ENGLISH LANGUAGE AND LITERATURE (ENGL)

* ENGL 005b / AFAM 013b, Counterarchives: 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, asking what fiction can tell us about history. Reading these works as alternative archives, or “counterarchives,” which index the excess and fugitive material of black histories in the Americas, we probe the uses, limits, and revelations of historical fictions, from the experimental and realist novel, to works of poetry and drama. Drawing on the work of various interdisciplinary scholars, we use these historical fictions to explore and enter into urgent and ongoing conversations around black life & death, African-American history & memory, black aesthetics, and the problem of “The Archive.” Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program.  HU

* ENGL 006a / AFAM 017a, Black Nature: African American Nature Writing  Jonathan Howard
What stories do we tell about nature? How are the stories we are able to tell about nature informed by race? And how do these stories shape our understanding of what it means to be human? In contrast to a largely white tradition of nature writing that assumes a superior position outside of Nature, this course undertakes a broad survey of African American nature writing. Over the course of the semester, we read broadly across several genres of African American literature, including: slave narrative, fiction, poetry, drama and memoir. In this way, we center the unique environmental perspectives of those, who, once considered no more than livestock, were the nature over which their white masters ruled. Indeed, as those who were drowned in the ocean during the trans-Atlantic slave trade, forced to cultivate the soil on slave plantations, and hung from trees across the Jim Crow South, black Americans are bound up and entangled in nature in incredibly complex and precarious ways. Perhaps for this very reason, however, we may ultimately come to find in these black nature stories the resources for reclaiming a proper relationship to the Earth, and for imagining a sustainable human life in nature, rather than apart from it. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program.  WR, HU

* ENGL 010b, Jane Austen  Stefanie Markovits
Close study of Austen’s novels, with special attention to the critique of social and literary convention. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program.  WR, HU

* ENGL 015b / 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.  WR, HU

* ENGL 029b / AMST 029b, South African Writing after Apartheid  Stephanie Newell
An introduction to creative writing published in South Africa from the end of Apartheid in 1994 to the present. Close readings of contemporary fiction with additional material drawn from popular culture, including films, magazines, and music. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program.  WR, HU

* ENGL 030a, Self and Other  Benjamin Barasch
Questions of self and other, identity and difference, are at the heart of personal experience and present social conflicts, from campus debates about power and privilege, to movements like Black Lives Matter and Me Too, to the resurgence of ethno-nationalism. But what do we mean by “self” and “other”? What is the self and how does it come into being? What connects us to or differentiates us from various “others” (family, friends, lovers, strangers, people of other backgrounds or political orientations)? To what extent are individuals defined by group identity? What makes me “me” and what is involved in truly recognizing another person? What sort of access do we have to other minds – and to our own? How do love and hate shape our relations with others? Is “self and other” the best framework for understanding our being in the world? This class explores these questions through readings in modern literature, philosophy and social theory. Authors include William Wordsworth, G. W. F. Hegel, R. W. Emerson, Walt Whitman, Frederick Douglass, Emily Dickinson, W. E. B. Du Bois, Nella Larsen, D. W. Winnicott, James Agee and Walker Evans, Simone de Beauvoir, Ralph Ellison, James Baldwin, Stanley Cavell, Angela Davis. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program. 1 credit for Yale College students.  HU

* ENGL 114a or b, 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 114a or b, 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 or b, 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 121b, Styles of Academic and Professional Prose** Staff
A seminar and workshop in the conventions of good writing in a specific field. Each section focuses on one academic or professional kind of writing and explores its distinctive features through a variety of written and oral assignments, in which students both analyze and practice writing in the field. Section topics, which change yearly, are listed at the beginning of each term on the English departmental website. This course may be repeated for credit in a section that treats a different genre or style of writing; may not be repeated for credit toward the major. Prerequisite: ENGL 114, 115, 120, or another writing-intensive course at Yale. **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 or b, Readings in English Poetry I** Staff
Introduction to the English literary tradition through close reading of select poems from the seventh through the seventeenth centuries. Emphasis on developing skills of literary interpretation and critical writing; diverse linguistic and social histories; and the many varieties of identity and authority in early literary cultures. Readings may include *Beowulf, The Canterbury Tales*, Middle English lyrics, *The Faerie 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 124b or b, Readings in English Poetry II** Staff
Introduction to the English literary tradition through close reading of select poems from the eighteenth century through the present. Emphasis on developing skills of literary interpretation and critical writing; diverse genres and social histories; and modernity’s multiple canons and traditions. Authors may include Alexander Pope, William Wordsworth, Elizabeth Barrett Browning, Robert Browning, W. B. Yeats, T. S. Eliot, Langston Hughes, Gertrude Stein, Gwendolyn Brooks, Elizabeth Bishop, and Derek Walcott, among others. Preregistration required; see 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. 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 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, and sexuality in American literary culture. Authors may include William Shakespeare, Racine, Büchner, Ibsen, Strindberg, Chekhov, Wilde, Synge, Lorca, Brecht, Beckett, Soyinka, Tarell Alvin McCraney, and Lynn Nottage. Focus on textual analysis and on developing the craft of persuasive argument through writing. **WR, HU**

