ENGLISH LANGUAGE AND LITERATURE

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FACULTY OF THE DEPARTMENT OF ENGLISH

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

Assistant Professors Ian Cornelius, Marta Figlerowicz, Benjamin Glaser, Justin Neuman, Joseph North, Jill Richards, Sunny Xiang

Senior Lecturers James Berger, John Crowley, Michael Cunningham, Richard Deming, Shifra Sharlin, Fred Strebeigh, Cynthia Zarin


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.

Introductory courses Courses numbered from 114 to 150 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 Web site (http://english.yale.edu/undergraduate/preregistration-places-introductory-courses) for information about preregistration. Once preregistered, students must attend the first and all subsequent class 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 Courses numbered 150 and above are open to upperclassmen; the faculty recommends that students both within and outside the major prepare for such work with two terms of introductory English. Seminars are intended primarily for junior and senior English majors; sophomores and nonmajors may be admitted where openings are available.

When choosing courses, students should bear in mind that the English department's lecture courses and seminars play different roles in the curriculum. 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. Seminars, by contrast, offer more specialized or intensive treatment of their topics, or engage topics not addressed in the lecture courses (for example, topics that span periods and genres). While seminars are often offered more than once, students should not expect the same seminars to be offered from one year to the next. Sophomores and juniors are encouraged to enroll in lecture courses in order to gain broad perspectives in preparation for more specialized study.

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 at the departmental office in 107 LC and on the English department Web site (http://english.yale.edu/undergraduate/applications-and-deadlines). Students with questions about this process should visit the office of the director of undergraduate studies in 107 LC.

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 (http://yalecollege.yale.edu/academics/special-academic-programs/residential-college-seminar-program).

Prerequisites 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 European and American literature. The prerequisites for the major are ENGL 125 and 126, the program’s foundational courses in English poetry. Prospective English majors are strongly encouraged to complete the prerequisites, as well as one or more introductory literature courses such as ENGL 127, 129, or 130, by the end of the sophomore year. Those who have not enrolled in the Directed Studies program should 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 ENGL 125 and 126, students may satisfy the prerequisite for the major by taking (1) two other introductory literature courses from ENGL 115, 127, 129, 130, or DRST 001, 002 and (2) four advanced courses that deal substantially and intensively with poets included in ENGL 125 and 126. Two of these courses should substitute for two of the four units in ENGL 125 (Chaucer, Spenser, Shakespeare, and Donne), and two should substitute for two of the four units in ENGL 126 (Milton, Pope, Wordsworth, and Eliot, or other modern anglophone poet). Courses that deal with more than one poet are acceptable for this purpose, but substitute courses in Shakespeare must concern his poetry and not his plays. Substitute courses for the prerequisite may also count toward the requirement of three courses in English literature before 1800 and one course in English literature before 1900.

The major At least fourteen courses are required for the major, including prerequisites and 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 courses in literature written in English before 1800, one course in literature written in English before 1900, and one course in American literature, all representing a variety of periods and figures. Courses satisfying this requirement are indicated by the designations "Pre-1800 Lit," "Pre-1900 Lit," or "American Lit" in the course listings. Pre-1800 courses can, by definition, satisfy the pre-1900 requirement. Courses in American literature in the pre-1800 or pre-1900 periods may be counted toward both the relevant period requirement and the American requirement; (2) at least one seminar in both the junior and the senior years. Certain residential college seminars, with permission of the director of undergraduate studies, may be substituted for a departmental seminar; courses in creative writing may not.

A student whose program meets these requirements may, with permission of the director of undergraduate studies, count as electives toward the major as many as two upper-level courses in other departments. One of these courses should be a literature course in English translation or in another language, and neither may be counted toward the pre-1800 or the pre-1900 requirement. No more than two courses in creative writing may be counted toward the major; ENGL 123 does not count toward this limit. A student may petition the director of undergraduate studies for permission to include a third creative writing course.

Senior requirement 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 director of undergraduate studies; (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. A junior seminar in which the student, with the permission of the director of undergraduate studies 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 substantial independent work and should be approximately twenty double-spaced pages in 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.

