ENGLISH LANGUAGE AND LITERATURE

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The undergraduate program in English teaches students foundational research and writing skills and cultivates their powers of argument and analysis. Courses offered by the department are designed to develop students’ understanding of important works of English, American, and world literatures in English; to provide historical perspectives from which to read and analyze these works; and to deepen students’ insight into their own experience. For students interested in creative writing, the department offers an array of courses taught by renowned professional writers. Student writers at Yale work in all of the major genres, including fiction, poetry, play and film writing, nonfiction prose, and journalism, and they often enjoy the satisfaction of publication or performance for both local and national audiences.

The ability to write well remains a rare but prized skill in almost every domain of our world, and English majors go on to careers in many fields of endeavor. The analytic talents and the writing and speaking skills honed in the major can lead graduates to careers in fields such as advocacy, publishing, teaching, the arts, law, venture capital, medicine, and policy making.

**COURSES FOR NONMAJORS AND MAJORS**

**Introductory courses** Courses numbered from 114 to 130 are introductory and are open to all students in Yale College. Students planning to elect an introductory course in English should refer to the departmental website for information about preregistration. Once preregistered, students must attend the first and all subsequent course meetings for that particular section until the end of the second week of classes in order to retain a place. If a student misses a class meeting during this period without informing the instructor beforehand, his or her place will immediately be filled from the waiting list. Students may change their section by attending the desired section. If there are no available seats, the student may be placed on the waiting list for that section.

**Advanced courses** Advanced courses are open to upper level students; the faculty recommends that students both within and outside the major prepare for such work with two terms of introductory English. Lecture courses cover major periods, genres, and figures of English and American literature. They serve as general surveys of their subjects, and are typically offered every year or every other year. Sophomores and juniors are encouraged to enroll in lecture courses in order to gain broad perspectives in preparation for more specialized study. Seminars, by contrast, offer more specialized or intensive treatment of their topics, or engage topics not addressed in the lecture courses. While seminars are often offered more than once, students should not expect the same seminars to be offered from one year to the next. All courses are open to both majors and nonmajors, although advanced seminars are intended primarily for junior and senior English majors.

**Writing courses** Besides introductory courses that concentrate on the writing of expository prose (ENGL 114, 115, 120, and 121), the English department offers a number of creative writing courses. The introductory creative writing course, ENGL 123, is open to any student who has not taken an intermediate or advanced course in the writing of fiction, poetry, or drama. Interested students must preregister for ENGL 123, but they need not submit a writing sample to gain admission. Many of the more advanced creative writing courses require an application in advance, with admission based on the instructor’s judgment of the student’s work. Application details and forms are available on the English Website. Students with questions about this process should consult the department registrar. Students may in some cases arrange a tutorial in writing (ENGL 470), normally after having taken intermediate and advanced writing courses. All students interested in creative writing courses should also consult the current listing of residential college seminars.

**FOUNDATIONAL COURSES**

It is valuable for students majoring in English to have both a detailed understanding of major poets who have written in English and some acquaintance with the classics of American and world anglophone literature. All majors are accordingly required to take three of the four foundational courses from ENGL 125, 126, 127, 128. Prospective English majors are strongly encouraged to complete these requirements by the end of the sophomore year. Those who have not enrolled in the Directed Studies program should also consider taking both ENGL 129 and 130, foundational courses in the European literary tradition. A student may count up to five introductory courses toward the major.

If, due to a late change of major or other circumstance, it is impossible to take three foundational courses, students may satisfy the requirements of the major by substituting for one foundational course (1) DRST 001 and 002, (2) ENGL 129 and 130, or (3) two advanced courses that deal substantially and intensively with similar material. Courses that deal with more than one writer are acceptable for this purpose. Substitute courses for the foundational requirement may also count toward the historical distribution requirements. All substitutions require permission from the DUS.

**REQUIREMENTS OF THE MAJOR**

At least fourteen courses are required for the major, including the senior requirement. Each student, in consultation with a departmental faculty adviser, bears the responsibility for designing a coherent program, which must include the following elements:
Each student must take: (1) three foundational courses chosen from ENGL 125, 126, 127, and 128; (2) at least one advanced course (numbered 131 or higher) in each of the following four historical periods, as indicated in the course listings: Medieval, Renaissance, 18th/19th Century, 20th/21st Century; (3) at least one seminar in both the junior and the senior years.

A student whose program meets these requirements may, with permission of the DUS, count as electives toward the major as many as two upper-level courses in other departments. One of these courses should normally be a literature course in English translation or in another language, and neither may be counted toward the historical period requirement. Certain residential college seminars, with permission of the DUS, may also be substituted for electives in the major. No more than two courses in creative writing may be counted toward the major; ENGL 123 does not count toward this limit.

Library requirement Each English major must make an appointment to meet with Yale’s Librarian for Literature in English or another research librarian within the first four weeks of the term during which the student is fulfilling the first of the two term senior requirements for the major.

Credit/D/Fail Courses taken Credit/D/Fail may be counted toward the requirements of the major.