* **ENGL 130a or b / LITR 169a or b, Epic in the European Literary Tradition** Staff
The epic tradition traced from its foundations in ancient Greece and Rome to the modern novel. The creation of cultural values and identities; exile and homecoming; the heroic in times of war and of peace; the role of the individual within society; memory and history; politics of gender, race, and religion. Works include Homer’s *Odyssey*, Vergil’s *Aeneid*, Dante’s *Inferno*, Cervantes’s *Don Quixote*, and Joyce’s *Ulysses*. Focus on textual analysis and on developing the craft of persuasive argument through writing. Preregistration required; see 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 153b, The Earliest English Literature  Emily Thornbury
An introduction to the rich literary tradition of Anglo-Saxon England (c. 650 - c. 1100). Emphasis on the diversity of ways the Anglo-Saxons approached, preserved, and appreciated the written word. Readings include poems, histories, travel narratives, and riddles; all readings in Modern English.  WR, HU

ENGL 154a / FREN 216a / HUMS 134a / LITR 194a, The Multicultural Middle Ages  Ardis Butterfield and Marcel Elias
Introduction to medieval English literature and culture in its European and Mediterranean context, before it became monolingual, canonical, or author-bound. Genres include travel writing, epic, dream visions, mysticism, the lyric, and autobiography, from the Crusades to the Hundred Years War, from the troubadours to Dante, from the *Chanson de Roland* to Chaucer. Formerly ENGL 189.  WR, HU

ENGL 159b / HUMS 213b / LITR 339b / THST 262b, Global Shakespeares: Race, Gender, and the Idea of the Human  Ayesha Ramachandran
Shakespeare today is a global phenomenon: over five hundred years after his death, the playwright's legacy continues to flourish with new performances, reworkings, appropriations, and adaptations continuously produced across the world in a range of languages and across various media. Once exported along with the ideologies and practices of empire, Shakespeare's works have now become an index for the complex histories of colonialism and postcolonialism as well as a crucial site for studying processes of racialization and the universalizing idea of “the human.” How did Shakespeare become global? Was the cultural imagination of his plays always already global, written at a time with the very notion of the modern world as we know it being shaped? This course explores the political afterlives of “Shakespeare” as a cultural icon and aesthetic touchstone for the Western tradition through a close reading of four plays alongside their adaptations: *Hamlet*, *Othello*, *King Lear*, and *Antony and Cleopatra*. We look at films, novels, *manga* comics, memoirs, stand-up comic routines, along with classic stagings of the plays to elucidate the themes that have made Shakespeare global—in particular, questions of race, gender, sexuality, generational conflict, and political intrigue. Authors and directors include Akira Kurosawa, Vishal Bharadwaj, Janet Suzman, Iqbal Khan, James Baldwin, Sulayman Al-Bassam, Tayeb Salih, Preti Taneja, and Derek Walcott. This is the non-intensive writing version of LITR 340 and is worth 1 credit. It meets with LITR 340. Students may earn credit for LITR 339 (1 credit) or for LITR 340 (1.5 credits) but not for both.  WR, HU

* ENGL 177a / THST 279a, Medieval Drama  Jessica Brantley
An exploration of medieval dramatic traditions in the context of other medieval and modern performative practices, including pageantry, song, spectacle, recitation, liturgy, and meditative reading. Texts include the York plays, *Everyman*, *Mankind*, the Digby *Mary Magdalene*, Sarah Ruhl's *Passion Play*, and Branden Jacobs-Jenkins' *Everybody*.  WR, HU

* ENGL 182b / AFAM 182b / AMST 286b / HUMS 241b, James Baldwin's American Scene  Jacqueline Goldsby
In-depth examination of James Baldwin's canon, tracking his work as an American artist, citizen, and witness to United States society, politics, and culture during the Cold War, the Civil Rights era, and the Black Arts Movement.  HU

ENGL 183a, Poetry since 1950  Langdon Hammer
Poets and poetic movements from the second half of the twentieth century in the United States, England, Ireland, and the Caribbean. Authors include Bishop, Lowell, O'Hara, Ginsberg, Plath, Ashbery, Merrill, Larkin, Gunn, Hill, Heaney, Muldoon, and Walcott.  WR, HU

ENGL 189b, Literature and Social Justice  Joseph North
This lecture course introduces students to a range of thinking about the relationship between literature and projects of social justice within political modernity. We read works by a wide range of literary and political thinkers from the last two-and-a-half centuries or so, reflecting especially on questions such as: What is the relationship between literature and politics? How does social change play out in literature, and, in turn, what role might literature play in social change? Where does the category of the 'literary' come from, and how does it relate to key political categories such as 'the people'? How might literature—and the arts generally—be of use to us in our attempts to create a more just, free, and equal society? How might a more just, free, and equal society allow us to relate to literature and the arts? On the literary side, our writers may include William Wordsworth, Jane Austen, W.B. Yeats, Virginia Woolf, Federico García Lorca, Pablo Neruda, Czesław Miłosz, Wisława Szymborska, André 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