The 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. It should ordinarily be written on a topic 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 director of undergraduate studies. 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 on line as directed on the English department Web site (http://english.yale.edu/undergraduate/applications-and-deadlines). They should be submitted during the designated sign-up period in the term before enrollment is intended.

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

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 director of undergraduate studies for advice about their course choices. A list of departmental representatives is available on the English department Web site (http://english.yale.edu/undergraduate-program/english-major).

Schedules for all majors should be discussed with, and approved by, a faculty adviser from the English department. The director of undergraduate studies and the associate director of undergraduate studies can also discuss and approve schedules. Schedules may be submitted to the residential college dean’s office only after approval. During the sixth term, each student, in consultation with his or her adviser, completes a statement outlining progress in the major.

Individual programs of study  In exceptional cases, a student whose interests and aims are well defined may, in consultation with the director of undergraduate studies, 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 the Literature Major (http://catalog.yale.edu/ycps/subjects-of-instruction/literature); Directed Studies (http://catalog.yale.edu/ycps/subjects-of-instruction/directed-studies); American Studies (http://catalog.yale.edu/ycps/subjects-of-instruction/american-studies); African American Studies (http://catalog.yale.edu/ycps/subjects-of-instruction/african-american-studies); Ethnicity, Race, and Migration (http://catalog.yale.edu/ycps/subjects-of-instruction/ethnicity-race-migration); Theater Studies (http://catalog.yale.edu/ycps/subjects-of-instruction/theater-studies); and Women’s, Gender, and Sexuality Studies (http://catalog.yale.edu/ycps/subjects-of-instruction/womens-gender-sexuality-studies).

The writing concentration  The writing concentration is a special course of study open to students in the English major with demonstrated interest and achievement in writing. Admission is competitive. Interested English majors normally apply for admission to the concentration during the second term of their junior year. Application can also be made during the first term of the senior year. Every student admitted to the concentration must complete at least eleven literature courses as well as the other requirements of the major.

Students admitted to the writing concentration may count up to four creative writing courses toward completion of the B.A. degree in English; the four courses must include at least two courses in one genre and at least one course in another genre; at least three must be at level 451 or higher. ENGL 120 and 123 do not count toward the writing concentration. Residential college seminars are not acceptable for credit toward the writing concentration, except by permission of the director of undergraduate studies. As one of the four writing courses, each student must complete ENGL 489, The Writing Concentration Senior Project, a tutorial in which students produce a single sustained piece of writing or a portfolio of shorter works. The writing concentration senior project may be offered in partial fulfillment of the senior requirement.

Applications for the writing concentration should be submitted to the English department office in 107 LC or on line as directed on the departmental Web site (http://english.yale.edu/undergraduate/applications-and-deadlines). They should be submitted during the designated sign-up period in the term before enrollment is intended. Students are admitted selectively on the overall strength of their performance in the major and on the quality of their writing samples.

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

Prerequisites  ENGL 125 and 126 or, with 4 addl courses in major English poets, 2 terms selected from 115, 127, 129, 130, or DRST 001, 002

Number of courses  At least 14 courses (incl prereq and senior req)

Distribution of courses  3 pre-1800 lit courses, 1 pre-1900 lit course, 1 American lit course, all representing a variety of periods and figures; 2 sems, 1 in junior, 1 in senior year; no more than 5 courses numbered ENGL 130 or below; no more than 2 creative writing courses; Writing concentration—same, except 4 creative writing courses, incl 2 in one genre and 1 in another genre, with at least 3 numbered 451 or above; at least 11 lit courses

Substitutions permitted  Residential college sem for departmental sem; 2 upper-level courses in other depts for electives in the major; 2 intro lit courses and 4 courses in major English poets for ENGL 125 and 126; all substitutions with permission of DUS

Senior requirement  Standard major – 2 senior sems; or 1 senior sem and one-term senior essay (ENGL 490); or, with DUS permission, two-term senior essay (ENGL 490, 491); Writing concentration – senior sem or one-term senior essay, and writing concentration senior project (ENGL 489)
ENGL 010b, Jane Austen  Stefanie Markovits
Close study of Austen’s novels, with special attention to the critique of social and literary convention. Enrollment limited to freshmen. Preregistration required; see under Freshman Seminar Program. WR, HU
English: Pre-1900 Lit

