ENGLISH LANGUAGE AND LITERATURE (ENGL)

* ENGL 007a / AFAM 011a, Literature of the Black South  Sarah Mahurin
This course examines the enduring and often unanticipated connections between African American and Southern literature, and considers the ways in which the American South remains a space that simultaneously represents and repels an African American ethos. Through topics and lenses as varied as the Black church, the Great Migration, the Civil Rights Movement, and the rural/urban divide, we consider the ways in which Black culture and Southern culture continue to intersect and interact—even when the natal (Southern) place has ostensibly been rejected or abandoned.  HU

* ENGL 009a, Literature of the Lonely  Alanna Hickey
This course charts the literary history of the "loneliness epidemic," as it is so often called. While the feeling of lonesomeness prompts some of the most important works in American literature, prior to 1800 the word "loneliness" did not exist in the English language. Today loneliness seems to be a necessary feature of our everyday lives, a natural symptom of our need to self-isolate during a global pandemic. We read widely in the literature of loneliness, primarily across the twentieth and twenty-first centuries, to understand how novelists, poets, critics, and artists represented the sensation of solitude within their cultural and political moments. While we examine the changing conditions of isolation in our country's history, our focus remains on the politics of that feeling. Is loneliness a symptom of being abandoned by humanity, as Jill Stauffer argues? Or, as Wendell Berry claims, is solitude a necessary condition for "[responding] more clearly to other lives"? Throughout our thirteen weeks of remote learning, we unpack how our authors have grappled with solitude in its various forms. We also invite contemplation on the conditions of our isolation, reflecting critically on what isolation feels like and what it can teach us.  WR, HU

* ENGL 011a / PLSC 025a, Lincoln in Thought and Action  David Bromwich
An intensive examination of the career, political thought, and speeches of Abraham Lincoln in their historical context. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program.  WR, HU

* ENGL 015a / AFAM 016a / AFST 015a, 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 016a, The Problem of Beauty  David Kastan
There are two large and incompatible ideas that dominate our (mis?)understanding of beauty: 1) it is the material form of some other concept, as in Keats' famous line: “Beauty is truth, truth beauty”; and 2) that beauty is completely subjective, always “in the eye of the beholder.” This course is designed to explore the often-contested concept as a category of thought and experience in the writings of philosophers, artists, social scientists, and even evolutionary biologists. We read various writers, including Plato, Augustine, Shakespeare Hume, Burke, Kant, Adorno, Elaine Scarry, Zadie Smith, Toni Morrison, and Richard Prum—and visit Yale's art galleries and The Peabody Museum as part of our exploring. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program.  WR, HU

* ENGL 017a / RLST 022a, Religion and Science Fiction  Maria Doerfler
Survey of contemporary science fiction with attention to its use and presentation of religious thought and practice. Focus on the ways in which different religious frameworks inform the literary imagination of this genre, and how science fiction in turn creates religious systems in both literature and society. Enrollment limited to first-year students. Preregistration required; see under English Department.  WR

* ENGL 018a 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. Preregistration required; see under English Department.  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. Preregistration required; see under English Department.  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. Preregistration required; see under English Department. 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. Preregistration required; see under English Department.  

* 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 genres 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.  

* ENGL 126a or b, Readings in English Poetry II  
  Staff  
  Introduction to the English literary tradition through close reading of select poems from the eighteenth century through the present. Emphasis on developing skills of literary interpretation and critical writing; diverse genres and social histories; and modernity's multiple canons and traditions. Authors may include Alexander Pope, William Wordsworth, Elizabeth Barrett Browning, Robert Browning, W. B. Yeats, T. S. Eliot, Langston Hughes, Gertrude Stein, Gwendolyn Brooks, Elizabeth Bishop, and Derek Walcott, among others. Preregistration required; see under English Department.  

* 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 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.  

* 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 many varieties of identity and authority in early literary cultures. Readings may include Homer's Iliad and plays by Aeschylus, Sophocles, Euripides, Seneca, Shakespeare, Racine, Ibsen, Chekhov, Brecht, Beckett, and Soyinka. Focus on textual analysis and on developing the craft of persuasive argument through writing. Preregistration required; see under English Department.  

