ENGLISH LANGUAGE AND LITERATURE (ENGL)

* 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 012a, Shakespeare and Popular Culture  Nicole Sheriko
How and why did Shakespeare become “popular”? Why is he still part of popular culture today? In this transhistorical and interdisciplinary course, we chart the history of Shakespeare’s celebrity, from the first publication of his works to their first adaptations in the Restoration, from Garrick’s Shakespeare Jubilee to the preservation of the Shakespeare Birthplace that he put on the map, from the recreation of the Globe Theatre to the role of Shakespeare in our contemporary cultural imagination. We read *Romeo and Juliet*, *Hamlet*, and *Macbeth* alongside a wide range of adaptations and cultural objects they inspire, using television, film, graphic novels, short stories, advertising, toys and souvenirs, and even tumblr poetry to consider how Shakespeare’s legacy evolves to meet the needs of changing eras. By the end of the course, we curate a collection of contemporary Shakespeariana to consider what Shakespeare means to our popular imagination. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program.  WR, HU

* ENGL 031a / 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 First-Year Seminar Program.  WR, HU

* ENGL 033a / LING 033a, Words, Words, Words: The Structure and History of English Words  Peter Grund
*Meggings. Perpendicular. Up. Ain’t. Eerily. Bae. The.* These are all words in the English language, but, like all words, they have different meanings, functions, and social purposes; indeed, the meaning and function may be different for the same word depending on the context in which we use it (whether spoken or written). In this course, we explore the wonderful world of words. We look at how we create new words (and why), how we change the meaning of words, and how words have been lost (and revived) over time. As we do so, we look at debates over words and their meanings now (such as the feeling by some that ain’t is not a word at all) and historically (such as the distaste for *subeditals* for ‘shoes’ in the sixteenth century), and how words can be manipulated to insult, hurt, and discriminate against others. We look at a wide range of texts by well-known authors (such as Shakespeare) as well as anonymous online bloggers, and we make use of online tools like the Google Ngram viewer and the Corpus of Historical American English to see how words change over time. At the end of the course, I hope you see how we make sophisticated use of words and how studying them opens up new ways for you to understand why other people use words
the way they do and how you can use words for various purposes in your own speech and writing. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program.  

* ENGL 067b / AMST 070b / HUMS 067b, The Road in Literature and Film  Steven Shoemaker

Stories about journeys are at the heart of some of the most powerful works of art and literature that humankind has produced, from the time of Homer’s Odyssey onward, and the trope of the journey has played an especially prominent role in American literature and film. In this course, we look at modern and contemporary examples of books and films that explore “the road” both as a path to freedom and discovery and as a site of hardship and precarity. Along the way, we examine quests for personal enlightenment, flights from economic and political oppression, and attempts to locate some “elsewhere” that’s more exciting than home. Works of literature are likely to include Walt Whitman’s “Song of the Open Road,” Jack Kerouac’s On the Road, John Steinbeck’s The Grapes of Wrath, Muriel Rukeyser’s U.S. 1, Jesmyn Ward’s Sing, Unburied, Sing, and Colson Whitehead’s The Underground Railroad. Films are likely to include Sullivan’s Travels, It Happened One Night, Easy Rider, Thelma and Louise, and Into the Wild.  

* 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.  

* ENGL 115a 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.  

* 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.  

* ENGL 123a or b, 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.  

* 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 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.  

* 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 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.  

* 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.  

* ENGL 129a or b / HUMS 127a or b / LITR 168a or b / THST 129a or b, Tragedy in the European Literary Tradition  
Staff
The genre of tragedy from its origins in ancient Greece and Rome through the European Renaissance to the present day. Themes of justice, religion, free will, family, gender, race, and dramaturgy. Works might include Aristotle's *Poetics* or Homer's *Iliad* and plays by Aeschylus, Sophocles, Euripides, Seneca, Hrotsvitha, Shakespeare, Lope de Vega, Calderon, Racine, Büchner, Ibsen, Strindberg, Chekhov, Wedekind, Synge, Lorca, Brecht, Beckett, Soyinka, Tarell Alvin McCraney, and Lynn Nottage. Focus on textual analysis and on developing the craft of persuasive argument through writing.  