ENGL 191b / HUMS 206b / LITR 318b / MMES 215b / NELC 201b, The Arabian Nights, Then and Now  Robyn Creswell
Exploration of *Arabian Nights*, a classic of world literature. Topics include antecedents, themes and later prose, and graphic and film adaptations.  HU

ENGL 194a / WGSS 194a, Queer Modernisms  Jill Richards
Study of modernist literature and the historical formation of homosexual identity from the late nineteenth through mid-twentieth centuries. Topics include: sexology as a medical and disciplinary practice; decadence and theories of degeneration; the criminalization of homosexuality in the Wilde and Pemberton-Billing trials; cross-dressing and drag balls in Harlem; transsexuality and sex-reassignment surgery; lesbian periodical cultures; nightlife and cruising; gay Berlin and the rise of fascism; colonial narratives of same-sex desire; and the salon cultures of expatriate Paris.  WR, 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

* ENGL 204a, Shakespeare and Marlowe  Clio Doyle
A study of plays and poems by Shakespeare and his contemporary, Christopher Marlowe. Attention to Elizabethan dramaturgy, poetics, and theater history; to the social, religious, and literary context of the 1580s and '90s in Britain; and to their controversial treatments of politics, religion, mass violence and crowd psychology, gender, race, and sexuality.  WR, HU

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

* ENGL 209a, Beyond the Novel: Genres of Fiction, 1700-1850  Anastasia Eccles
This course studies the astonishing proliferation of genres that shaped the period often narrowly associated with the rise of the novel. Works of fiction in the eighteenth century rarely referred to themselves as novels; more often they called themselves romances or tales, histories or sketches. Lingering with minor genres that are often eclipsed by—or assimilated into—the major genre of the novel, we work to explore their distinctive logics and cultural functions on their own terms. How might thinking “beyond the novel” also allow us to think beyond some of its privileged categories—the individual, the nation, the human, the modern? Reading romances, it-narratives, philosophical tales, secret histories, and autobiographies, we also devote special attention to one of the period’s most generically unstable works, Laurence Sterne’s *Tristram Shandy*. Other authors include Jane Austen, Frances Coventry, Maria Edgeworth, Eliza Haywood, Samuel Johnson, Mary Mitford, Leonora Sansay, Mary Prince, and Horace Walpole.  WR, HU

* ENGL 211a / THST 315a, 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 213b / HUMS 209b / LITR 487b, The Poetry of Wordsworth and Shelley  David Bromwich
An exploration of the major poems of William Wordsworth and Percy Shelley, with emphasis on the diverse imaginings required for lyrics and longer works such as *The Prelude* and *Prometheus Unbound*.  WR, HU

* ENGL 222a / THST 390a, Modern European Drama  Marc Robinson
Intensive study of the major playwrights of modern European drama—Ibsen, Chekhov, Strindberg, Shaw, Brecht, Genet, and Beckett—along with pertinent theater theory. Recent plays and performances that respond to canonical texts supplement the primary readings.  WR, HU

* ENGL 226a / WGSS 224a, Race and Gender in Transatlantic Literature, 1688–1818  Jill Campbell
Construction of race and gender in literatures of Great Britain, North America, and the Caribbean from the late seventeenth to the early nineteenth century. Focus on the role of literature in advancing and contesting concepts of race and gender as features of identity and systems of power, with particular attention to the circulation of goods, people, ideas, and literary works among regions. Some authors include Aphra Behn, Phillis Wheatley, Olaudah Equiano, Leanora Sansay, Maria Edgeworth, Mary Wollstonecraft, and Mary Shelley. First of a two-term sequence; each term may be taken independently.  WR, HU

* ENGL 226b / WGSS 223b, Race and Gender in Transatlantic Literature, 1688–1818  Margaret Homans
Construction of race and gender in literatures of Great Britain, North America, and the Caribbean from the early nineteenth century to the present. Focus on the role of literature in advancing and contesting concepts of race and gender as features of identity and systems of power, with particular attention to the circulation of goods, people, ideas, and literary works among regions. Some authors include Charlotte Bronte, Sojourner Truth, Zora Neale Hurston, Virginia Woolf, Audre Lorde, Chimimanda Adichie, and Kabe Wilson. Second of a two-term sequence; each term may be taken independently.  WR, HU