THE WRITING CONCENTRATION

The writing concentration is an intensive track for English majors who want more sustained work in creative writing. While there are many ways to pursue creative writing at Yale, and within the English Department, the writing concentration provides a structure for creative work and a community of support that many writers find rewarding. The writing concentration is not a separate degree or certificate; it is a part of the English major and builds on the wealth of its literary offerings. It aims to give English majors with demonstrated interest and achievement in writing an opportunity to plan the writing courses they take in a coordinated way and to do advanced work in tutorial. The writing concentration accepts a limited number of serious writing students at the end of the junior year or, occasionally, in the first term of senior year.

Students who enter the writing concentration must fulfill the same requirements as all English majors, except that they count four creative writing courses toward the major, including ENGL 489, a tutorial in which students produce a single sustained piece of writing or a portfolio of shorter works. It is expected that senior applicants will have completed by the end of the fall term the following: 1) at least two creative writing courses numbered 451 or higher, with at least one course in the genre in which they plan to complete ENGL 489 (i.e., either poetry, fiction, nonfiction, or drama) and 2) one course in another genre, which may include a creative writing course numbered 131 or higher. Creative writing concentrators must complete at least 11 literature courses in addition to their creative writing courses. Residential college seminars are not acceptable for credit toward the writing concentration, except by permission of the DUS. The writing concentration senior project may be offered in partial fulfillment of the senior requirement. Concentrators should fulfill the senior library requirement in the term in which they do the literature component of their senior requirement.

Applications for the writing concentration should be submitted to the English department office in 107 LC or online as directed on the departmental website, during the designated sign-up period in the term before enrollment is intended.

SENIOR REQUIREMENTS

Students must complete a two-course senior requirement consisting of one of the following combinations: (1) two senior seminars; (2) a senior seminar and a one-term senior essay; (3) a two-term senior essay, with permission of the DUS; (4) a senior seminar or one-term senior essay and the senior project in the writing concentration. Students who wish to complete the senior requirement by the end of the fall term of the senior year may begin it in the spring of the junior year. Each English major must make an appointment to meet with Yale’s Librarian for Literature in English or another research librarian within the first four weeks of the term during which the student is fulfilling the first of the two term requirement for the major. A junior seminar in which the student, with the permission of the DUS and of the instructor, fulfills the senior requirement may be counted as a senior seminar. At the start of term the student must arrange with the instructor to do any additional work necessary to make the course an appropriate capstone experience.

Senior seminar Senior seminars, usually numbered 400–449, are designated “Senior Seminar” in the course listings, but they are open to interested juniors, as well. The final essays written for senior seminars are intended to provide an appropriate culmination to the student’s work in the major and in Yale College. Such essays should rest on significant independent work and should be of substantial length. In researching and writing the essay, the student should consult regularly with the seminar instructor, and may consult with other faculty members as well.

Senior essay The senior essay is an independent literary-critical project on a topic of the student’s own design, which is undertaken in regular consultation with a faculty adviser. Writing a senior essay provides a structure for English majors who want the opportunity to explore a research topic in a more sustained and intensive way, as well as a community of support that many majors find rewarding. It should ordinarily be written in an area on which the student has focused in previous studies. It may be written during one or two terms; single-term essays may be converted to yearlong essays through application to the DUS. See the course listings for ENGL 490 and 491 for procedures. Students fulfilling the senior requirement through a two-term senior essay or through a senior essay and the senior writing concentration project must take a seminar during their senior year, but it need not be a 400-level seminar.

Prospectuses and applications for senior essays should be submitted to the office of the English department in 107 LC or online as directed on the department website, during the designated sign-up period in the term before enrollment is intended.
ADVISING

Students planning a program of study in English are strongly encouraged to consult a faculty adviser in the English department, the departmental representative in their residential college, or the DUS for advice about their course choices. A list of departmental representatives is available on the department website.

In the fall of the junior year, each English major formally chooses a faculty adviser from the English department, and, in consultation with that adviser, completes a statement outlining progress in the major. Course schedules for all majors should be discussed with, and approved by, their faculty advisers. The DUS and the ADUS can also discuss and approve schedules, if necessary. Schedules may be submitted to the residential college dean's office only after approval.

Individual programs of study In exceptional cases, a student whose interests and aims are well defined may, in consultation with the DUS, work out a program of study departing from the usual requirements of the major. Such a program must, however, meet the stated general criteria of range and coherence. For interdepartmental programs that include courses covering English literature, see Literature; Directed Studies; American Studies; African American Studies; Ethnicity, Race, and Migration; Theater Studies; and Women's, Gender, and Sexuality Studies.

Graduate school Students considering graduate work in English should be aware that a reading knowledge of certain classical and modern European languages is ordinarily required for admission to graduate study, and that a course orienting them to critical theory can be especially helpful preparation.