ENGL 011b / PLSC 025b, 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 freshmen. Preregistration required; see under Freshman Seminar Program. WR, HU
English: American Lit
English: Pre-1900 Lit

ENGL 012b / AMST 016b, Literary Cities: New York, Chicago, San Francisco  Wai Chee Dimock
An introduction to American literature, told through the vibrant lives, ethnic diversities, and innovative genres revolving around three urban centers. Enrollment limited to freshmen. Preregistration required; see under Freshman Seminar Program. WR, HU
English: American Lit

ENGL 013a / AFST 015a, South African Writing after Apartheid  Stephanie Newell
An introduction to creative writing published in South Africa from the end of Apartheid in 1994 to the present. Close readings of contemporary fiction with additional material drawn from popular culture, including films, magazines, and music. Enrollment limited to freshmen. Preregistration required; see under Freshman Seminar Program. WR, HU
English: American Lit

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
English: Pre-1800 Lit

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 vision, globalization, generosity, experts and expertise, the good life, and dissent in American culture. 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. WR, HU

ENGL 120a or b, Reading and Writing the Modern Essay  Staff
Close study of selected works of nonfiction prepares students to become critical readers and to apply professionals’ strategies to their own writing. Readings from such authors as Joan Didion, Malcolm Gladwell, Maxine Hong Kingston, N. Scott Momaday, George Orwell, Brent Staples, Jonathan Swift, Henry David Thoreau, Tom Wolfe, and Alice Walker. Written assignments, involving frequent revision, include autobiography, portraiture, nature writing, cultural critique, and formal argument. WR

ENGL 121b, Styles of Academic and Professional Prose  Staff
A seminar and workshop in the conventions of good writing in a specific field. Each section focuses on one academic or professional kind of writing and explores its distinctive features through a variety of written and oral assignments, in which students both analyze and practice writing in the field. Section topics include legal, humor, travel, or nature writing; writing about medicine and public health, religion, the visual arts, or food; writing in the social sciences; writing reviews of the performing arts; and writing for radio. May be repeated for course credit in a section that treats a different genre or style of writing; may not be repeated for credit toward the major. 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. HU

ENGL 125a or b, Major English Poets from Chaucer to Donne  Staff
An introduction to the diversity and continuity of the English literary tradition through close reading of four poets from the fourteenth through the seventeenth centuries, Chaucer, Spenser, Shakespeare, and Donne. Emphasis on developing skills of literary interpretation and critical writing. WR, HU

ENGL 126b, Major English Poets from Milton to T. S. Eliot  Staff
An introduction to the diversity and the continuity of the English literary tradition through close reading of four poets from the seventeenth through the twentieth centuries, Milton, Pope, Wordsworth, and Eliot or another modern anglophone poet. Emphasis on developing skills of literary interpretation and critical writing. WR, HU

ENGL 127a, Introduction to Creative Writing  Staff
Introduction to the writing of fiction, poetry, and drama. Development of the basic skills used to create imaginative literature. Fundamentals of craft and composition; the distinct but related techniques used in the three genres. Story, scene, and character in fiction; sound, line, image, and voice in poetry; monologue, dialogue, and action in drama. HU

ENGL 128a or b, Major English Poets from Chaucer to Donne  Staff
An introduction to the diversity and continuity of the English literary tradition through close reading of four poets from the fourteenth through the seventeenth centuries, Chaucer, Spenser, Shakespeare, and Donne. Emphasis on developing skills of literary interpretation and critical writing. WR, HU
* ENGL 127a or b, Readings in American Literature  
Staff  
Major works of the American literary tradition in a variety of poetic and narrative forms and in diverse historical contexts. Emphasis on analytical reading and critical writing. Authors may include Melville, Poe, Hawthorne, Bryant, Whitman, Dickinson, Thoreau, Emerson, Douglass, Stowe, Twain, Wharton, Cather, H. Crane, Stevens, Stein, L. Hughes, Paredes, Ellison, O’Connor, Ginsberg, Lowell, O’Hara, M. Robinson, C. McCarthy, Morrison, E. P. Jones, J. Díaz.  WR, HU  
English: American Lit

* 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.  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.  WR, HU