* ENGL 129a or b / LITR 168a 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 include Homer's Iliad and plays by Aeschylus, Sophocles, Euripides, Seneca, Shakespeare, Racine, Ibsen, Chekhov, Brecht, Beckett, and Soyinka. Focus on textual analysis and on developing the craft of persuasive argument through writing. Preregistration required; see under English Department.  

* ENGL 130b / LITR 169b, 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.  

* ENGL 145a / FILM 170a, Introduction to Television  
  Anna Shechtman  
  This course traces the theory and history of television, the technology that ushered in the age of “new media.” We examine the infrastructure, institutions, audiences, and genres that TV has generated and sustained from its earliest days as an extension of radio broadcasting, to its more contemporary manifestations on streaming platforms and devices. We focus primarily on American TV history – from the Big Three of the 1940s-1970s (CBS, NBC, ABC), through cable's reign in the 1980s and 90s (CNN, MTV, BET), and the mega-mergers that have transformed the media environment of the new millennium (AOL-Time Warner, Disney-Fox). We conclude the course by looking at transnational TV franchises (Idol, Next Top Model, Love Island), state-operated TV (Britain's BBC and Russia's VGTRK), and by considering what local television means in an era of global media conglomerates. Looking back at the innovations in demography, programming, and franchising that television facilitated, we discover the technical and conceptual lineage of today's “new media” landscape: streaming, social networking, and the proliferation of web “content.”  

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 152b, Visions of Other Worlds in Medieval British Literature  Emily Thornbury
This course provides a tour of otherworld visions and journeys in the literature of medieval Britain. After looking at some foundational texts from antiquity that influenced writers up to the present day, we examine the geography of the afterlife (heaven, hell, and purgatory), with a particular eye toward understanding how these transcendent realms reflected the more immediate concerns of medieval authors. We consider the physical connections of these places to the normal world, as well as the moral connection they have to human lives; we also look at texts that depict other, less transcendent worlds existing alongside our own. After taking this course, students know how to find the airport nearest to Purgatory, and what to do if they end up in the fairies’ country: they are also able to analyze the classic motifs and meanings of otherworldly vision literature. No prior study of medieval literature is necessary. We read most Middle English texts in the original, while texts in other languages (Old English, Latin, Old French, Middle Welsh) are available in translation.  HU

ENGL 154a / FREN 216a / HUMS 154a / LITR 194a, The Multicultural Middle Ages  Ardis Butterfield
Introduction to medieval English literature, and 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.  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. Along the way, we consider the challenges of decolonizing the canon and the particular place Shakespeare occupies as an index of cultural value. 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 161b / LITR 340b, (Writing Intensive) Global Shakespeares: Race, Gender and the Idea of the Human  Ayesha Ramachandran
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. Along the way, we consider the challenges of decolonizing the canon and the particular place Shakespeare occupies as an index of cultural value. 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 intensive writing version of LITR 339 and is worth 1.5 credits. Meets with LITR 339. Students may earn credit for LITR 339 (1 credit) or for LITR 340 (1.5 credits) but not for both.  WR, HU 1/2 Course cr

ENGL 163a, 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 187a / AMST 239a, Love and Hate in the American South  Caleb Smith
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

ENGL 189a, 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, 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. 

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

ENGL 194b / WGSS 194b, 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 in Arabia and the South Pacific; Caribbean sexual morality; and the salon cultures of expatriate Paris.  

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

ENGL 198a / FILM 394a / LITR 409a / RSEE 350a / WGSS 394a, Internet Cultures, Histories, Networks, and Practices  
Marijeta Bozovic
Examination of the through the lenses of histories, network studies, and cultural studies, of how human beings have seemingly overnight learned to use and depend on computer networks for various kinds of work, military operations, pursuits of scientific knowledge, religious proselytizing, political organization, searches for mates and social communities, illegal activities, and infinite varieties of play. 

* 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.  

* ENGL 217a / HUMS 179a, Shakespeare’s Political Plays  
David Bromwich
Reading and interpretation of selected histories and tragedies from Richard II to Coriolanus with emphasis on the tension between individual freedom and political obligation.  