REQUIREMENTS OF THE MAJOR

Number of courses 14 courses (incl senior req)

Distribution of courses 3 courses chosen from ENGL 125, 126, 127, and 128; 1 adv course (numbered 131 or higher) in each of four historical periods as specified; 1 junior seminar; up to 5 courses numbered ENGL 130 or below; up to 2 creative writing courses; Writing concentration — same, except 4 creative writing courses including at least 2 numbered 451 or higher, one in same genre as ENGL 489; and 1 in another genre, numbered 131 or higher; at least 11 literature courses

Substitutions permitted DRST 001 and 002 or ENGL 129 and 130 or two upper-level courses with overlapping material may substitute for one foundational course; up to 2 relevant upper-level courses in other departments may substitute for electives in the major; residential college seminars may substitute for electives in the major; all substitutions require DUS permission

Senior requirement Standard major — 2 senior sems, or 1 senior sem and 1 senior essay (ENGL 490), or a two-term senior essay (ENGL 490, 491); meeting with Yale librarian; Writing concentration — senior sem or senior essay, and ENGL 489

FACULTY OF THE DEPARTMENT OF ENGLISH

Professors Harold Bloom, Jessica Brantly, Leslie Brisman, David Bromwich, Ardis Butterfield, Jill Campbell, Joe Cleary, Michael Denning, Wai Chee Dimock, Anne Fadiman (Adjunct), Paul Fry (Emeritus), Louise Glück (Adjunct), Jacqueline Goldsby, Langdon Hammer (Chair), Margaret Homans, Amy Hungerford, David Scott Kastan, Jonathan Kramnick, Traugott Lawler (Emeritus), Lawrence Manley, Donald Margulies (Adjunct), Stefanie Markovits, Alastair Minnis, Stephanie Newell, John Durham Peters, Caryl Phillips, David Quint, Claudia Rankine, Marc Robinson, John Rogers, Caleb Smith, Robert Stepto, Emily Thornbury, Katie Trumpener, Michael Warner, Ruth Yeazell

Associate Professors Catherine Nicholson, Anthony Reed, R. John Williams

Assistant Professors Anastasia Eccles, Marta Figlerowicz, Ben Glaser, Alanna Hickey, Naomi Levine, Priyasha Mukhopadhyay, Joseph North, Jill Richards, Sunny Xiang

Senior Lecturers James Berger, Michael Cunningham, Richard Deming, Shifra Sharlin, Cynthia Zarin


Courses

* ENGL 017b, Shakespeare's Major Tragedies  David Kastan
Detailed exploration of Shakespeare's Hamlet, Othello, King Lear, and Macbeth. What makes the plays great in a way that almost all readers and audiences have recognized. The works as plays to be performed, as drama to be read, as texts that have been constructed by the activities of various people, and as plays deeply embedded in the history of their own moment, as well as in later histories for which they are in some part responsible. Enrollment limited to freshmen. Preregistration required; see under Freshman Seminar Program. WR, HU

* ENGL 018b, Sequels, Prequels, Reverberations, Revisions in Modern Literature  Joseph Gordon
Close reading of novels, memoirs, and journalism from the nineteenth and twentieth centuries to understand how certain novelists have set about to rework fiction and nonfiction source materials to create new narrative. The significance of such artistic means as shifting the setting, altering or questioning gender identity or sexual orientation of characters, or shifting the historical moment or political framework of the action. Exploration of how new works dispose the reader to reinterpret earlier works, providing a basis for redefining
what constitutes originality in writing fiction. Enrollment limited to freshmen. Preregistration required; see under Freshman Seminar Program.  \textit{WR, HU}

* **ENGL 019a, Cosmology and Literature** John Rogers  
A study of the literature of cosmology and cosmogony, from Genesis, Hesiod, Plato, and Lucretius, to Milton, Newton, Swedenborg, Joseph Smith, L. Ron Hubbard, Jorge Luis Borges, and Ursula K. Le Guin. Enrollment limited to freshmen. Preregistration required; see under Freshman Seminar Program.  \textit{WR, HU}

* **ENGL 020a / FILM 020a, Literature, Media, and Weather** John Peters  
Interdisciplinary overview of how weather serves as a topic of human imagination and invention across such domains as literature and science, philosophy and religion, painting and popular culture. The stories we tell about weather, the temperamental and nebulous materials of weather, and the media that helps us understand it and shape it. Readings include poems, prose, and academic articles. Enrollment limited to freshmen. Preregistration required; see under Freshman Seminar Program.  \textit{WR, HU}

* **ENGL 021b, Fiction and Consciousness** Jonathan Kramnick  
Study of literature and the representation of consciousness, focusing in particular on the novel, from Jane Austen to the present. What literature can tell us about the way minds work; how novels represent the felt experience of people going about their lives; how literature partners with other ways of understanding the mind, such as psychology and neuroscience. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program.  \textit{WR, HU}

* **ENGL 022a, The Art of Losing** Naomi Levine  
Representation of heartache and hauntings in literature, film, and popular music, and how art grapples with the experience of loss. Topics include teenage rebellion and disillusionment, lovesickness, elegy, the Victorian cult of death, historical trauma, spiritualism, and the occult. Course materials supplemented by archival objects (spirit photographs, \textit{memento mori} jewelry, and letters) from the Beinecke Library and the Yale Center for British Art. Enrollment limited to freshmen. Preregistration required; see under Freshman Seminar Program.  \textit{WR, HU}

* **ENGL 114a or b, Writing Seminars** Staff  
Instruction in writing well-reasoned analyses and academic arguments, with emphasis on the importance of reading, research, and revision. Using examples of nonfiction prose from a variety of academic disciplines, individual sections focus on topics such as the city, childhood, globalization, inequality, food culture, sports, and war. Preregistration required; see under English Department.  \textit{WR}

* **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. Preregistration required; see under English Department.  \textit{WR}

* **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.  \textit{WR, HU}

* **ENGL 121a or b, 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.  \textit{WR}