ENGL 132b, Science Fiction  
Alfred Guy  
English: American Lit

* 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.  HU  
English: Creative Writing

* 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.  HU  
English: Creative Writing

ENGL 149b / LING 109b, History of the English Language  
Roberta Frank  
The evolution of English from its beginnings nearly 1500 years ago to the language of *Beowulf*, Chaucer, Shakespeare, Milton, Jane Austen, Melville, Twain, Langston Hughes, Woody Allen, Maya Angelou, and Kendrick Lamar. An overview of the ‘Englishes’ that populate our globe, including a look at the ways that technology affects language.  HU  
English: Pre-1900 Lit

* ENGL 150a / LING 150a, Old English  
Roberta Frank  
An introduction to the 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*, all read in the original Old English.  HU  
English: Junior Seminar

ENGL 158a, Readings in Middle English: Language and Symbolic Power  
Ian Cornelius  
The English language and its literature in the late medieval period. Survey of the period’s literary language and genres; languages and forms of romance, dream vision, lyric, cycle drama, dialogue, and devotional prose; travel narratives that reflect on the truth of religious experience; problems of authorship and authority; first-person narration; encounters with religious and cultural alterity. Authors include Chaucer, Trevisa, Langland, Kempe, and Mandeville.  WR, HU  
English: Pre-1800 Lit

ENGL 200b, Shakespeare: Comedies and Romances  
Lawrence Manley  
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  
English: Pre-1800 Lit

ENGL 201a, Shakespeare: Histories and Tragedies  
Brian Walsh  
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  
English: Pre-1800 Lit
* ENGL 204b, Marlowe, Shakespeare, Jonson  David Kastan and Carla Baricz
Shakespeare’s plays in the theatrical environment in which he wrote and flourished, and in relation to the two other great playwrights of his moment, Christopher Marlowe and Ben Jonson. The achievements, relationships, and rivalries of the three playwrights; why Shakespeare has become a poet "for all times" while Marlowe and Jonson are viewed as "souls of the age."  WR, HU
English: Junior Seminar
English: Pre-1800 Lit

* ENGL 209b, Renaissance Lyric  Lawrence Manley
A survey of English lyric poetry from the early sixteenth century through the mid-seventeenth, focusing on poetic forms and traditions and the place of poetry in the social, political, and religious life of the time. Authors include Wyatt, Sidney, Marlowe, Shakespeare, Aemilia Lanyer, Donne, Jonson, Herbert, Herrick, Milton, Lovelace, and Marvell.  WR, HU, RP
English: Pre-1800 Lit
English: Junior Seminar

* ENGL 238a, Poetry and Modernity from the Restoration to Romanticism  Jonathan Kramnick
The role of poetry in the creation of modern concepts of self and social order during the long eighteenth century. Poems that feature changing ideas about gender and sexuality, urban communities and ethics, science and the natural landscape, political sovereignty, empire and race, animal life, and personal identity. Writers include Dryden, Rochester, Behn, Swift, Pope, Thomson, Cowper, Blake, and Wordsworth.  WR, HU
English: Pre-1800 Lit
English: Junior Seminar

* ENGL 239b / WGSS 239b, Women Writers from the Restoration to Romanticism  Jill Campbell
Readings of poems, plays, novels, essays, and letters by English women from the late seventeenth century to the early nineteenth, with attention to historical context and change. Writers include Aphra Behn, Mary Astell, Anne Finch, Lady Mary Wortley Montagu, Sarah Scott, Maria Edgeworth, Phyllis Wheatley, Dorothy Wordsworth, Jane Austen, and Mary Shelley. Topics include the reputation and reception of female authors; women’s appropriation of male literary forms; the implications of generic choice; accounts of female utopian communities; and treatments of love, marriage, female friendship, and homoerotic desire. Advanced courses are open to students normally after two terms of English or the equivalent, or with the permission of the instructor. Starred courses may be used to fulfill the two-seminar requirement for English majors.  WR, HU
English: Pre-1800 Lit
English: Junior Seminar

* 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.  HU
English: Creative Writing

* 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.  English: Creative Writing

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

* 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
English: Creative Writing

