ENGLISH LANGUAGE AND LITERATURE (ENGL)

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

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

* ENGL 033a / LING 033a, Words, Words, Words: The Structure and History of English Words  Staff
Moggings. 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. Preregistration required; see under First-Year Seminar Program.  HU

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

* ENGL 114a, Writing Seminars  Staff
Instruction in writing well-reasoned analyses and academic arguments, with emphasis on the importance of reading, research, and revision. Using examples of nonfiction prose from a variety of academic disciplines, individual sections focus on topics such as the city, childhood, globalization, inequality, food culture, sports, and war.  WR

* ENGL 115a, Literature Seminars  Staff
Exploration of major themes in selected works of literature. Individual sections focus on topics such as war, justice, childhood, sex and gender, the supernatural, and the natural world. Emphasis on the development of writing skills and the analysis of fiction, poetry, drama, and nonfiction prose.  WR, HU

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

* ENGL 123a, Introduction to Creative Writing  Staff
Introduction to the writing of fiction, poetry, and drama. Development of the basic skills used to create imaginative literature. Fundamentals of craft and composition; the distinct but related techniques used in the three genres. Story, scene, and character in fiction; sound, line, image, and voice in poetry; monologue, dialogue, and action in drama.  HU
* **ENGL 125a or b, Readings in English Poetry I** Staff
Introduction to the English literary tradition through close reading of select poems from the seventh through the seventeenth centuries. Emphasis on developing skills of literary interpretation and critical writing; diverse genred 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 126a or b, Readings in English Poetry II** Staff
Introduction to the English literary tradition through close reading of select poems from the eighteenth century through the present. Emphasis on developing skills of literary interpretation and critical writing; diverse genred 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 127a or b, Readings in American Literature** Staff
Introduction to the American literary tradition in a variety of poetic and narrative forms and in diverse historical contexts. Emphasis on developing skills of literary interpretation and critical writing; diverse linguistic and social histories; and the place of race, class, gender, and sexuality in American literary culture. Authors may include Phillis Wheatley, Henry David Thoreau, Herman Melville, Walt Whitman, Emily Dickinson, Frederick Douglass, Gertrude Stein, Langston Hughes, Ralph Ellison, Flannery O'Connor, Allen Ginsberg, Chang-Rae Lee, and Toni Morrison, among others. WR, HU

* **ENGL 128a or b, Readings in Comparative World English Literatures** Staff
An introduction to the literary traditions of the Anglophone world in a variety of poetic and narrative forms and historical contexts. Emphasis on developing skills of literary interpretation and critical writing; diverse linguistic, cultural and racial histories; and on the politics of empire and liberation struggles. Authors may include Daniel Defoe, Mary Prince, J. M. Syngye, James Joyce, C. L. R. James, Claude McKay, Jean Rhys, Yvonne Vera, Chimua 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 129a or b / HUMS 127a or b / LITR 168a or b / THST 129a or b, Tragedy in the European Literary Tradition** Staff
The genre of tragedy from its origins in ancient Greece and Rome through the European Renaissance to the present day. Themes of justice, religion, free will, family, gender, race, and dramaturgy. Works might include Aristotle's Poetics or Homer's Iliad and plays by Aeschylus, Sophocles, Euripides, Seneca, Hrotsvitha, Shakespeare, Lope de Vega, Calderon, Racine, Büchner, Ibsen, Strindberg, Chekhov, Wedekind, Synge, Lorca, Brecht, Beckett, Soyinka, Tarell Alvin McCraney, and Lynn Nottage. Focus on textual analysis and on developing the craft of persuasive argument through writing. WR, HU

* **ENGL 130a or b / LITR 169a or b / HU 127a or b, Epic in the European Literary Tradition** Staff
The epic tradition traced from its foundations in ancient Greece and Rome to the modern novel. The creation of cultural values and identities; exile and homecoming; the heroic in times of war and of peace; the role of the individual within society; memory and history; politics of gender, race, and religion. Works include Homer's Odyssey, Vergil's Aeneid, Dante's Inferno, Cervantes's Don Quixote, and Joyce's Ulysses. Focus on textual analysis and on developing the craft of persuasive argument through writing. WR, HU