* **ENGL 122a, 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.  \textit{HU}

* **ENGL 123a, 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 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. \(\text{WR, HU}\)

* ENGL 127a or b, Readings in American Literature  Staff
Introduction to the American literary tradition in a variety of poetic and narrative forms and in diverse historical contexts. Emphasis on developing skills of literary interpretation and critical writing; diverse linguistic and social histories; and the place of race, class, gender, and sexuality in American literary culture. Authors may include Phillis Wheatley, Henry David Thoreau, Herman Melville, Walt Whitman, Emily Dickinson, Frederick Douglass, Gertrude Stein, Langston Hughes, Ralph Ellison, Flannery O'Connor, Alan Ginsberg, Chang-Rae Lee, and Toni Morrison, among others. Preregistration required; see under English Department. \(\text{WR, HU}\)

* ENGL 128a or b, Readings in Comparative World English Literatures  Staff
An introduction to the literary traditions of the Anglophone world in a variety of poetic and narrative forms and historical contexts. Emphasis on developing skills of literary interpretation and critical writing; diverse linguistic, cultural and racial histories; and on the politics of empire and liberation struggles. Authors may include Daniel Defoe, Mary Prince, J. M. Synge, James Joyce, C. L. R. James, Claude McKay, Jean Rhys, Yvonne Vera, Chinua Achebe, Ngũgĩ wa Thiong'o, J. M. Coetzee, Brian Friel, Amitav Ghosh, Salman Rushdie, Alice Munro, Derek Walcott, and Patrick White, among others. Preregistration required; see under English Department. \(\text{WR, HU}\)

* ENGL 129a / LITR 168a, 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. \(\text{WR, HU}\)

* 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. \(\text{WR, HU}\)

* ENGL 134a 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. \(\text{HU}\)

* ENGL 135a or b, Reading Poetry for Craft  Staff
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. \(\text{HU}\)

* ENGL 150b / LING 150b, Old English  Roberta Frank
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. \(\text{HU}\)

ENGL 188a / FILM 210a, Philosophy of Digital Media  John Peters
Discussion of fundamental and theoretical questions regarding media, culture, and society; the consequences of a computerized age; what is new in new media; and digital media from both philosophical and historical perspective, with focus on the past five decades. Topics include animals, democracy, environment, gender, globalization, mental illness, obscenity, piracy, privacy, the public sphere, race, religion, social media, terrorism, and war. \(\text{HU}\)

ENGL 189b / FREN 216b / HUMS 134b / LITR 194b, The Multicultural Middle Ages  Ardis Butterfield
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. \(\text{HU}\)

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

ENGL 198b / FILM 394b / LITR 409b / RSEE 350b / WGSS 394b, Internet Cultures, Histories, Networks, and Practices  Marijeta Bozovic and Marta Figlerowicz
Examination, 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.

HU

**ENGL 200a, Shakespeare: Comedies and Romances**  Catherine Nicholson
Love, sex, gender, society, and theater practice in Shakespeare's comic genres, from the early farces and romantic comedies to the problem plays and late romances.  WR, HU

**ENGL 201b, Shakespeare: Histories and Tragedies**  David Kastan
A study of Shakespeare's histories and tragedies, focusing on attentive reading of the play texts and consideration of the theatrical, literary, intellectual, political, and social worlds in which the plays were written, performed, and experienced.  HU

* **ENGL 207b / FREN 214b / HUMS 187b / LITR 182b, Medieval Romance**  R. Howard Bloch
A study of some of the principal forms of Arthurian, chivalric, courtly, and parodic romances of medieval French and English tradition.  HU

* **ENGL 218b, Seventeenth-Century English Literature**  John Rogers
A survey of seventeenth-century poetry and prose, exclusive of Milton. Authors include poets Donne, Herbert, and Crashaw; playwrights Jonson and Dryden; philosophers Bacon, Hobbes, and Wilkins; essayists Burton and Browne; and fiction writers Cavendish, Bunyan, and Behn.  WR, HU

* **ENGL 219b / HUMS 149b / ITAL 309b / LITR 179b / WGSS 179b, Gender and Genre in Renaissance Love Poetry**  Ayesha Ramachandran
Introduction to the poetic genres of lyric, epic, and pastoral in the European Renaissance. Focus on questions of desire, love, and gendered subjectivity. The historical contexts and political uses of discourses of eroticism and pleasure in Italy, Spain, France, and England. Written exercises include poetic imitations of Renaissance texts.  HU

**ENGL 220b, Milton**  John Rogers
A study of John Milton's poetry, his engagement with the cultural, social, political, and philosophical struggles of the seventeenth century, and the surprising influence of *Paradise Lost* on eighteenth- and nineteenth-century American letters and religion.  WR, HU

* **ENGL 221a / AFAM 212a, 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, James Weldon Johnson, August Wilson, and Richard Wright.  HU

* **ENGL 225a / WGSS 223a, Race and Gender in Transatlantic Literature, 1688–1818**  Jill Campbell
Construction of race and gender in literatures of Great Britain, North America, and the Caribbean from the late seventeenth to the early nineteenth century. Focus on the role of literature in advancing and contesting concepts of race and gender as features of identity and systems of power, with particular attention to the circulation of goods, people, ideas, and literary works among regions. Some authors include Aphra Behn, Phillis Wheatley, Olaudah Equiano, Leanora Sansay, Maria Edgeworth, Mary Wollstonecraft, and Mary Shelley. First of a two-term sequence; each term may be taken independently.  WR, HU