* ENGL 250a, Romantic Poetry  Leslie Brisman
Major works of Wordsworth, Coleridge, Byron, P. B. Shelley, and Keats, as well as selections from the works of Blake and from Mary Shelley’s Frankenstein.  HU
English: Pre-1900 Lit
English: Junior Seminar

* ENGL 252b, 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
English: Creative Writing
* ENGL 257b / THST 244b, Writing about Movement  Staff
A seminar and workshop in writing about the human body in motion, with a focus on the art of dance. Close reading of exemplary dance writing from the nineteenth and twentieth centuries. The challenges and possibilities of writing artfully about nonverbal expression. Students use a variety of approaches to write about dance and other performance genres. No previous knowledge of dance required.  WR, HU
English: Creative Writing

* ENGL 264a, Victorian Crime  Janice Carlisle
Crimes of passion, greed, and desperation as they are represented in Victorian literature from Dickens to Conan Doyle and in the graphic arts from Cruikshank to Frith. Readings include fiction, journalism, poetry, and stage melodramas; art works range from narrative paintings in oil to popular wood engravings.  WR, HU
English: Junior Seminar
English: Pre-1900 Lit

ENGL 265b, The Victorian Novel  Ruth Yeazell
A selection of nineteenth-century novels, with attention to cultural contexts. Authors chosen from the Brontës, Gaskell, Dickens, Collins, Eliot, Trollope, and Hardy.  HU
English: Pre-1900 Lit

* ENGL 275b, Emerson, Hawthorne, 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, short fiction, and essays.  WR, HU
English: Junior Seminar
English: Pre-1900 Lit
English: American Lit

* ENGL 278a, Antebellum American Literature  Michael Warner
Introduction to writing from the period leading up to and through the Civil War. The growth of African American writing in an antislavery context; the national book market and its association with national culture; emergence of a language of environment; romantic ecology and American pastoral; the "ecological Indian"; evangelicalism and the secular; sentimentalism and gender; the emergence of sexuality; poetics.  WR, HU
English: American Lit
English: Pre-1900 Lit
English: Junior Seminar

* 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
English: American Lit
English: Junior Seminar

ENGL 282a / AMST 282a, American Literature from the Civil War to World War I  Caleb Smith
A survey of American literature from the late nineteenth century to the early twentieth. Social protest, literary experimentation, and avant-garde aesthetics. Readings may include works by Twain, DuBois, James, Stein, Williams, and Faulkner.  HU
English: American Lit

* ENGL 288a / THST 291a, Eloquence: Classical Rhetoric for Modern Media  Joseph Roach
Classical rhetoric, from Demosthenes to the digital age: the theory and practice of persuasive public speaking and speech writing. Open to junior and senior Theater Studies majors, and to nonmajors with permission of the instructor.  HU
English: Junior Seminar

ENGL 291b / AMST 291b, The American Novel since 1945  Amy Hungerford
American fiction; works by Richard Wright, Flannery O'Connor, Patricia Highsmith, Vladimir Nabokov, Jack Kerouac, Philip Roth, Marilynne Robinson, Toni Morrison, Cormac McCarthy, Alison Bechdel, and Junot Diaz.  HU
English: American Lit

* ENGL 292b / WGSS 297b, Imagining Sexual Politics, 1960s to the Present  Staff
Historical survey of works of fiction, poetry, drama, and creative nonfiction that have shaped and responded to feminist, queer, and transgender thought since the start of second-wave feminism. Authors include Wittig, Rich, Broumas, Brown, Russ, Walker, Lorde, Morrison, Kingston, Atwood, Cisneros, Bechdel, and Rankine.  WR, HU
English: American Lit
English: Junior Seminar
ENGL 293b / AFAM 140b / AMST 211b / ER&M 210b / WGSS 211b, Race and Gender in American Literature  Birgit Rasmussen
The role of literature in constructing representations of America as an idea, a nation, a colonial settlement, and a participant in world affairs. What kind of place America is and who belongs there; the consequences of America's history for its national literature. Emphasis on the ways texts represent and contest social concepts of race and gender difference.  WR, HU
English: American Lit