* ENGL 220a, Growing Up in the Victorian Novel  
Stefanie Markovits
This course focuses on a set of British novels of the Victorian Period that organize plot through the device of Bildung: the development or education of the novel’s protagonist. Questions include: What role does childhood play in development? How might we distinguish between the male and the female Bildungsroman? How do career and courtship function in these novels? How does the genre negotiate the interplay between external and internal development, subjective and objective experience? What are the political implications of the form(s) these books take for questions of gender, class, and colonialism? How do the novels negotiate both space (local, national, international) and time (personal memory and public history)? How does the form alter over the course of the period in question? Authors may include Brontë, Dickens, Eliot, Barrett Browning, Carroll, James, Kipling.  

* ENGL 221b / AFAM 212b, African American Literature in the Archives  
Melissa Barton
Examination of African American literary texts within their archival context; how texts were planned, composed, revised, and received in their time. Students pair texts with archival materials from Beinecke Library, including manuscripts, correspondence, photographs, and ephemera. Readings include Lorraine Hansberry, Langston Hughes, Zora Neale Hurston, James Weldon Johnson, and Richard Wright.  

* ENGL 225b / WGSS 223b, 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.
This course provides an introduction to English handwriting and manuscript culture, with a particular focus on the archival forms of early modern British manuscripts, with a particular focus on secretary hand and round hand (or copperplate) as the two main professional hands of the period. In learning to read and transcribe, students are asked to engage with the political inheritances of early modern British manuscript culture and its legacies in the archive.  

* 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.  
H

* ENGL 237a / EVST 237a / HUMS 234a / LITR 323a, Animals in Literature and Theory  
Jonathan Kramnick  
Consideration of the role animals play in our aesthetic, ethical, political, and scientific worlds through reading of fiction, poetry, philosophy, and critical theory. Topics include: animal sentience and experience; vegetarianism; animal fables; pet keeping; animals alongside disability, race, and gender; and the representation of animal life in the visual arts.  
W, R, H

* ENGL 241b / THST 214b, English Comic Drama, 1660-1800  
Jill Campbell  
An exploration of the distinctive wit, social conditions, functions 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.  
W, R, H

* ENGL 244b / HUMS 340b / LITR 344b, The Detective Story: Solving Mysteries from Oedipus to Sherlock  
Paul Grimstad  
The course looks closely at detective stories, novels and films, with attention to the basic narrative structure of criminal enigma, logical investigation and denouement (whodunnit), and considers the meaning of “genre” more broadly. Starting with the proto-detective story Oedipus Rex—in which tragic drama takes the form of a murder mystery—we move on to Edgar Allan Poe’s invention of the genre proper in “The Murders in the Rue Morgue” and “The Purloined Letter.” From there we go to Poe’s “golden age” inheritors Arthur Conan Doyle, G.K. Chesterton, Agatha Christie, and Dorothy Sayers, as well as the adaptation of Doyle’s tales for the BBC series Sherlock. We also spend time on American “hard boiled” writers (Dashiell Hammett, The Maltese Falcon and John Huston’s 1941 film adaptation of the novel); fiction which draws upon the conventions of detective stories without being genre fiction (Nabokov, Borges), non-fiction works which have the structure of a detective story (Freud’s “Wolf Man” case study); neo-noir film (Chinatown); works that fuse detective fiction and science-fiction (Minority Report) and recent film homage to “golden age” whodunnits (Knives Out). Students write essays making interpretive claims and using evidence from works on the syllabus, with emphasis on writing clear prose in support of an original argument.  
H

* ENGL 245a / HUMS 347a, Land, Liberty, and Slavery from Hobbes to Defoe  
Leslie Brisman  
This course considers together several phenomena often considered separately: the conversion of arable land to pasture; the central place of property in seventeenth-century English formulations of political liberty; and the increasing racialization of forced labor in the period.  
We read seminal works of political theory produced in England’s tumultuous seventeenth century, namely those of Hobbes and Locke. We also explore how transformations of labor and property necessarily exert influence in literature, focusing on Andrew Marvell, Aphra Behn, John Dryden, and Daniel Defoe.  
W, R, H

* ENGL 250a, Romantic Poetry  
Leslie Brisman  
Introduction to the work of Blake, Coleridge, Wordsworth, Shelley, and Keats, with some attention to Byron, to the poets’ own problematic revisions, and to the minor poets of this rich period of poetic innovation and revolutionary spirit.  
W, H, RP