* 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.  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 158a, Shakespeare: Page, Stage, and Screen**  
Catherine Nicholson

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

**ENGL 194a / WGSS 194a, Queer Modernisms**  
Juno 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**  
Staff

Introduction to the long history of media. Focus on taken-for-granted infrastructures as the deep background for the digital age. History will be our major resource for understanding the present. We move through strategically selected case studies including technologies for controlling space and time, writing in its many forms, visual and auditory media, and digital media. Media theory will be taught alongside case studies.  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
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 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.

* ENGL 246a / AMST 245a / PLSC 247a, The Media and Democracy Joanne Lipman
In an era of "fake news," when trust in mainstream media is declining, social platforms are enabling the spread of misinformation, and new technologies are transforming the way we consume news, how do journalists hold power to account? What is the media’s role in promoting and protecting democracy? Students explore topics including objectivity versus advocacy and hate speech versus First Amendment speech protections. Case studies will span from 19th century yellow journalism to the #MeToo and #BlackLivesMatter movements, to the Jan. 6 Capitol attack and the advent of AI journalism.

* ENGL 251a / WGSS 251a, Experiments in the Novel: The Eighteenth Century Jill Campbell
The course provides an introduction to English-language novels of the long eighteenth century (1688-1818), the period in which the novel has traditionally been understood to have "risen." Emphasizing the experimental nature of novel-writing in this early period of its history, the course foregrounds persistent questions about the genre as well as a literary-historical survey: What is the status of fictional characters? How does narrative sequence impart political or moral implications? How do conventions of the novel form our experience of gender? What kind of being is a narrator? Likely authors include Aphra Behn, Daniel Defoe, Samuel Richardson, Henry Fielding, Laurence Sterne, Maria Edgeworth, Jane Austen, Jennifer Egan, Colson Whitehead, and Richard Powers.

* ENGL 269b / HUMS 262b / LITR 204b, Modernism and Domesticity Katie Trumpener
Exploration of turn-of-the-century European attempts to craft modernist lives: how new ideas of women’s roles, childhood, and the family shaped modernist literature and art—even as modernist designers tried to change people’s experience of daily surroundings. Topics include a range of New Woman novels, modernist design, fashion, and stage sets, exemplary artists’ houses (Carl and Karen Larson, Vanessa and Duncan Grant), reform fashions, portraits and family portraits, experimental fiction, memoirs (Andrej Bely, Walter Benjamin, Joyce, Woolf), and children’s books as designs for living. Students will have the opportunity to research in modernist periodicals or contribute to the upcoming Beinecke Text/Textile exhibit.

* ENGL 327a / AMST 319a, 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 363b / FILM 445b / LITR 450b, Film and Fiction in Interaction Dudley Andrew

Beyond adaptations of complex fiction (Henry James, James Joyce) literature may underlie “original” film masterpieces (Rules of the Game, Voyage to Italy). What about the reverse? Famous novelists moonlighted in the film world (Scott Fitzgerald, Graham Greene). Others developed styles in contact with cinema (Marguerite Duras, Eileen Chang, Kazuo Ishiguro). Today are these art forms evolving in parallel and in parity under new cultural conditions? HU

* ENGL 366a / THST 398a, American Experimental Theater Marc Robinson

Topics include the Living Theater, Happenings, Cunningham/Cage, Open Theater, Judson Dance Theater, Grand Union, Bread and Puppet Theater, Ontological-Hysteric Theater, Meredith Monk, Mabou Mines, Robert Wilson, and the Wooster Group. Open to junior and senior Theater Studies majors, and to nonmajors with permission of the instructor. WR, HU

* ENGL 381b / AFAM 426b / AMST 443b, Toni Morrison & the Matter of Black Life Daphne Brooks