* ENGL 229b, What Was Reading?  Catherine Nicholson and Eve Houghton
This course takes a long and curious view of the history of reading, using primary sources, material objects, historical records, and contemporary debates to unsettle our assumptions about what reading is and does. How have ideas about the meaning and purpose of reading changed over time? What methods or goals have fallen out of favor, and which continue to shape our ideologies of reading today? What relation is there between the reading we do in a Yale English class, and the reading we do on the beach, or at synagogue, or online and where do those different sorts of reading come from? The syllabus focuses on early modern English literature, but it also engages ongoing debates about reading in the present, seeking both to link them to and distinguish them from earlier controversies. For instance, a unit on reading as religion raises questions about the morally improving (or morally destabilizing) effects of scriptural interpretation that then haunt later debates about the merits and limitations of anti-racist reading, as James Baldwin argues; similarly, early arguments about the effeminating influence of certain books—especially those aimed at women or young readers—give rise to assumptions about gender and genre that still shape our ambivalence toward reading for pleasure. As we explore these older efforts to
shape, inform, regulate, or liberate reading, we'll also experiment with our own readerly practices, using forgotten or neglected forms like the commonplace book, the moral commentary, or the meditation as foils to the more usual modes of academic writing.  WR, HU

* ENGL 234a / AFAM 206a, Literature of the Black South Sarah Mahurin
Examination of the intersections between African American and Southern literatures, with consideration of the ways in which the American South remains a space that simultaneously represents and repels an African American ethos.  HU

* ENGL 235b / AMST 346b / HUMS 252b, Poetry and Objects Karin Roffman
This course on 20th and 21st century poetry studies the non-symbolic use of familiar objects in poems. We meet alternating weeks in the Beinecke library archives and the Yale Art Gallery objects study classroom to discover literary, material, and biographical histories of poems and objects. Additionally, there are scheduled readings and discussions with contemporary poets. Assignments include both analytical essays and the creation of online exhibitions.  WR, HU

* ENGL 236a / AMST 330a, Dystopic and Utopian Fictions Jim 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 238b / WGSS 425b, Disability & Sexuality Joseph Fischel and Jill Richards
The course examines how intimacies, pleasures, bodies, genders, and sexualities take shape across the spectrum of ability. The course draws from an array of scholarly approaches to dis/ability to theorize normative parameters around sex and sociality, and to imagine alternatives. Most weeks integrate scholarly theoretic texts with cultural artifacts, including poetry, visual art, cinema, podcasts, and other media. Topics include embodiment and gender pluralism, the social model and its discontents, pregnancy and reproductive justice, HIV/AIDS, pornography and representation, toxicity and contagion, care work and dependency, and vulnerability.  HU, SO

* ENGL 239a / AFAM 432a / THST 239a, African American Drama through 1959 Shane Vogel
This course surveys the formal development and major themes of African American drama from the antebellum period through 1959. We examine how dramatists and performers reimagined the various meanings of Blackness in the U.S. public sphere, as well as individual and collective acts of self-fashioning on and off the stage. Special attention is given to aesthetic experimentation and its relationship to political theater; transformations of genre and form; Black dramatic theory; historical drama; diasporic connections and disconnections; the relationship between music, dance, spectacle, and drama; anti-lynching drama and folk drama; representations of class, gender, and sexuality; inter- and intra-racial conflict; Black radical theatre in the New Deal; and institutional histories of key Black theatre companies.  HU

* ENGL 242b / HUMS 223b, Interpretations: Claude McKay: Race, Religion, Politics, and Queerness Ernest Mitchell
Claude McKay was the preeminent queer black leftist poet, novelist, and political thinker of the early 20th century. His writings offer an entrée into questions of race, sexuality, and autobiography; literature and literary genres; nationalism and internationalism; colonialism and anti-colonial resistance; religious change and political conversion. This course covers the full range of his many contributions: his Jamaican and American poetry; his socialist articles and essays; his three published novels (Home to Harlem, Banjo, Banana Bottom); his memoir, A Long Way From Home; an urban portrait, Harlem: Negro Metropolis; his posthumously published novels, Romance in Marseille and Amiable with Big Teeth; and a selection of his unpublished essays.  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.  HU, SO

* ENGL 247b, Lyric and Revolution Feisal Mohamed
This course explores lyric poetry in the era of the English civil wars and Interregnum. New politics, in this moment, demand new forms of poetry. That tendency is most visible in the “turncoat-poets” adapting their verse to shifting political winds the most spectacular of whom is Andrew Marvell. To ground ourselves in the history of the period, we read key constitutional texts. We also place critical pressure on lyric as a category, thinking broadly of lyric utterance as including ballads, Digger work songs, and Ranter prophecies.  WR, HU

* 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 252b, Victorian Origins of "Post-Truth" Culture Leslie Brisman
A course in Victorian poetry with special attention to what might be called “the secularization of blind faith” — the belief, beyond religious faith, that reason, science, common sense, and one’s own or society’s welfare might be set aside in pursuit of some wished-for irrelenity. The denials of evolution, Higher Criticism, medical science, and social equality may be somewhat different from the “alternative facts” by which many today live, vote, and die, but both the major Victorian poets (Tennyson, Browning) and a host of others (Barrett Browning, Christina Rossetti, Morris, Swinburne, Hardy) were inspired to fight, on one side or the other, in the wars of truth and fiction. Formerly ENGL 312 and ENGL 412. WR, HU