* ENGL 255b, Victorian Poetry  
Leslie Brisman  
The major Victorian poets, Tennyson and Browning, in the context of the romanticism they inherited and transformed. A selection of other Victorians whose genius or popularity warrants attention, including Morris, the Rossettis, Hardy, Swinburne, Hopkins, and Barrett Browning. Formerly ENGL 312 and ENGL 412.  
W, R, H

* ENGL 265a / AFAM 228a / AMST 385a / HUMS 241a, 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.  
H

* ENGL 268b / HUMS 254b / LITR 465b / PHIL 227b, Literature and Philosophy, Revolution to Romanticism  
Jonathan Kramnick  
This is a course on the interrelations between philosophical and literary writing beginning with the English Revolution and ending with the beginnings of Romanticism. We read major works in empiricism, political philosophy, and ethics alongside poetry and fiction in several genres. Topics include the mind/body problem, political ideology, subjectivity and gender, and aesthetic experience as they take philosophical and literary form during a long moment of historical change.  
W, H
* ENGL 277b / AMST 475b, Performing American Literature  Wai Chee Dimock
A broad selection of short stories, poems, and novels, accompanied by class performances, and culminating in a term project with a significant writing component. “Performance” includes a wide range of activities including: staging; making digital films and videos; building websites; book illustration; game design; and creative use of social media. Readings include poetry by Walt Whitman and Emily Dickinson; plays by Suzan-Lori Parks; and fiction by F. Scott Fitzgerald, Ray Bradbury, Walter Mosley, Jhumpa Lahiri, and Junot Diaz. Formerly ENGL 438. WR, HU

* ENGL 280a / AMST 390a / HUMS 219a, Poetry, Film, Music and Art: John Ashbery’s Work  Karin Roffman
A study of the poetry of John Ashbery (1927–2017) through examining the films, music, and art that provoked his imagination and structured and inhabited his poems. In the course, we study his original paintings and collages, read from his published art criticism, film and music reviews, and explore his off-the-cuff reactions to contemporary work in correspondence with friends. In short, we consider how he practiced and extended the art of American poetry through a vivid, lively, and continuous conversation with other arts. We also discuss critiques of the interdisciplinarity of Ashbery’s poetics in work by second generation New York School poets. WR, HU

* ENGL 281b / AMST 358b, Animals in Modern American Fiction  Jim 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 285a / AMST 321a / FILM 334a / RLST 333a, Mormonism  Kathryn Lofoton and John Peters
For some observers, Mormonism is an epithet, a poison, a problem; for others, Mormonism is a practice, a purpose, the bread of life. It’s both wave and particle. It’s radical and conservative. It’s insane and mundane. It’s deeply weird and definitionally conventional. This is not a course that decides where one ought to sit on these oppositional terms. We ask instead what makes a subject so inspiring to opposition. We do not consider Mormonism a subject of study as much as a prompt to ask what it is to study anything. This course, the first of its kind at Yale, does not reflect the recent efflorescence of Mormon Studies as an academic subfield as much as it reacts to that intellectual excitement. We consider Mormonism as an indicative problem in the history of interpretation. HU

* ENGL 291a / WGSS 340a, Feminist and Queer Theory  Samuel Huber
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 296b / AFAM 395b / ER&M 294b, Auto-Criticism: Writing the Self in the World  Claudia Rankine
This course brings together a group of contemporary cultural critics who examine the intersections of aesthetics and politics across visual and literary forms. Our discussions focus on the different formal techniques and practices regarding archive driven scholarly works, public essays, memoirs, and reviews. We discuss different approaches toward interdisciplinary writing and criticism, the public humanities, and engaging scholarly expertise with a broader audience. In preparation for meetings, participants read selections of works from guest scholars and cultural critics. Our hope is to build a discussion about writing across different disciplinary background and domains and engage with how these practices might contribute to our works as scholars, writers, and activists. Workshops with critics are twice a month. WR, HU

* ENGL 300b, Medieval Manuscripts  Jessica Brantley
A history of the medieval book and its social uses, based on materials at the Beinecke Library. Topics include the roles of authors, scribes, artists, and readers in constructing, writing, illuminating, and editing manuscripts. WR, HU