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

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

**ENGL 160b, Milton** Feisal Mohamed
A study of John Milton's poetry, his engagement with the cultural, social, political, and philosophical struggles of the seventeenth century, and the surprising influence of Paradise Lost on eighteenth- and nineteenth-century American letters and religion. Formerly ENGL 220. WR, HU
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**ENGL 163b / WGSS 163b, Vampires, Castles, and Werewolves** Heather Klemann
Study of eighteenth- and nineteenth-century gothic fiction and the persistence, resurgence, and adaptation of gothic tropes in twentieth- and twenty-first-century film, television, and prose. Readings include Frankenstein, Northanger Abbey, The Strange Case of Dr. Jekyll and Mr. Hyde, and Dracula. Films and TV include Inception, Black Swan, Alfred Hitchcock's Rebecca, and episodes from Buffy the Vampire Slayer. Formerly ENGL 116. Prerequisite: First years must have taken a WR seminar course in the fall term. WR, HU

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

ENGL 187a / AMST 230a, 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 / HUMS 190b / 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, visuality, and the environment, including how digital culture continues to shape these realms. WR, HU 0 Course cr

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

* ENGL 201b / WGSS 203b, The Victorian Problem Novel  Ruth Yezell and Colton Valentine
This seminar invites you to see the Victorian novel anew: to experience it as provocative and radical, unexpected, and disquieting. To this end, we take a deep dive into four major works of Victorian fiction that challenged readers at the time—and often continue to do so—both substantively and formally. What, we ask, justifies thinking of these novels as “problems,” and how, if at all, have those problems changed over the last hundred and fifty years? What should we make of these works’ conflicting attitudes toward gender and class? How should we best approach their struggles with national, ethnic, and religious identity? In what ways do they challenge readers’ expectations about narrative voice, the structure of the plot, or the limits of realism? To think more concretely about how readers other than ourselves have responded to these works, our principal texts are supplemented by commentaries from Victorian reviewers and modern literary critics. Prior acquaintance with some Victorian fiction, including other novels by our writers, is recommended but not required. WR, HU

* ENGL 205b / HUMS 206b / LITR 195b / MUSI 462b, Medieval Songlines  Ardis Butterfield
Introduction to medieval song in England via modern poetic theory, material culture, affect theory, and sound studies. Song is studied through foregrounding music as well as words, words as well as music. WR, HU

* ENGL 206b / HUMS 231b, Poetic Influence from Shakespeare to the Twenty-First Century  Riley Soles
What does it mean to read poetry as a poet? Or, as someone interested in how poems get made? In what ways do poets read and interpret the poets who came before them? How do they attempt to fashion old material into new poetic visions? How do poets hear echoes from the past and amplify, distort, and transform what they hear into their own unique voices in the present? And what’s really at stake in such transformations? (Why write a poem, after all?) This course reads a trajectory of poetic influence in English language poetry that stretches from Shakespeare into the twenty-first century, paying particular attention to the development of a variety of specific tropes.
across poems and across poets. We also read various essays, prefaces, and letters, written by poets, that attempt to articulate what a poem is and does, who or what a poet is and does, and what the value of reading and writing poetry may be, for anyone. HU

* ENGL 208b / HUMS 218b, Neoplatonism Across Time and Faith Feisal Mohamed

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

* ENGL 211b / THST 315b, Acting Shakespeare James Bundy

A practicum in acting verse drama, focusing on tools to mine the printed text for given circumstances, character, objective, and action; noting the opportunities and limitations that the printed play script presents; and promoting both the expressive freedom and responsibility of the actor as an interpretive and collaborative artist in rehearsal. The course will include work on sonnets, monologues, and scenes. Admission by audition. Preference to seniors and juniors; open to nonmajors. See Canvas for application. HU RP

* ENGL 212a / HUMS 356a, Interpretations: Emily Dickinson Riley Soles

“I’m Nobody!” chants the poet who would not publish or seek literary fame in her lifetime. Now hardly nobody, Emily Dickinson is widely recognized as one of the most original and difficult poets ever to write poetry. This seminar explores a variety of methodological approaches to her work. We close-read a wide range of her poems, seeking to understand important tensions that run throughout her oeuvre, between feeling and intellect, chaos and control, power and passivity, things hidden and revealed, ecstasy and despair, life and death. We also locate Dickinson in her historical moment and personal community, and in the context of important precursors and sources of literary influence (and against), including the Bible, English Romantic poetry, and the essays of Ralph Waldo Emerson. Attention is paid to Dickinson’s identity as a woman writing within and against an inherited tradition of male poets and thinkers, as well as to Dickinson’s relation to other important women writers whom she read, such as George Eliot, the Brontës, and Elizabeth Barrett Browning. Attention is also paid to the unique materiality and process of Dickinson’s poetic craft. Considerations of these features of her poems, of her innovations in syntax and punctuation, and of the complex history of editing and publishing her work, allows us to question more deeply certain assumed or uncontested categories in the study of poetry, such as lyric, and even “poem” itself. Previous coursework in literature and poetry specifically is helpful, but not necessary. HU

