell
The course provides an introduction to English-language novels of the long eighteenth century (1668-1818), 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 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 anxiety (James and Conrad). WR, HU

* ENGL 268a / HUMS 254a / 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 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 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 postwar American literature and society. WR, HU

* ENGL 368a / HIST 341a / 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 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 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  Amity Gaige

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  Staff

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 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 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 prose 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 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, Hvog, and Wilder. Emphasis on play structure, character, and conflict. RP

* ENGL 456b / HUMS 427b / JDST 343b / 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 Chinese 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. HU

* ENGL 459b / EVST 215b / MBB & 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. WR RP

* 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*  Caryl Phillips

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. WR

* 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 repportorial 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 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, 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 english.yale.edu/undergraduate/applications-and-deadlines. Prerequisites: two courses in writing.

* ENGL 488a, 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 english.yale.edu/undergraduate/applications-and-deadlines.

* ENGL 489a, The 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 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, The Senior Essay I  Stefanie Markovits
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, The Senior Essay II  Stefanie Markovits
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.