* ENGL 305a, Shakespeare and Religion  David Kastan
This course is about how various understandings of religion (and religions) circulate through Shakespeare’s plays, as they were written, performed, and read—and as they have continued to be sometimes re-written, performed, and read. Whatever Shakespeare’s own religion was, it is clear that religion is central in the plays: it haunts them (think Hamlet) and was in so many ways inescapable in his England. We read a number of plays (including The Merchant of Venice, Hamlet, Measure for Measure, Othello, King Lear, and The Winter’s Tale), various historical sources, as well as theological and philosophical texts, as we try to understand how religion functions in these plays as an essential, but often perplexing dimension of early modern identity (and perhaps of our own). HU

* ENGL 311a, Milton’s Paradise Lost  David Kastan
An intensive reading of Milton’s Paradise Lost, along with some of the relevant prose, focusing on the ways in which the poem responds at the level of form to the various literary, political, and theological pressures that bear upon it. Formerly ENGL 415. Prerequisite: ENGL 160 or permission of instructor. WR, HU

* ENGL 317a, Austin and Brontë and the New Woman Novel  Katie Trumpener
Examination of ways that twentieth-century Anglo-American writers rewrite, revise, and reconcile key novels by Jane Austen and Charlotte Brontë as prototypes of a women’s novel tradition. Particular attention to narrative voice, reader identification, and the novel’s function as a record of social norms and as an agent of historical change. Formerly ENGL 421. Advanced courses are open to students normally after two terms of English or the equivalent, or with the permission of the instructor. Starred courses may be used to fulfill the two-seminar requirement for English majors. WR, HU
An in-depth study of Wordsworth's poems, with less attention given to Coleridge, whose major poems and prose (chiefly his criticisms of Wordsworth and his theory of the imagination) are assigned primarily for comparison and contrast with Wordsworth. \textit{WR, HU}

* ENGL 325b, Modern Apocalyptic Narratives \textit{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. \textit{HU}

* ENGL 330a, Henry James \textit{Ruth Yeazell}  
Selected novels by Henry James, from \textit{Roderick Hudson} through \textit{The Golden Bowl}. Particular attention to the international theme and to the ways in which James's later novels revisit and transform the matter of his earlier ones. Formerly ENGL 435. \textit{WR, HU}

* ENGL 343b / AFAM 408b / AMST 460b, African American Poets of the Modern Era \textit{Robert Stepto}  
The African American practice of poetry between 1900 and 1960, especially of sonnets, ballads, sermonic, and blues poems. Poets include Paul Laurence Dunbar, Langston Hughes, Sterling Brown, Gwendolyn Brooks, Margaret Walker, and Robert Hayden. Class sessions at the Beinecke Library for inspection and discussion of original editions, manuscripts, letters, and other archival material. \textit{HU}

* ENGL 346a / HUMS 253a / RLST 233a, Poetry and Faith \textit{Christian Wiman}  
Issues of faith examined through poetry, with a focus on modern Christian poems from 1850 to the present. Some attention to poems from other faith traditions, as well as to secular and antireligious poetry. \textit{HU}

* ENGL 347b, Lyric Theory \textit{Langdon Hammer}  
The theory of lyric poetry from the nineteenth century to the present, with an emphasis on the New Criticism, Russian Formalism, the Frankfurt School, and Historical Poetics, and poeticsicians such as William Wimsatt, Roman Jakobson, Paul de Man, and Theodor Adorno. Topics include genre, time, voice, sound, song, textuality, race, and the social in the lyric. Poetry and prose by Wallace Stevens, Ezra Pound, T. S. Eliot, Emily Dickinson, Charles Baudelaire, John Ashbery, Susan Howe, and Claudia Rankine read in the light of literary theory and as theoretical works themselves. This is a senior seminar in English, designed to fulfill in part the senior requirement in the English Major. Open to students in any major with a prior course in poetry, literary theory, or the philosophy of aesthetics. \textit{HU}

* ENGL 354b / AMST 235b, Language, Disability, Fiction \textit{Jim Berger}  
Portrayals of cognitive and linguistic impairment in modern fiction. Characters with limited capacities for language as figures of 'otherness.' Contemporaneous discourses of science, sociology, ethics, politics, and aesthetics. The ethics of speaking about or for subjects at the margins of discourse. \textit{HU}