* ENGL 214b / HUMS 267b, Moby-Dick David Bromwich

This seminar engages in the interpretation of a single great book, Moby-Dick by Herman Melville. Some attention is given to its historical and literary context, with readings in Emerson, Hawthorne, Webster, and Douglass, Shakespeare and Montaigne, and Melville’s own earlier and later writings. Mostly we discuss the book itself, for its portrait of the energy and madness of American industry and enterprise, its criticism of American ideals, and its allegory of the romantic will. HU

* ENGL 224a / LITR 349a / THST 317a, Tragedy and Drama of Reconciliation Jan Hagens

Close reading of dramas of reconciliation from the Western canon that have traditionally been categorized as tragedies. Ways in which the recategorization of such plays lends additional complexity and meaning to their endings and allows for new interpretations of the texts, their authors, and the history of drama. HU

* ENGL 228a / AFAM 289a, Counternarratives: Black Historical Fictions Elleza Kelley

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

* ENGL 236a / AMST 330a, Dystopic and Utopian Fictions James Berger

Attempts since the late nineteenth century to imagine, in literature, cinema, and social theory, a world different from the existing world. The merging of political critique with desire and anxiety; the nature and effects of social power; forms of authority, submission, and resistance. HU

* ENGL 241b / THST 214b, English Comic Drama, 1660–1800 Jill Campbell

An exploration of the distinctive wit, social functions, conditions of theatrical production, and changing forms of comic drama in Britain from the reopening of the theaters in 1660 to 1800. Particular attention to the construction of gender and sexuality in these plays, including the figures of the effeminate fop and male and female libertines; sexual harassment and coercion; same-sex and opposite-sex eroticism; and the interplay between sexual and verbal pleasures. Other topics to include representations of labor and social class; the shaping force of imperial trade on life in London; and 18th-century theories of laughter. Plays by William Wycherley, Aphra Behn, William Congreve, John Gay, Henry Fielding, Hannah Cowley, Oliver Goldsmith, and Richard Sheridan. WR, HU
* ENGL 246a / AMST 245a / PLSC 247a, The Media and Democracy  Joanne Lipman
In an era of "fake news," when mainstream media is attacked as the "enemy of the people" and social platforms are enabling the spread of misinformation, how do journalists hold power to account? Students explore topics including objectivity versus advocacy, and hate speech versus First Amendment speech protections. Case studies will span from 19th century yellow journalism to the media's role in #MeToo and #BlackLivesMatter movements.  SO

* ENGL 248a / HSHM 476a / HUMS 430a / LITR 483a / PHIL 361a, Thought Experiments: Connecting Literature, Philosophy and the Natural Sciences  Paul Grimstad
The course looks closely at the intersection of literature, philosophy and natural science through the lens of the thought experiment. Do thought experiments yield new knowledge about the world? What role does narrative or scene setting play in thought experiments? Can works of literary fiction or films function as thought experiments? Readings take up topics such as personal identity, artificial intelligence, meaning and intentionality, free will, time travel, the riddle of induction, "trolley problems" in ethics and the hard problem of consciousness. Authors may include Mary Shelley, Plato, Albert Einstein, Franz Kafka, H.G. Wells, Rene Descartes, Kazuo Ishiguro, Rivka Galchen, Alan Turing, Hilary Putnam, as well as films (The 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 (1688-1818), the period in which the novel has traditionally been understood to have "risen." Emphasizing the experimental nature of novel-writing in this early period of its history, the course foregrounds persistent questions about the genre as well as a literary-historical survey: What is the status of fictional characters? How does narrative sequence impart political or moral implications? How do conventions of the novel form shape our experience of gender? What kind of being is a narrator? Likely authors include Aphra Behn, Daniel Defoe, Samuel Richardson, Henry Fielding, Laurence Sterne, Maria Edgeworth, Jane Austen, Jennifer Egan, Colson Whitehead, and Richard Powers.  WR, HU