* **ENGL 226b / WGSS 224b, Race and Gender in Transatlantic Literature, 1819 to the Present**  Margaret Homans
Construction of race and gender in literatures of Great Britain, North America, and the Caribbean from the early nineteenth century to the present. Focus on the role of literature in advancing and contesting concepts of race and gender as features of identity and systems of power, with particular attention to the circulation of goods, people, ideas, and literary works among regions. Some authors include Charlotte Bronte, Sojourner Truth, Zora Neale Hurston, Virginia Woolf, Audre Lorde, Chimimanda Adichie, and Kabe Wilson. Second of a two-term sequence; each term may be taken independently.  WR, HU

**ENGL 230a / ERR&M 235a / HUMS 402a / LITR 319a / WGSS 269a, Selfhood, Race, Class, and Gender**  Ayesha Ramachandran and Marta Figlerowicz
Examination of the fundamental notion of "the self" through categories of race, class, and gender as dimensions for understanding personhood. Introduction to major philosophical frameworks for thinking about "the self" from antiquity to the present; case studies from across the world and in different media, placing contemporary debates about these issues in historical perspective.  HU

* **ENGL 233b / AFAM 232b, Constructions of Whiteness**  Claudia Rankine
An interdisciplinary approach to the understanding of whiteness. Discussion of whiteness as a culturally constructed and economic incorporated entity, which touches upon and assigns value to nearly every aspect of American life and culture.  HU

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

* **ENGL 236b / AMST 330b, Dystopic and Utopian Fictions**  James Berger
Attempts since the late nineteenth century to imagine, in literature, cinema, and social theory, a world different from the existing world. The merging of political critique with desire and anxiety; the nature and effects of social power; forms of authority, submission, and resistance.  HU
* ENGL 237a / EVST 237a / HUMS 234, 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.  WR, HU

* ENGL 241a / 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.

* ENGL 244b / 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.  WR, HU

* ENGL 245a 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.

* ENGL 246a or b, Introduction to Writing Poetry  Staff
A seminar workshop for students who are beginning to write poetry or who have no prior workshop experience at Yale.  RP

* ENGL 247a / HSAR 460a, 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.  WR, HU

* ENGL 248b, Writing the Television Drama  John Green
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.

* 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.  WR, HU  RP

* ENGL 255b, 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. Recommended preparation: ENGL 120.  WR

* ENGL 256b, Writing About Family  Briallen Hopper
Development of skills essential to non-fiction writing, with an emphasis on memoir, characterization, and narrative, as well as the ethical and practical considerations involved in writing about real people. Students review the work of classmates and professional writers to learn techniques for representing love, intimacy, and family structures and systems.

* ENGL 258b, 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.  WR

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

* ENGL 266b / HUMS 334b / LITR 223b / RSEE 320b / RUSS 320b, The Russian and American Twentieth Century in Literature  Michael Weinstein
A prehistory to the current political moment, tracing the relationship between the United States and Russia from the pre-revolutionary years to the fall of communism through both countries’ forms of aesthetic production, including literature, film, and the visual arts.  WR, HU

* ENGL 267a, Love and Desire in the Nineteenth Century  Naomi Levine
Exploration of forms of love and desire in Victorian literature, with attention to their philosophical, historical, and aesthetic contexts. Topics include medievalism and aestheticism, gender and sexuality, first love, marriage and adultery, fatal attraction, and the choice between love and freedom. Readings supplemented by materials from the Yale Center for British Art and the Yale University Art Gallery.  WR, HU
Marguerite Duras, Monique Truong, Joseph O'Neill, and Ronan Bennett.

Possibilities. Authors may include Joseph Conrad, Thomas Mann, James Joyce, C. L. R. James, Doris Lessing, Ngũgĩ wa Thiong'o, the United States. Focus on modernist, realist, romance, epic, and historical narrative forms and on their cross-fertilization and critical immediacy and long aftermaths of European and American imperial involvements in Ireland, the Caribbean, Africa, Asia, and the United States. Focus on modernist, realist, romance, epic, and historical narrative forms and on their cross-fertilization and critical possibilities. Authors may include Joseph Conrad, Thomas Mann, James Joyce, C. L. R. James, Doris Lessing, Ngũgĩ wa Thiong'o, Marguerite Duras, Monique Truong, Joseph O'Neill, and Ronan Bennett.

* ENGL 269a / HUMS 262a / LITR 204a, 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 (Andrey 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. WR, HU

* ENGL 271b / FREN 383b / HUMS 404b, Modernities: Literature in the Era of Tyrannies 1919-1960  Alice Kaplan and David Bromwich
Political writing of the mid-20th century with emphasis on ideologies, including communism, fascism and democracy. Emphasis on British, French, and American authors such as Orwell, Camus, Sartre, Greene, Duras, and Arendt. Students must be in sophomore, junior, or senior year.