* ENGL 257a / GMAN 312a / HUMS 208a / LITR 485a, Poe and Kafka Paul North and Caleb Smith
Some mysteries seem unsolvable by science or religion. For instance, there is the mystery of how people remain hidden from themselves of repressed impulses and buried truths that find expression in fantasies, dreams, and other strange visions. A word for this mystery is the unconscious. Some terms for its literature include the gothic and the grotesque. Our experimental course pursues this mystery by studying two writers working in different genres, in different centuries, in a variety of minor, unprestigious genres: Edgar Allan Poe and Franz Kafka. We use tales and other short texts by each writer to illuminate the other’s techniques for examining the psychological and political unconscious. WR, HU

* ENGL 258b / AFAM 305b, African American Autobiography Sarah Maharin
Examination of African American autobiography, from slave narratives to contemporary memoirs, and how the genre approaches the project (and problem) of knowing, through reading, the relationships of fellow humans. Chronological consideration of a range of narratives and their representations of race, of space, of migration, of violence, of self, and of other, as well as the historical circumstances that inform these representations. Prerequisite: one college-level literature course. HU

* ENGL 272b, 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 277b / AFAM 364b, Blackness and the Problem Jonathan Howard
In The Souls of Black Folk (1903), W.E.B. Du Bois famously theorizes blackness as a serial confrontation with a fundamental question: “How does it feel to be a problem?” This question is in many ways the organizing query of black studies and the devoted preoccupation of this class. Over the course of the semester, we undertake a sustained interrogation of the “problem” of being black, from the advent of racial slavery through to its manifold afterlives. Reading widely across a black literary and intellectual tradition spanning multiple centuries, genres, and disciplines, we explore how black writers not only bear witness to the evolution of the problem of being black over time, but also imagine its redress. Furthermore, we explore how blackness has been conceived as a problem not merely in the conventional sense of an unwelcome condition to be solved or overcome, but also a full and ethical way of dwelling in the world. HU

* ENGL 278b / AMST 281b, Antebellum American Literature Michael Warner
Introduction to writing from the period leading up to and through the Civil War. The growth of African American writing in an antislavery context; the national book market and its association with national culture; emergence of a language of environment; religious belief, culture, race, gender, and aesthetics. Readings include novels, poems, short fiction, and essays. HU

* ENGL 282a, Writers, Critics, Public Intellectuals Joe Cleary
This course traces an outline history of modern public intellectuals and offers case studies of landmark intellectual protests, conflicts and controversies from the early nineteenth century to the present. The seminar examines how intellectual ideas are communicated to particular publics and considers the challenges of dealing with public-facing intellectual debate in modern and rapidly changing mediascapes. Works include poetry and fiction, memoirs and manifestoes, critical essays and theoretical articles on publics and public intellectuals. Students are encouraged to think about rhetorical modes of address and reasoned argument; the roles of politics, provocation, passion and precision in public debate and exposition; and the changing nature of public polemic from the emergence of the bourgeois public sphere to the internet age. WR, HU

* ENGL 287b, Literature and the Future, 1887 to the Present John Williams
A survey of literature’s role in anticipating and constructing potential futures since 1887. Early Anglo-American and European futurism during the years leading up to World War I; futures of speculative fiction during the Cold War; futuristic dreams of contemporary cyberpunk. What literature can reveal about the human need to understand both what is coming and how to respond to it. WR, HU
* 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 294b, Novels of Education and Formation  Joe Cleary
An examination of the bildungsroman (novel of formation), künstlerroman (artist’s novel) educational treatise, and campus novels forms, this seminar invites students to reflect on the nature and evolution of modern education and to consider some of the different ways in which the ideals, purposes, challenges, and frustrations of university life have developed from the later nineteenth century to the present in British, American, and postcolonial contexts. For some, the university has always reproduced the interests of traditional elites and consolidated privilege and inequality; for others, the university ought to be a transformative institution for overcoming social ills and divisions of class, race, religion, and gender. A university education is also supposed to be both pleasurable and enlightening! Beginning with classic nineteenth-century writers including Tocqueville, Arnold, Newman, and Hardy on education and cultural aspiration, the course examines major twentieth-century exponents of the bildungsroman, künstlerroman, and campus novel forms, including distinguished works by Forster, Joyce, Woolf, Waugh, Mary McCarthy, Du Bois, Gandhi, Fanon, Tayib Salih, and J. M. Coetzee, then concluding with notable twenty-first-century works on this subject by Zadie Smith, Jeffrey Eugenides, and Sally Rooney.  WR, HU

* ENGL 295a / AFST 295a / LITR 461a, Postcolonial Ecologies  Cajetan Ihaka
This seminar examines the intersections of postcolonialism and ecocriticism as well as the tensions between these conceptual nodes, with readings drawn from across the global South. Topics of discussion include colonialism, development, resource extraction, globalization, ecological degradation, nonhuman agency, and indigenous cosmologies. The course is concerned with the narrative strategies affording the illumination of environmental ideas. We begin by engaging with the questions of postcolonial and world literature and return to these throughout the semester as we read the primary texts, drawn from Africa, the Caribbean, and Asia. We consider African ecologies in their complexity from colonial through post-colonial times. In the unit on the Caribbean, we take up the transformations of the landscape from slavery, through colonialism, and the contemporary era. Turning to Asian spaces, the seminar explores changes brought about by modernity and globalization as well as the effects on both humans and nonhumans. Readings include the writings of Zakes Mda, Aminatta Forna, Helon Habila, Derek Walcott, Jamaica Kincaid, Ishimure Michiko, and Amitav Ghosh.  WR, HU