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

* ENGL 263a / HUMS 327a, The Victorian Political Novel  Stefanie Markovits
The engagement of the Victorian novel with the world of politics. Emphasis on how systems interact with individual agents to make stories and how methods such as realism, romance, and the courtship plot portray the mechanics of government. Units on revolution and riot (Dickens and Gaskell), reform (Eliot and Trollope), and anarchy (James and Conrad).  WR, HU

* ENGL 266a / AFAM 323a, Black Literature Since the Millennium  Sarah Mahurin
This course examines Black literature of the 21st century, and discusses the genre as one subject to continuous formation. It is a genre of both making and re-making, of reflecting (or refracting) current sensibilities, and of honoring present-day subjects and subjectivities. How does our sense of the “contemporary” shift and respond to Black authors and their narratives? How do these 21st century writers contend at once with the weight of history and the immediacy of the moment? And what counts as Literature in the millennium?  HU

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

* ENGL 281b / AMST 378b, Animals in Modern American Fiction  James Berger
Literary portrayals of animals are used to examine the relations between literature, science, and social and political thought since the late nineteenth century. Topics include Darwinist thought, socialism, fascism, gender and race relations, new thinking about ecology, and issues in neuroscience.  HU RP
* 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 285b / HUMS 388b / LIITR 380b / PHIL 385b / RLST 380b, Philosophies of Life  Nancy Levene
Study of works that challenge and provoke philosophies of life—how to live, what to live for, what life is. The point of departure is a selection of writings from the Hebrew Bible and moves from there to modern philosophical and literary re-imaginings and alternate realities. What are questions to which a philosophy of life is the reply? Insofar as a philosophy of life is itself a question, what is the repertoire of replies offered in our texts? What is your reply? Readings from the Bible (Genesis, Job), Shakespeare, Spinoza, Diderot, Kierkegaard, Woolf, Camus, Baldwin, Marilynne Robinson, and Achille Mbembe.  WR, HU

* ENGL 291b / WGSS 340b, Feminist and Queer Theory  Craig Canfield
Historical survey of feminist and queer theory from the Enlightenment to the present, with readings from key British, French, and American works. Focus on the foundations and development of contemporary theory. Shared intellectual origins and concepts, as well as divergences and conflicts, among different ways of approaching gender and sexuality.  WR, HU

* ENGL 292a / HUMS 377a, Modernities: Past and Present in Fiction since 1789  Katrina Lindskog
Drawing on English-language literature, art, and history-writing since 1800, this class explores how the past can illuminate and complicate the ways we perceive the present. We begin with the geopolitical and social revolutions of the 1800s as seen through essays and fictions by George Eliot, Thomas Babington Macaulay, and Thomas Carlyle, and end with the memoir-as-history of Hazel Carby’s Imperial Intimacies (2019). Along the way, we explore a variety of approaches to making the past come alive in the present; through the “what if” posed by alternate history speculations, through didactic history in fact and fiction imagined for children, the use of the past as a site of romance, and through visual media like paintings and cinema. Throughout the course, we address questions like: how does fiction work to interpret the past? How does our interpretation of the past reflect and help us process present day concerns? Is the past best imagined as a foreign country full of erotic difference to the present, as a mirror to ourselves?  HU

* ENGL 304a / AFAM 307a / AMST 305a, The Harlem Renaissance: A 21st Century Remix  Andie Berry
In 1925, Alain Locke declared the emergence of the New Negro and with it, a movement in African American art and literature that came to be known as the Harlem Renaissance. Less than 100 years later, is it possible to say that we are in the midst of a second—or another—Black renaissance? This seminar explores the political, social, and artistic conditions that created and fostered the Harlem Renaissance. Rather than perpetuating an idea of the Harlem Renaissance as a singular, inimitable moment of Black cultural production, this course revisits and reimagines that period as a model of collaboration, innovation, and activism among Black writers, artists, and thinkers. Beginning in the 1890s with a focus on the United States, we seek to expand our understanding of the Harlem Renaissance as a diasporic movement that happened across several cities and nations as opposed to an event tied to a particular place and sensibility. We read pieces such as W.E.B. Du Bois’s “Criteria of Negro Art” and Claudia Rankine’s Citizen: An American Lyric, listen to Billie Holiday’s blues and Solange Knowles’s album A Seat at the Table, and consider the possibilities of television and film through Barry Jenkins’s Moonlight and Melina Matsoukas’s Queen & Slim. Ultimately, by tracing the continuities and divergences between the Harlem Renaissance and the contemporary field of Black cultural expression, we interrogate what a Black renaissance might look like in the digital, increasingly globalized, freedom movement of the 21st century.  HU