* ENGL 356a, The Young Adult Dystopian Novel \textit{Jill Richards}  
Survey of young adult fiction across the twentieth century, with a focus on American writers. Topics include environmental apocalypse, biopolitics, youth indebtedness, juvenile sentencing, sexual violence, and racial profiling. Creative and critical writing components. \textit{WR, HU, RP}

* ENGL 358b, Literature for Young People \textit{Michele Stepto}  
An eclectic approach to stories and storytelling for and by children. Authors include Nathaniel Hawthorne, Louisa May Alcott, 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. \textit{WR, HU, RP}

* ENGL 370a / THST 329a, Theater Now \textit{Marc Robinson}  
Study of the drama and performance created in the last ten years, with special attention to work produced in 2019-2020. Readings from published and unpublished American and British plays, contemporary criticism and theory, interviews, and essays by the artists themselves. Videos of original productions, including works by experimental theater companies. \textit{HU}

* ENGL 377a, Contemporary British Fiction \textit{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. \textit{WR, HU, RP}

* ENGL 378a / AFAM 449a / AFST 449a, Challenges to Realism in Contemporary African Fiction \textit{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. \textit{WR, HU}

* ENGL 379a, Ulysses and Omeros: The Postcolonial Epic \textit{Joe Cleary}  
An extended reading of James Joyce's \textit{Ulysses} (1922) and Derek Walcott's \textit{Omeros} (1990), two of the most ambitious and challenging Anglophone epics of the twentieth century. Beginning with a discussion of the modern epic as prose and poetic form, the class considers Joyce's and Walcott's re-workings of Homeric epic and their respective engagements with the wider Western literary tradition. Questions concerning the structure, style, narrative form, and symbolic meaning of these two exceptionally ambitious works are engaged and we
also consider the critical controversies and interpretative challenges that *Ulysses* and *Omeros* have generated and continue to provoke.  

* ENGL 383b / AMST 428b / EVST 284b, Food in Literature, Culture, and Science  
Wai Chee Dimock  
From the global histories of sugar and salt to the latest research on chicken and antibiotics, this course explores some key texts—by Gabriel García Márquez, Sinclair Lewis, Ruth Ozeki, Monique Truong, Jonathan Safran Foer, Octavia Butler, and Margaret Atwood—both as works of luminous imagination and as entry points to deeper scientific knowledge, encouraging cross-pollination among disciplines. Formerly ENGL 283.  
WR, HU  

* ENGL 395a / HUMS 380a / LITR 154a, The Bible as a Literature  
Leslie Brisman  
Study of the Bible as a literature—a collection of works exhibiting a variety of attitudes toward the conflicting claims of tradition and originality, historicity and literariness.  
WR, HU RP  

* ENGL 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 135.  
HU  

* ENGL 406a, Reading Poetry for Craft  
David Gorin  
An introduction to reading and writing poetry. Classic examples from Shakespeare and Milton, the modernist poetics of Stein, Pound, Moore, and Stevens, and recent work in a variety of forms and traditions. Students develop a portfolio of poems and write an essay on the poetic craft of poets who have influenced their work. 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 408b, Introduction to Writing Poetry  
Cynthia Zarin  
A seminar workshop for students who are beginning to write poetry or who have no prior workshop experience at Yale. Formerly ENGL 246.  
RP  

* ENGL 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  
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  
Jake 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 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 258.  
  WR

* **ENGL 440a / AMST 444a, 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 447b, Shakespeare and the Craft of Writing Poetry**  Danielle Chapman  
  Shakespeare's Craft aims to demystify the Bard by discerning elements of his craft, introducing students to contemporary poets who are in conversation with Shakespeare, and teaching students how to adapt aspects of Shakespeare's craft for their own poems — without sounding Elizabethan. With the belief that Shakespeare's poetry is still utterly alive, and that many contemporary poems find their origin in his protean touch, and/or in their resistance to it, weekly reading includes close readings from the plays, and one group of Shakespeare's sonnets, alongside contemporary poems that employ similar methods. Weekly assignments include both critical responses and creative assignments, focusing on specific craft elements, such as “The Outlandish List: How to Make Anaphora Exciting,” “Verbs: Hurting a Poem Forward,” “Concrete Nouns and Death-Defying Descriptions,” “The Poet as Culture Vulture: How to Collect and Command Contemporary Details,” “Wilding: How to Loot and Weirden the Natural World,” “Exciting Enjambments: How to Keep Iambic Pentameter From Being Boring,” “Finis: How to Make a Poem End.” This hybrid course is an exciting blend of creative and critical writing. Students write poems and present on specific poets and poems. The final project is either a scholarly engagement with specific texts and issues or a manuscript of poems that explores the ideas arising from the semester's discussions. 
  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 is a creative portfolio or a critical essay; their midterm assignment is the opposite of their final assignment. Permission of the instructor required.