* ENGL 299a / FILM 289a, Nineteenth-Century Media (as/and Literature)  John Peters
In the nineteenth century it is as if someone poured Miracle-Gro on the technological world. This class studies nineteenth-century media and their imaginative consequences. It follows a broad definition of media as material apparatuses that record, transmit, and process the world. Steam, photography, telegraphy, sound-recording, and cinema were only some of the ways people found their worlds disrupted, both excitingly and distressingly. Literature is, of course, itself a medium, and as a first-rate archive of media history it serves as our chief, but not exclusive, entry-point. Readings include works of literature, recent scholarship, and primary documents or artifacts from the arts and sciences. We may look at paintings, pianos, and weather reports as well as telegrams, photographs, and séances. We work within a long nineteenth century (1789-1914) though mostly focus on the 1830s to 1890s. Our geographical center of gravity is the UK and US, with occasional side trips to the continent. Questions of empire of course take us elsewhere, and final essays on areas beyond the Anglophone world are welcome. Helpful but not required prerequisites for the class include ENGL 126, 127, 128, and FILM 160.  WR, HU

* ENGL 301b, Topics in Old English Literature  Emily Thornbury
This course allows students to explore the literature of England before 1100, and introduces them to the challenges and rewards of studying the early Middle Ages. It has two tracks: one for students who have completed ENGL 150 or the equivalent and will be working with Old English texts in their original language, and one for students who will be working primarily in translation. Students in both tracks are expected to produce an essay of 15–20 pages as their final project. Topics vary from year to year. In spring 2022, the course focuses on the Exeter anthology of Old English poetry.  WR, HU

* ENGL 302b, Chaucer  Ardis Butterfield
An exploration of the extraordinary breadth of Chaucer’s writings in their original Middle English. Includes dream visions, lyrics, and the great love epic Troilus and Criseyde, as well as the comic, satiric, and religious narratives of his brilliant Canterbury Tales. Attention to the way his writings on love, hatred, on race, gender and sexuality, psychology, death, war, art, beauty, finance, corruption, laughter, and religion speak to our current moment. Training will be given in Middle English; Modern English translations available.  WR, HU

* ENGL 303a, Consciousness in the Novel from Austen to Woolf  Ruth Yeazell
Close study of selected novels by Jane Austen, George Eliot, Henry James, and Virginia Woolf, with particular attention to the representation of consciousness and the development of free indirect discourse, as well as recent speculations about so-called theory of mind. Readings supplemented by narrative theory. Pre-1900 with permission of instructor.  WR, HU

* ENGL 304a, Spenser  Catherine Nicholson
A reading of most of The Faerie Queene, together with a selection of shorter poems. Emphasis on Spenser’s engagement with poetic precursors, his efforts to marry ethical and aesthetic ambitions, and his reinvention of the English language. Formerly ENGL 418 and ENGL 229.  WR, HU

* ENGL 325b / AMST 257b, Modern Apocalyptic Narratives  Jim 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**

* ENGL 326b / AMST 406b, The Spectacle of Disability  Jim Berger
Examination of how people with disabilities are represented in U.S. literature and culture. Ways in which these representations, along with the material realities of disabled people, frame society’s understanding of disability; the consequences of such formulations. Various media, including fiction, nonfiction, film, television, and memoirs, viewed through a wide range of analytical lenses. **WR, HU RP**

* ENGL 327b / AMST 319b, The Modernist Novel in the 1920s  Joe Cleary
Many of the classics of modernist fiction were published between 1920 and 1930. These novels did not come into the world as “modernist”; that term was later conferred on narrative experiments often considered bizarre at the time. As writers, the “modernists” did not conform to pre-existing social conceptions of “the writer” nor work with established systems of narrative genres; rather, they tried to remake the novel as form and bend it to new purposes. This course invites students to consider diverse morphologies of the Anglophone modernist novel in this decade and to reflect on its consequences for later developments in twentieth-century fiction. The seminar encourages careful analyses of individual texts but engages also with literary markets, patronage systems, changing world literary systems, the rise of cinema and mass and consumer cultures, and later Cold War constructions of the ideology of modernism. **WR, HU**

* ENGL 329b / FILM 380 / HSAR 441b / HUMS 371b / LITR 402b, The Picturebook: Euro-American and Japanese Traditions  Katie Trumpener
Examines the form, history, and preoccupations of the picturebook form from the eighteenth century to the present, juxtaposing Euro-American with Japanese picturebook traditions. **HU**