* ENGL 316a / HUMS 199a, American Romanticism: Emerson to Ashbery  Benjamin Barsach
This seminar examines three great poets and shapers of the American imagination—Walt Whitman, Emily Dickinson, and Wallace Stevens—with some attention to their inspirer Ralph Waldo Emerson and inheritor John Ashbery. Through close reading, we address their explorations of mind and world, authentic individuality, the possibility of human connection, the idea of nature, and the quest for meaning and value in modern life. In developing an account of the romantic strain in American art and experience, we also reflect on its continuing viability as an aesthetic mode, form of life, and source of American identity.  HU

* ENGL 323b, Modern Irish Literature and Culture  Joe Cleary
This course offers an introduction to some significant lines of development in modern Irish culture from the Great Famine in the 1840s through to the recent centenaries of the southern and northern Irish states founded in 1921-22. It covers topics including the decline and partial recovery of the Irish language and the consolidation of a new national literature in Hiberno-English; the role of Catholicism and critiques of Catholicism; the Protestant Ascendancy tradition in the Revival and post-Revival periods; modernism, modernity, and the critique of modernization; and the post-1960s changes brought about by the Northern Irish Troubles, the women’s movement and other social movements, Europeanization and Americanization. The seminar covers poetry, drama, the novel, and memoir and occasionally examines other media including song, music, dance, visual arts and cinema. Key authors may include W. B. Yeats, John Millington Synge, James Joyce, Sean O’Casey, Elizabeth Bowen, Kate O’Brien, Máirtín Ó Cadhain, Samuel Beckett, Edna O’Brien, Seamus Heaney, Seamus Deane, Brian Friel, Derek Mahon, Eavan Boland, Patrick McCabe, Anne Enright, Sally Rooney, and others.  HU

* ENGL 325b / AMST 257b, Modern Apocalyptic Narratives  James Berger
The persistent impulse in Western culture to imagine the end of the world and what might follow. Social and psychological factors that motivate apocalyptic representations. Differences and constant features in apocalyptic representations from the Hebrew Bible to contemporary science fiction. Attitudes toward history, politics, sexuality, social class, and the process of representation in apocalyptic texts.  HU
Their answers are often surprising. Judging by these thinkers, it seems that if you want to understand what criticism is good for, then you must consider the Marxist one (represented by figures such as Karl Marx, Alexandra Kollontai, Rosa Luxemburg, Leon Trotsky, and Antonio Gramsci). The Liberal tradition (represented by figures such as John Stuart Mill, Matthew Arnold, Virginia Woolf, and E.M. Forster), and a European perspective focused on the collective, communal memory. Students in a course could be asked to memorize certain things and report on the experience, as well as opportunities to reflect on their experiences of and access to forms of memory. 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 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 constructs? 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.

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. 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.

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. Introduction to experimental African novels that challenge realist and documentary modes of representation. Topics include mythology, gender subversion, politics, the city, migration, and the self. Ways of reading African and postcolonial literature through the lenses of identity, history, and nation. Formerly ENGL 449.
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.  

* 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 (McCuipers, 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.  

* ENGL 395b / HUMS 380b / LITR 154b, 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.  

* ENGL 404a or b, 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.  

* ENGL 407a or b, Introduction to Writing Fiction  
Staff  
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.  

* ENGL 411b, American Horror Stories  
Richard Deming  
From its earliest days, the horror genre, although often denigrated, has had a persistent presence in American literature and culture. This course investigates the reasons for this hold on the American imagination and what its social function has been. We explore how the genre is a way that people can navigate questions concerning identity, gender, sexuality, and ethics, as well as grief, loss, and the fear of isolation. We look at the fraught representations of violence, subjectivity, and otherness these works provide. Texts include novels, short fiction, and films. The course is an exciting blend of creative and critical writing. Students write short creative responses and present on specific films and literary texts. The end of the course culminates in a longer project that can be either a scholarly engagement with specific texts and issues or a creative response that explores the ideas arising from the semester’s discussions. This allows students to work with the ideas in ways that most suits their strengths and interests.  