* **ENGL 449b, 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**  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 451b, Non-Fiction Writing: Argument and Persuasion**  David Bromwich  
  This seminar offers practical training in argumentative writing that seeks to persuade. Among the topics for discussion: resemblances and differences between speaking and writing; implicit vs. explicit guidance of intended audience; the value of grammar and logic; grand, middle, and demotic styles. ENGL 120 or another writing-intensive course at Yale.  
  WR, HU

* **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 455a or b, Writing about Oneself**  Anne Fadiman  
  A seminar and workshop 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 British and American memoirs, autobiographies, personal essays, and letters. An older work, usually from the nineteenth or early twentieth century, is paired each week with a more recent one on the same theme.  
  WR
**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 / MB&B 459b, Writing about Science, Medicine, and the Environment**  
Carl Zimmer  
Advanced non-fiction workshop in which students write about science, medicine, and the environment for a broad public audience. Students read exemplary work, ranging from newspaper articles to book excerpts, to learn how to translate complex subjects into compelling prose. Admission by permission of the instructor only. Applicants should email the instructor at carl@carlzimmer.com with the following information: 1. One or two samples of nonacademic, nonfiction writing. (No fiction or scientific papers, please.) Indicate the course or publication, if any, for which you wrote each sample. 2. A note in which you briefly describe your background (including writing experience and courses) and explain why you’d like to take the course.  
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 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.  
RP

**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 477a, The Journalism of Ideas  
Donald Margulies  
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  RP

**ENGL 473b, 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. Emphasis on developing an individual voice. Scenes read and critiqued in class. Admission by application, with priority to majors in Theater and Performance Studies. See Canvas for the due date by which interested students should submit a writing sample and statement of purpose to the instructor.  
* 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.  
RP

**ENGL 483b / HUMS 428b / JDST 343b / LITR 305b, Advanced Literary Translation**  
Robyn Creswell  
A sequel to LITR 348, The Practice of Literary Translation. Students apply to this workshop with a project in mind that they have been developing, either on their own or for a senior thesis, and they present this work during the class on a regular basis. Practical translation is supplemented by readings in the history of translation practice and theory, and by the reflections of practitioners on their art. These readings are selected jointly by the instructor and members of the class. Topics include the history of literary translation—Western and Eastern; comparative approaches to translating a single work; the political dimension of translation; and translation in the context...
of religion and theology. Class time is divided into student presentations of short passages of their own work, including related key readings; background readings in the history of the field; and close examination of relevant translations by accomplished translators. Students receive intensive scrutiny by the group and instructor. Prerequisite: LITR 348.

* **ENGL 484b, 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. Prerequisites: two courses in writing.

* **ENGL 487a or b / ENGL 470, 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. Students must apply in the previous term; deadlines and instructions are posted at [english.yale.edu/undergraduate/applications-and-deadlines](english.yale.edu/undergraduate/applications-and-deadlines).

* **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. To apply for admission, a student must submit an application and prospectus signed by the faculty adviser to the office of the director of undergraduate studies. Students must apply in the previous term; deadlines and instructions are posted at [english.yale.edu/undergraduate/applications-and-deadlines](english.yale.edu/undergraduate/applications-and-deadlines).

* **ENGL 489a or b, The Writing Concentration Senior Project**  Cynthia Zarin
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](english.yale.edu/undergraduate/applications-and-deadlines).

* **ENGL 490a, The Senior Essay I**  Benjamin Glaser
Students wishing to undertake an independent senior essay in English must apply through the office of the director of undergraduate studies in the previous term; deadlines and instructions are posted at [english.yale.edu/undergraduate/applications-and-deadlines](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**  Benjamin Glaser
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 apply in the previous term; deadlines and instructions are posted at [english.yale.edu/undergraduate/applications-and-deadlines](english.yale.edu/undergraduate/applications-and-deadlines). After ENGL 490.