* ENGL 272a / HUMS 406a, Modernities: The Politics of Emotion and Sensibility  Giulia Oskian and Joseph North
An extended inquiry into the political implications of theorizing emotions and sensibilities in different ways. Broad engagement with key thinkers from a number of different traditions, including European philosophy, British literary criticism, and contemporary poetry. WR, HU

* ENGL 274b / AMST 372b / THST 365b, American Drama, 1960–2000  Marc Robinson
Intensive study of a turning point in American theater. Following the example of the post-war European avant-garde, playwrights after 1960 undid fixed ideas of realism, expanded the lyric range of dramatic speech, and multiplied definitions of character and narrative. Many sought to reflect the era's eruptive politics; others offered a newly ambiguous vision of psychology. Readings include works by Edward Albee, Adrienne Kennedy, Maria Irene Fornes, Sam Shepard, David Mamet, Amiri Baraka, August Wilson, Tony Kushner, Wallace Shawn, and Suzan-Lori Parks. WR, HU

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

* ENGL 281b / AMST 358b, Animals in Modern American Fiction  James Berger
Literary portrayals of animals are used to examine the relations between literature, science, and social and political thought since the late nineteenth century. Topics include Darwinist thought, socialism, fascism, gender and race relations, new thinking about ecology, and issues in neuroscience. HU RP

* ENGL 287a, Literature and the Future, 1887 to the Present  Robert Williams
A survey of literature's role in anticipating and constructing potential futures since 1887. Early Anglo-American and European futurism during the years leading up to World War I; futures of speculative fiction during the Cold War; futuristic dreams of contemporary cyberpunk. What literature can reveal about the human need to understand both what is coming and how to respond to it. WR, HU

* ENGL 298a / AFAM 279a / AMST 273a / WGSS 342a, Black Women's Literature  Jacqueline Goldsby
Examination of black women's literary texts, with a focus on the post-civil rights era. Exploration of the ways writers construct and contest the cultural, ideological, and political parameters of black womanhood. Topics include narrative strategy, modes of representation, and textual depictions of the intersections of race, gender, sexuality, color, ethnicity, nationality, class, and generation. Texts placed within the context of black women's literary legacies. HU

* ENGL 306b / AFAM 423b / AMST 384b, American Artists and the African American Book  Robert Stepno
Visual art in African American books since 1900. Artists include Winold Reiss, Aaron Douglas, E. S. Campbell, Tom Feelings, and the FSA photographers of the 1930s and 1940s. Topics include Harlem Renaissance book art, photography and literature, and children's books. Research in collections of the Beinecke Library and the Yale Art Gallery is encouraged. HU

* ENGL 307a / AMST 347a / FILM 476a, Hollywood Novel and Film  Charles Musser
The history of novels and films about Hollywood. Ways in which the closely related forms of novel and film portray "the dream factory" - its past, present, and future - as well as the way the forms interact. Books include Merton at the Movies (1922), I Should Have Stayed Home (1938), Loves of the Last Tycoon (1940), and The Player (1988). Films include What Price Hollywood? (1932), A Star is Born (1937), Sunset Boulevard (1950), In a Lonely Place (1950), and The Player (1992). May not be taken after AMST S321/FILM S180. HU

* ENGL 310a / LITR 314a, Imperial and Anti-Imperial Writing  Joseph Cleary
Examination of different modes of fiction developed across the twentieth century by writers from several continents as they engaged with immediate actualities and long aftermaths of European and American imperial involvements in Ireland, the Caribbean, Africa, Asia, and the United States. Focus on modernist, realist, romance, epic, and historical narrative forms and on their cross-fertilization and critical possibilities. Authors may include Joseph Conrad, Thomas Mann, James Joyce, C. L. R. James, Doris Lessing, Ngũgĩ wa Thiong'o, Marguerite Duras, Monique Truong, Joseph O'Neill, and Ronan Bennett. WR, HU
* ENGL 326a / AMST 406a, The Spectacle of Disability  James Berger
Examination of how people with disabilities are represented in U.S. literature and culture. Ways in which these representations, along with the material realities of disabled people, frame society’s understanding of disability; the consequences of such formulations. Various media, including fiction, nonfiction, film, television, and memoirs, viewed through a wide range of analytical lenses.  WR, HU

* ENGL 332a / AFAM 338a / LITR 280a, Caribbean Poetry  Anthony Reed
Survey of major twentieth-century Caribbean poets such as Derek Walcott, Kamau Brathwaite, and Aimé Césaire.  WR, HU

* ENGL 346a / HUMS 253a / RLST 233a, Poetry and Faith  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.  HU

* ENGL 356a, The Young Adult Dystopian Novel  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.  WR, HU

* ENGL 357a / LITR 426a / WGSS 340a, Feminist and Queer Theory  Jill Richards
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 358b, Literature for Young People  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, Dr. Seuss, Maurice Sendak, Philip Pullman, and Neil Gaiman.  WR, HU

* ENGL 367a / AMST 366a / THST 355a, Modernism and American Theater  Marc Robinson
Examination of modernist principles as they are adapted to, and tested in, American theater. Playwrights include Eugene O’Neill, Gertrude Stein, e. e. cummings, Djuna Barnes, Mae West, Thornton Wilder, Tennessee Williams, Jane Bowles, and Frank O’Hara.  HU