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

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

* ENGL 410a / 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 423b / FILM 397b / THST 228b, Writing about the Performing Arts  
Margaret Spillane  
Introduction to journalistic reporting on performances as current events, with attention to writing in newspapers, magazines, and the blogosphere. The idea of the audience explored in relation to both a live act or screening and a piece of writing about such an event. Students attend screenings and live professional performances of plays, music concerts, and dance events. Formerly ENGL 244. WR, HU

* ENGL 425a or b, Writing the Television Drama  
Staff  
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 359.

* ENGL 426b, Young Adult Writing  
Jacob Halpern  
A course on the craft of fiction writing for young adult readers. At the start of the semester, we read widely in the genre to identify the principles of craft at the sentence—and narrative—level, with the aim of creating a style that is original and a story narrative that is powerful. In the second half of the semester, students read and critique one another’s fiction. Open to writers of all levels and abilities. Formerly ENGL 359.

* ENGL 428b, Writing Humor  
Ryan Wepler  
Skills essential to humor writing, with an emphasis on texture, tone, character, and narrative. Students read the work of classmates and pieces by professional humor writers with the goal of generating an ever-expanding set of techniques for both reading humor and writing humorously. Formerly ENGL 255. Recommended preparation: ENGL 120. WR

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

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

* ENGL 447a, Shakespeare and the Craft of Writing Poetry  
Danielle Chapman  
Shakespeare’s Craft brings students into conversation with Shakespeare’s plays and his sonnets; and teaches students how to draw from his many modes when writing their own poems—without attempting to sound “Shakespearean.” Over the course of the semester, we read three plays and a selection of the sonnets, pairing close readings with contemporary poems that use similar techniques. We also watch performances and learn how actors and directors find personal ways into Shakespeare’s poetic language and meanings. Weekly assignments include both critical responses and creative assignments, focusing on specific craft elements, such as: "The Outlandish List: How to Keep Anaphora Interesting," "Verbs: How to Hurtle a Poem Forward," "Concrete Nouns and Death-defying Descriptions," "The Poet as Culture Vulture: Collecting Contemporary Details," "Exciting Enjambments and Measured Meter" and "Finis: How to Make a Poem End." This hybrid course is an exciting blend of creative and critical writing. Students decide before midterm whether they want to take the course as a Renaissance Literature or Creative Writing Credit, and this determines whether their final project is a creative portfolio or critical paper.

* ENGL 449a, The Art of Editing  
Meghan O’Rourke  
This course is an intensive practicum in which students are introduced to key aspects of the history and contemporary practice of professional editing and publication. Under the instruction of the current editor of The Yale Review (which is undergoing a transformation and relaunching primarily as a digital publication) students look at many aspects of editing text across forms—from magazine to newspaper to book editing. We also talk about the art of podcast editing and distinguish the demands of storytelling in audio from those of storytelling in print. Students do some coursework at The Yale Review and attend editorial meetings for hands-on professional editorial experience. Because text editing is inseparable from good reading students reading a lot. Through exchanges with weekly visitors, all of whom are experts in their field, students develop an array of hands-on skills and understand the full dimensionality of professional editing. A serious interest in the contemporary practice of publication. Prospective students need not have taken a creative
writing class; rather, they might have backgrounds in student publications on campus, or a background with literature, podcasting, art and art history, technology, and/or film. HU

* ENGL 450b, Daily Themes  Andrew Ehrgood
Writing of prose at the intermediate level. Daily assignments of c. 300 words, a weekly lecture, and a weekly tutorial. Application forms available on the Web by mid-November. Application open to all undergraduates. Counts as a nonfiction course in the writing concentration. WR

* ENGL 453a / THST 320a, Playwriting  Donald Margulies
A seminar and workshop on reading for craft and writing for the stage. In addition to weekly prompts and exercises, readings include modern American and British plays by Pinter, Mamet, Churchill, Kushner, Nottage, Williams, Hansberry, Hwang, Vogel, and Wilder. Emphasis on play structure, character, and conflict. RP

* ENGL 455b, Writing about Oneself  Anne Fadiman
A seminar/workshop/lecture in first-person writing. Students explore a series of themes (e.g., family, love, loss, identity) both by writing about their own lives and by reading American and British memoirs, autobiographies, personal essays, and letters. An older work, often from the nineteenth or early twentieth century, is paired each week with a more recent one on the same theme. WR, HU