This seminar examines key texts in the Toni Morrison canon that resonate as literary masterworks, innovative in narrative and aesthetic structure as well as content, and also as historical studies, expansive and probing in their interrogations of past struggles and future possibilities for African American communities and the American body politic more broadly. We consider how her novels explore the ongoing disasters that were and are settler colonialism, the Middle Passage and the Atlantic slave trade, the systemic violence of Jim Crow segregation, the violence of patriarchy, the traumas of war and American empire, and the insidious presence of misogyny in the everyday lives of her characters. But, we also look closely at the richness of love and intimacy, the radical roots of self-fashioning, and the insurgent potentiality of mobility and aesthetic creativity coursing through the lives of her protagonists who cut a fugitive path out of slavery, ride the waves of Reconstruction, the Great Migration, Civil Rights era hope and organizing, and post-Soul searching. We read key scholarship in direct conversation with Morrison’s oeuvre, and we examine her robust and demanding critical essays on American literature, on contemporary events, and on the topic of writing. HU RP

* ENGL 404a, The Craft of Fiction Staff

Fundamentals of the craft of fiction writing explored through readings from classic and contemporary short stories and novels. Focus on how each author has used the fundamentals of craft. Writing exercises emphasize elements such as voice, structure, point of view, character, and tone. Formerly ENGL 134. HU
* ENGL 407a, Fiction Writing  Staff
An intensive study of the craft of fiction, designed for aspiring creative writers. Focus on the fundamentals of narrative technique and peer review. Formerly ENGL 245.

* ENGL 408a, Poetry Writing  Cynthia Zarin
An intensive study of the craft of poetry, designed for aspiring creative writers. Focus on the fundamentals of poetic technique and peer review. Formerly ENGL 246.  RP

* 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 425a, Writing the Television Drama  Aaron Tracy
Crafting the television drama with a strong emphasis on creating and developing an original concept from premise to pilot; with consideration that the finest television dramas being created today aspire to literary quality. Students read original scripts of current and recent critically acclaimed series and create a series document which will include formal story and world descriptions, orchestrated character biographies, a detailed pilot outline, and two or more acts of an original series pilot. Formerly ENGL 248.

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

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

* ENGL 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 461a, The Art and Craft of Television Drama  Derek Green
This is an advanced seminar on the craft of dramatic television writing. Each week we’ll conduct an intensive review of one or two elements of craft, using scripts from the contemporary era of prestige drama. We’ll read full and partial scripts to demonstrate the element of craft being studied, and employ weekly writing exercises (both in-class and by assignment) to hone our skills on the particular elements under consideration. Students learn how to develop character backstories, series bibles, story areas, and outlines. The final assignment for the class is the completion of a working draft of a full-length script for an original series pilot. ENGL 425 and at least one other intro-level creative writing course are highly recommended. Permission of instructor or an application is required for enrollment.

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

* ENGL 467a / PLSC 253a, Journalism  Steven Brill
Examination of the practices, methods, and impact of journalism, with focus on reporting and writing; consideration of how others have done it, what works, and what
doesn’t. Students learn how to improve story drafts, follow best practices in journalism, improve methods for obtaining, skeptically evaluating, and assessing information, as well as writing a story for others to read. The core course for Yale Journalism Scholars. No prerequisites.  

* 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.  

* 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.  

* 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 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.  

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

* ENGL 488a or b, Special Projects for Juniors or Seniors  
Staff  
Special projects set up by the student in an area of particular interest with the help of a faculty adviser and the director of undergraduate studies, intended to enable the student to cover material not otherwise offered by the department. The course may be used for research or for directed reading, but in either case a term paper or its equivalent is normally required. The student meets regularly with the faculty adviser. Proposals must be signed by the faculty adviser and submitted to the DUS in the previous term; deadlines and instructions are posted at english.yale.edu/undergraduate/applications-and-deadlines.
* ENGL 489a, The Creative 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.

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

* ENGL 491b, The Senior Essay II  Staff
Second term of the optional yearlong senior essay. Students may begin the yearlong essay in the spring term of the junior year, allowing for significant summer research, with permission of the instructor. Students must submit a proposal to the DUS in the previous term; deadlines and instructions are posted at english.yale.edu/undergraduate/applications-and-deadlines. After ENGL 490.

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