* ENGL 336a, Charles Dickens and George Eliot  Stefanie Markovits
Overview of the works of Charles Dickens and George Eliot through exploration of a series of paired texts that allow perspective on two different approaches to a variety of novelistic modes, including the Bildungsroman, the historical novel, and the political novel. Prior course work on Victorian literature and on the novel is recommended. **WR, HU RP**

* ENGL 337b / HUMS 179b, Shakespeare’s Political Plays  David Bromwich
Reading and interpretation of selected histories and tragedies from *Richard II* to *The Tempest* with emphasis on the tension between individual freedom and political obligation. **WR, HU TR**

* ENGL 341b / EVST 409b, Nature Poetry, from the Classics to Climate Change  Jonathan Kramnick
Poetry of the natural world, beginning with classical pastoral and ending with lyric responses to climate change. We consider how poetry attempts to make sense of our interaction with the earth at important moments of change, from pre-industrial agriculture to global capitalism and the Anthropocene. **WR, HU**

* ENGL 342b, The Poetess and the Woman of Letters  Naomi Levine
Examination of two figures of female authorship from the long nineteenth century: the Poetess and the Woman of Letters. Topics include the gendering of intellectual, artistic, and moral authority; the education of women; the possibility of female genius; the poetics and politics of sentimentalism, sympathy, and abolition; the relationships among art, sexuality, and embodiment. Authors include Mary Wollstonecraft, Germaine de Staël, Margaret Fuller, Elizabeth Barrett Browning, Harriet Martineau, Frances Harper, Emily Dickinson, Christina Rossetti, George Eliot, Sarojini Naidu, Pauline Johnson (Tekahionwake), Michael Field, Vernon Lee, Virginia Woolf. **WR, HU**

* ENGL 344a / WGSS 426a, Virginia Woolf  Margaret Homsan
A study of the major novels and other writings by Virginia Woolf, with additional readings in historical contexts and in Woolf biography and criticism. Focus on Woolf’s modernist formal experimentation and on her responses and contributions to political movements of her day, principally feminism and pacifism; attention also to the critical reception of her work, with emphasis on feminist and queer literary criticism and theory. **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 346a / HUMS 253a / RLST 233a, Poetry and Faith  Christian Wiman
Issues of faith examined through poetry, with a focus on modern poems from 1850 to the present. Poems from various faith traditions studied, as well as to secular and antireligious poetry. **HU**

* ENGL 351a / AFAM 354a / HUMS 370a, Fictions of the Harlem Vogue: Novels, Short Stories, and Novellas of the “Harlem Renaissance”  Ernest Mitchell
In this seminar, we examine the major novels, short stories, and novellas of the Harlem Vogue (1923-1934), the first decade of the Negro Renaissance. Key texts by Jessie Fauset, Nella Larsen, Jean Toomer, and Eric Walrond are central, along with lesser-known works by Zora Neale Hurston and Langston Hughes. We consider critical debates about these texts and their standard designation as part of the “Harlem Renaissance.” Careful close reading is emphasized throughout; students are guided through a process of archival research and sustained formal analysis to produce a polished critical essay. **WR, HU**

* ENGL 352b / AFAM 416b / THST 352b, Theatre, Performance, and American Modernity, 1830-1950  Shane Vogel
This senior seminar explores how theater and performance shaped and responded to transformations in American culture between 1830 and 1950. We track the emergence of modern drama from the nineteenth century into the twentieth century to better understand the
formal and historical transformations of the US stage and dramatic literature. We read plays by T. D. Rice, Anna Cora Mowatt, William Wells Brown, James Nelson Barker, George Aiken, Angelina Weld Grimké, Sophie Treadwell, Eugene O’Neill, Georgia Douglas Johnson, Susan Glaspell, Lynn Riggs, and Tennessee Williams, as well as additional primary and secondary materials about American performance culture. WR, HU

* ENGL 358b, Literature for Young People Michele Stephenson
An eclectic approach to stories and storytelling for and by children. Authors include Nathaniel Hawthorne, Carlo Collodi, Jean de Brunhoff, Ursula LeGuin, J. K. Rowling, Maurice Sendak, Kate diCamillo, Christopher Paul Curtis, and Neil Gaiman. In most course meetings, we also spend some time discussing a selection of picture books (on reserve) featuring children of color. WR, HU

* ENGL 371b / AMST 370b / FREN 371b / LITR 471b, Fictions of Canada: Colonialism, Nationalism, Postcolonialism Katie Trumpener
This seminar explores the literature(s) of Canada in its long history, its considerable linguistic and cultural range, and its complex relationship to political history. Like Canada itself, its literature represents a "contact zone" between First Nations peoples, French and British settlers, and immigrants from Eastern Europe, East and South Asia, and the Caribbean. Particular focus on Canada’s diverse early literatures (from Jesuit hymn to epistolary novel); on the prominent role of women writers across Canadian literature history; on the emergence of an experimental Québécois literature (utilizing Montreal patois as a new literary language) in an era also marked by secularization, modernization and political separatism; of English Canadian attempts to rethink colonial history, and the critiques of Canada’s ongoing decolonization process by new generations of indigenous, immigrant and ethnic writers. This course explores both literary history and literary form; the work of internationally famous novelists and poets (Leonard Cohen, Marie-Claire Blais, Margaret Atwood, Alice Munro, Michael Ondaatje) and their innovative local counterparts. Throughout the semester, moreover, our discussion of written literary texts (poems, novels, plays) is supplemented by primarily oral texts, Canadian anthems, ballads, folk, rock and punk songs in a range of Canadian languages. We will thus listen to even as we read Canada. WR, HU