* ENGL 375b, Poetic Form  Benjamin Glaser
Study of full range of English-language poetics with emphasis on both critical analysis and imitation. Additional focus on lyrical style in music, especially hip-hop. Course includes visits from poets and linguists, visits to the Beinecke to look at drafts, and some experimenting with computer-based analysis. Opportunity for hybrid creative-critical final projects.  HU

* ENGL 395b / LITR 154b, The Bible as a Literature  Leslie Brisman
Study of the Bible as a literature—a collection of works exhibiting a variety of attitudes toward the conflicting claims of tradition and originality, historicity and literariness. The course should not be taken concurrently with RLST 145 and is not open to first-year students; but it is open to non-majors who have taken a prior WR course or others who are eager to profit from the progress possible from one to another of the five writing assignments.  HU

* ENGL 409b / EVST 409b, Writing Nature, Revolution to Romanticism  Jonathan Kramnick
Literary representations of the natural world, beginning with works written during the political upheaval of the mid-seventeenth century and ending with the dawn of ecological consciousness nearly two centuries later. Students examine how several major genres of environmental writing developed ideas of the national landscape as well as imperial periphery at an important moment of change.  WR, HU

* ENGL 410b, Charles Dickens and George Eliot  Stefanie Markovits
Overview of the works of Charles Dickens and George Eliot through exploration of a series of paired texts that allow perspective on two different approaches to a variety of novelistic modes, including the Bildungsroman, the historical novel, and the political novel. Prior course work on Victorian literature and on the novel is recommended.  WR, HU

* ENGL 412b, 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.  WR, HU

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

* ENGL 417b / ER&M 427b, Race and Religion on the Early Modern Stage  Catherine Nicholson
Consideration of the literary, cultural, and political implications of staging race and religion in plays by Christopher Marlowe, William Shakespeare, Elizabeth Cary, Ben Jonson, Thomas Heywood, and others. How sixteenth- and seventeenth-century Londoners derived impressions of the outside world from the theater, particularly exotic strangers in the form of villainous and virtuous Jews, seductive and tyrannical Turks, noble and ignoble Moors, Indian princesses, decadent Catholics, tricksy Venetians, and cross-dressing, gender-bending pirates.  WR, HU
* ENGL 422b / LITR 449b, Irish Literary Revival and Modernism  
Joseph Cleary
Study of the Irish Literary Revival, developed through a series of intersecting cultural movements during the last decade of the nineteenth century and in the first several decades of the twentieth century that furnished modern Ireland with its own national literature and made Dublin a cultural capital. Notable Anglophone authors discussed may include Matthew Arnold, Oscar Wilde, W. B. Yeats, J. M. Synge, James Joyce, Sean O’Casey, Elizabeth Bowen, and Samuel Beckett.  
WR, HU

* ENGL 424a / AFAM 446a / AFST 424a, African Urban Cultures and Literatures of the City  
Stephanie Newell
The study of African cities and urbanization through the medium of diverse texts, including fiction, non-fiction, popular culture, film, and the arts, as well as scholarly work on African cities.  
WR, HU

* ENGL 433a / AMST 444a, The Nonhuman in Literature since 1800  
Wai Chee Dimock
Nonhuman life forms in fiction and poetry from the nineteenth century to the twenty-first, including plants and animals, monsters and viruses, intelligent machines, and extraterrestrial aliens. The complexity and variety of nonhuman ecology.  
WR, HU

* ENGL 438b / 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.  
WR, HU

* ENGL 439a, Modern Poetry  
Benjamin Glaser
Introduction to major movements and figures of modern poetry with emphasis on formal innovation, avant garde, and the relation to poetic tradition. Poets include Yeats, Frost, Eliot, Pound, Moore, Stevens, H.D., Hughes, Brown, and Williams.  
WR, HU

* ENGL 440a / AMST 414a, Poetry and Debates on the Value of Arts and Humanities  
James 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 444b / AMST 466b, Contemporary Historical Novels  
James Berger
Attempts of contemporary American authors to put the complexities of history into written form. Narrative as the privileged mode of historical representation; differences between what is regarded as academic history, popular history, and historical fiction; the influence of power and of the writer’s own historical position on historical narrative; effects of ethnicity, gender, and race on the creation and reception of history; writers’ use of historical fiction to change the ways readers think about the present and the future.  
HU

* ENGL 445b / AMST 420b, Ralph Ellison in Context  
Robert Stepto
The complete works of Ralph Ellison and related works (in various art forms) of his contemporaries, including Wright, Baldwin, Bearden, and Louis Armstrong. For seniors who intend to fulfill the senior requirement for the English major by enrolling in a senior seminar. Open to interested juniors and seniors outside the major when space is available.  
WR, HU

* ENGL 446a / WGSS 426a, Virginia Woolf  
Margaret Homans
A study of the major novels and other writings by Virginia Woolf, with additional readings in historical contexts and in Woolf biography and criticism. Focus on Woolf’s modernist formal experimentation and on her responses and contributions to political movements of her day, principally feminism and pacifism; attention also to the critical reception of her work, with emphasis on feminist and queer literary criticism and theory.  
WR, HU

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

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

* ENGL 454a, Nonfiction Writing: Voice and Structure  
Fred Strebeigh
A nonfiction workshop, confronting the challenges of journalism as an art. Emphasis on voice and structure. Study of texts that may suggest modes, voices, forms, and styles for nonfiction pieces. Frequent writing projects and revisions.  
WR, RP