* ENGL 456b / HUMS 427b / JDST 316b / LITR 348b, The Practice of Literary Translation  Robyn Creswell
This course combines a seminar on the history and theory of translation (Tuesdays) with a hands-on workshop (Thursdays). The readings lead us through a series of case studies comparing, on the one hand, multiple translations of given literary works and, on the other, classic statements about translation—by translators themselves and prominent theorists. We consider both poetry and prose from the Bible, selections from Chinese, Greek, and Latin verse, classical Arabic and Persian literature, prose by Cervantes, Borges, and others, and modern European poetry (including Pushkin, Baudelaire, and Rilke). Students are expected to prepare short class presentations, participate in a weekly workshop, try their hand at a series of translation exercises, and undertake an intensive, semester-long translation project. Proficiency in a foreign language is required. HU

* ENGL 459b / EVST 215b / MB&B 459b, Writing about Science, Medicine, and the Environment  Carl Zimmer
Advanced non-fiction workshop in which students write about science, medicine, and the environment for a broad public audience. Students read exemplary work, ranging from newspaper articles to book excerpts, to learn how to translate complex subjects into compelling prose. Admission by permission of the instructor only. Applicants should email the instructor at carl@carlzimmer.com with the following information: 1. One or two samples of nonacademic, nonfiction writing. (No fiction or scientific papers, please.) Indicate by permission of the instructor or an application is required for enrollment. WR, RP

* ENGL 460a or b, 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 461a or b, The Art and Craft of Television Drama  Staff
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 455 and at least one other intro-level creative writing course are highly recommended. Permission of instructor or an application is required for enrollment. WR, HU

* ENGL 462b / FILM 401b / THST 453b, Writing Screenplay Adaptations  Donald Margulies
A workshop on the art of screenplay adaptation. Students read short stories, novels, and non-fiction; the screenplays based on that source material; and view and analyze the final product, the films themselves. Instruction focuses on the form, economy, and structure specific to screenwriting. Weekly writing exercises supplement the creation of a final project: a short screenplay based on source material of the student's choosing. Previous experience in writing for film or stage would be advantageous but is not required. Restricted to juniors and seniors, or by permission of the instructor. HU

* ENGL 465a or b, Advanced Fiction Writing  Staff
An advanced workshop in the writing of fiction. May be repeated for credit with a different instructor. WR

* ENGL 467a or b / PLSC 253a or b, Journalism  Staff
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 reportorial and first-person work. Application required in advance; see the English website for deadline and instructions. WR, HU
* ENGL 473b, The Journalism of Ideas  James Surowiecki
The history and practice of writing journalistic essays or articles in which the principal actor is a notion or idea. Conventions, tropes, and authorial strategies that give rise to the best work in the genre; focus on twentieth- and twenty-first-century writers such as George Orwell, Hannah Arendt, Janet Malcolm, Michael Lewis, and Ta-Nehisi Coates. Students write their own example of the journalism of ideas. WR, HU, RP

* 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 478b / ARCH 392b, 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 480b, Reporting and Crafting the Long-form Narrative  Sarah Stillman
A feature-writing workshop in the reporting and writing of memorable long-form magazine narratives. Close readings of exemplary investigative works. Emphasis on reporting strategies and storytelling tools for interviewing diverse subjects, generating suspense, crafting scenes, and reconstructing events through use of human and non-human sources.

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

* ENGL 483b / HUMS 428b / JDST 343b / LITR 305b, 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. Prerequisite: LITR 348.

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

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

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

* ENGL 490a or b, The Senior Essay  Priyasha Mukhopadhyay and Staff
Students wishing to undertake an independent senior essay in English must submit a proposal to the DUS in the previous term; deadlines and instructions are posted at english.yale.edu/undergraduate/applications-and-deadlines. For one-term senior essays, the essay itself is due in the office of the director of undergraduate studies according to the following schedule: (1) end of the fourth week of classes: five to ten pages of writing and/or an annotated bibliography; (2) end of the ninth week of classes: a rough draft of the complete essay; (3) end of the last week of classes (fall term) or end of the next-to-last week of classes (spring term): the completed essay. Consult the director of undergraduate studies regarding the schedule for submission of the yearlong senior essay.
* ENGL 491a or b, The Senior Essay II  Priyasha Mukhopadhyay and Staff
Second term of the optional yearlong senior essay. Students may begin the yearlong essay in the spring term of the junior year, allowing for significant summer research, with permission of the instructor. Students must submit a proposal to the DUS in the previous term; deadlines and instructions are posted at english.yale.edu/undergraduate/applications-and-deadlines. After ENGL 490.

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