* ENGL 372a, Contemporary British Fiction Caryl Phillips
A study of literature that responds to a changing post–World War II Britain, with attention to the problem of who "belongs" and who is an "outsider." Authors include William Trevor, Kazuo Ishiguro, Jean Rhys, Samuel Selvon, Ruth Prawer Jhabvala, and John Osborne. Formerly ENGL 416. WR, HU

* ENGL 372b / AFAM 449b / AFST 449b, Challenges to Realism in Contemporary African Fiction Stephanie Newell
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. WR, HU

* ENGL 385b / WGSS 339b, Fiction and Sexual Politics Margaret Homans
Historical survey of works of fiction that have shaped and responded to feminist, queer, and transgender thought from the late eighteenth century to the present. Authors include Woolstonecraft, C. Bronte, H. Jacobs, C. P. Gilman, R. Hall, Woolf, Wittig, Walker, Anzaldua, Morrison, Kingston, Winterson, and Bechdel. WR, HU

* 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. WR, HU

* 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. HU

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

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

* ENGL 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 248.

* ENGL 428b, 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 259.

* ENGL 429b, 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 432b, Writing about Food  Barbara Stuart
Writing about food within cultural contexts. Through reading essays written by the luminaries of the food world, students explore food narratives from many angles, including family meals, recipes, cookbooks, restaurant reviews, memoir, and film. Formerly ENGL 259.

* ENGL 437a / AMST 184a / HUMS 184a, 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 440b / AMST 414b, Poetry and Debates on the Value of Arts and Humanities  Jim Berger
Attacks on and defenses of poetry in the broadest sense (as culture, the aesthetic, the humanities) from Plato to contemporary debates over the proper focus of education. The value of poetry in terms of knowledge claims, moral impact, economic utility, and other categories particular to artistic production and reception.  WR, HU

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

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

* ENGL 450b, Daily Themes  Mark Oppenheimer
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  Peter Cole
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 / MR&B 459b, Writing about Science, Medicine, and the Environment  Carl Zimmer
Advanced non-fiction workshop in which students write about science, medicine, and the environment for a broad public audience. Students read exemplary work, ranging from newspaper articles to book excerpts, to learn how to translate complex subjects into compelling prose. Admission by permission of the instructor only. Applicants should email the instructor at carl@carlzimmer.com with the following information: 1. One or two samples of nonacademic, nonfiction writing. (No fiction or scientific papers, please.) Indicate the course or publication, if any, for which you wrote each sample. 2. A note in which you briefly describe your background (including writing experience and courses) and explain why you'd like to take the course.  WR, RP

* ENGL 460a or b, Advanced Poetry Writing  Staff
A seminar and workshop in the writing of verse. May be repeated for credit with a different instructor.  RP

* ENGL 461b, The Art and Craft of Television Drama  Aaron Tracy
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 445 and at least one other intro-level creative writing course are highly recommended. Permission of instructor or an application is required for enrollment.

* 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 craft of writing fiction. May be repeated for credit with a different instructor.

* ENGL 466a, Writing the Contemporary Essay  Cynthia Zarin
A seminar and workshop in the contemporary essay. Public versus private voice, the responsibilities of the essayist, and the evolution of writing in the first person. Readings include essays by Joan Didion, Jonathan Lethem, Jenny Diski, Zadie Smith, M. F. K. Fisher, Bruce Chatwin, John Berger, and Oliver Sacks.

* 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 472b, 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 477a / THST 321a, Production Seminar: Playwriting  Deborah Margolin
A seminar and workshop in playwriting with an emphasis on exploring language and image as a vehicle for “theatricality.” Together we will use assigned readings, our own creative work, and group discussions to interrogate concepts such as “liveness,” what is “dramatic” versus “undramatic,” representation, and the uses and abuses of discomfort.

* 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 484a, Writing Across Literary Genres  Cynthia Zarin
Students in this writing workshop explore three out of four literary genres over the semester: creative nonfiction (including personal essays and reporting), poetry, playwriting, and fiction. The first half of the semester is devoted to experimentation in three different genres; the second half is spent developing an experimental piece into a longer final project: a one act play, a long poem or set of poems, a short story, or a longer essay. We discuss the work of writers—including Shakespeare, John Donne, Jonathan Swift, Chekhov, Virginia Woolf, W.H. Auden, James Baldwin, Elizabeth Bishop, Derek Walcott, Zadie Smith, Maggie Nelson, and Leanne Shapton—who addressed an idea from two or more perspectives.  HU

* ENGL 487a or b, 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 or b, 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 or b, 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 491b, 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.