* ENGL 455b, 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 / LITR 348b, The Practice of Literary Translation  
Peter Cole and Robyn Creswell
Intensive readings in the history and theory of translation paired with practice in translating. Case studies from ancient languages (the Bible, Greek and Latin classics), medieval languages (classical Arabic literature), and modern languages (poetic texts).  
HU
* ENGL 459a / EVST 215a / MB&B 459a, 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 463b, Writing Fantasy, Science Fiction, and Related Genres  John Crowley
A writing workshop that addresses aspects of the "genres of romance," exploring what they do that other genres don't do, and also what they share with all fiction: tactics and strategy of narrative, point of view and voice, and reader expectations.  RP

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

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

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

* ENGL 469a, Advanced Nonfiction Writing  Anne Fadiman
A seminar and workshop with the theme "At Home in America." Students consider the varied ways in which modern American literary journalists write about place, and address the theme themselves in both reportorial and first-person work. No prerequisites.  WR, HU

* ENGL 470a or b / ENGL 487, Tutorial in Writing  Jessica Brantley
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. Prerequisites: two courses in writing.

* ENGL 472a, Utopia as Fiction  John Crowley and John Rogers
Utopian writings as a form of fiction. Students read and discuss major utopian fictions and conceive, propose, and write a utopia of their own. Readings from Plato and Thomas More to H. G. Wells and Ursula LeGuin.  HU  RP

* ENGL 473b, The Journalism of Ideas  Mark Oppenheimer
The history and practice of writing journalistic essays or articles in which the principal actor is not a person but a notion or idea. Conventions, tropes, and authorial strategies that give rise to the best work in the genre; focus on twentieth-century writers such as George Orwell, Hannah Arendt, Tom Wolfe, Renata Adler, and Janet Malcolm. Students write their own example of the journalism of ideas.  WR, HU  RP

* ENGL 474a, The Genre of the Sentence  Verlyn Klinkenborg
A workshop that explores the sentence as the basic unit of writing and the smallest unit of perception. The importance of the sentence itself versus that of form or genre. Writing as an act of discovery. Includes weekly writing assignments. Not open to freshmen.  HU  RP

* ENGL 476b, Contemporary Poetry and Poetics  Richard Deming
A study of contemporary poetry and poetics that explores both literary criticism and creative writing. Ways to assess prevailing poetic values and articulate one's own. Attention to critical skills for engaging recent developments in the field; development of a sense of the current aesthetic landscape. Includes four additional class meetings with influential contemporary poets who represent a variety of styles and modes.  WR

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

* ENGL 488a or b, Special Projects for Juniors or Seniors  Jessica Brantley
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.

* **ENGL 489a or b, The Writing Concentration Senior Project**  Jessica Brantley
A term-long project in writing, under tutorial supervision, aimed at producing a single longer work (or a collection of related shorter works). An application and prospectus signed by the student’s adviser must be submitted to the office of the director of undergraduate studies by November 16, 2018, for spring-term projects and by April 11, 2019, for fall-term projects. 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). Application details and forms are available at english.yale.edu/undergraduate/applications-and-deadlines.

* **ENGL 490a or b, The Senior Essay I**  Jessica Brantley
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. For one-term senior essays, the essay itself is due in the office of the director of undergraduate studies according to the following schedule: (1) end of the fourth week of classes: five to ten pages of writing and/or an annotated bibliography; (2) end of the ninth week of classes: a rough draft of the complete essay; (3) end of the last week of classes (fall term) or end of the next-to-last week of classes (spring term): the completed essay. Consult the director of undergraduate studies regarding the schedule for submission of the yearlong senior essay.

* **ENGL 491a or b, The Senior Essay II**  Jessica Brantley
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. After ENGL 490.

**OTHER COURSES RELATED TO ENGLISH LANGUAGE AND LITERATURE**

* **DRST 001a and DRST 002b, Directed Studies: Literature**  Staff
An examination of major literary works with an aim of understanding how a tradition develops. In the fall term, works and authors include Homer, Aeschylus, Sophocles, Virgil, the Bible, and Dante. In the spring term, authors vary somewhat from year to year and include Petrarch, Cervantes, Shakespeare, Milton, Wordsworth, Goethe, Tolstoy, Proust, and Eliot. WR, HU

* **HUMS 151b, Shakespeare and the Canon: Tragedies and Romances**  Harold Bloom
A reading of Shakespeare’s tragedies and romances, with an emphasis on their originality in regard to tradition: *Hamlet*, *Othello*, *King Lear*, *Macbeth*, and *Antony and Cleopatra*, *The Winter’s Tale*, and *The Tempest*. HU

* **HUMS 153b, Poetic Influence from Shakespeare to Hart Crane**  Harold Bloom
The complexities of poetic influence in the tradition of the English language. Works by Shakespeare, Milton, Wordsworth, Shelley, Keats, Tennyson, Robert Browning, and Yeats, followed by an American sequence of Whitman, Dickinson, Wallace Stevens, and Hart Crane. HU

**THST 110a and THST 111b, Survey of Theater and Drama**  Elise Morrison
An introduction to theater history, plays, aesthetic theories, and performance techniques. From antiquity to the Restoration period in the fall and continuing through to the present in the spring. HU