ENGL 300b / LITR 300b, Introduction to Theory of Literature  Martin Hägglund
An examination of concepts and assumptions in contemporary views of literature. Theories of meaning, interpretation, and representation. Critical analysis of formalist, psychoanalytic, structuralist, poststructuralist, Marxist, and feminist approaches to theory and to literature.  HU

* ENGL 306b / AFAM 423b / AMST 384b, American Artists and the African American Book  Robert Stepto
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
English: American Lit

* 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
English: Junior Seminar

* ENGL 308a / FILM 242a / HUMS 454a / LITR 398a, Interpreting Film Masterpieces  Dudley Andrew and David Bromwich
Exploration of seven auteurs from Europe and Hollywood, 1937–1967. Assessment of methods that deepen appreciation of the films and the medium.  WR, HU
English: Junior Seminar

* ENGL 313b, Poetry and Political Sensibility  Samuel North
Close reading of selected lyric poetry from the twentieth and twenty-first centuries. Focus on ways in which the poems illuminate and engage contemporary habits of political evaluation and response. Poets include Scamus Heaney, Dylan Thomas, W.B. Yeats, W.H. Auden, Lesbia Harford, Pablo Neruda, Bertolt Brecht, Frank O’Hara, Wislawa Szymborska, Edith Södergran, and Audre Lorde.  WR, HU
English: Junior Seminar

* ENGL 325b / AMST 257b, Modern Apocalyptic Narratives  James Berger
The persistent impulse in Western culture to imagine the end of the world and what might follow. Social and psychological factors that motivate apocalyptic representations. Differences and constant features in apocalyptic representations from the Hebrew Bible to contemporary science fiction. Attitudes toward history, politics, sexuality, social class, and the process of representation in apocalyptic texts.  HU
English: American Lit

* ENGL 334b, Postcolonial World Literatures, 1945 to the Present  Stephanie Newell
Introduction to key debates about postwar world literatures in English, to the politics of English as a language of postcolonial literature, and to debates about globalization and culture. Themes include colonial history, postcolonial migration, translation, national identity, cosmopolitanism, and global literary prizes.  WR, HU
English: Junior Seminar

* ENGL 336a / 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
English: Junior Seminar

ENGL 344a / ER&M 236a, Global Fictions  Justin Neuman
Survey of literary fiction from the late nineteenth century to the present in which globalization serves as a major theme and primary frame of reference. Vectors of globalization include energy, transportation, capital, drugs, war, media, tourism, and sexuality.  HU
A study of how literature services, reflects, and contradicts the political formation "Asian American." The role of literature in the Asian American movement of the 1960s and 1970s; representations of literariness in contemporary Asian American novels, poems, and plays.

WR, HU
English: Junior Seminar
English: American Lit

Major texts of Celtic literature, focusing on works from the birth of vernacular literature in the Middle Ages to the early modern period. Cultural, historical, and literary issues surrounding works in the Irish and Welsh languages; literary culture in Breton, Cornish, Scottish, Nordic, and Manx. Genres include lyric and bardic poetry, heroic and religious narrative, and early Arthurian works. Readings in English translation; no knowledge of Celtic languages assumed.

HU, TR
English: Pre-1800 Lit
English: Junior Seminar

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

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

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, RP
English: Junior Seminar

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. Pre-1800 with completion of supplementary assignments in the language of the King James Bible. If there is sufficient interest, a second section will be offered.

WR, HU, RP

A study of novels and other writings of J. M. Coetzee, exploring issues of animal and human rights, apartheid, race, gender, colonialism and postcolonialism, sex, pain, religion, and globalization.

HU

A survey of the lively tradition of putting Shakespeare's plays on film, from the beginnings of cinema at the close of the nineteenth century to the present day.

WR, HU

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, RP

An examination of utopian fiction. Focus on works from early modern England, with some attention to more recent utopian writings. The genre's Platonic origins, its ties to early modern political philosophy, its role in the rise of the novel, and its legacy in science fiction. Utopian literature's abiding concern with issues of social discipline, religion, education, science, marriage, and sex.

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 Alan Hollinghurst, Kazuo Ishiguro, Colin McInnes, Samuel Selvon, Ruth Prawer Jhabvala, and John Osborne.  WR, HU  RP
English: Senior Seminar

* ENGL 421a, Austen and Brontë and Twentieth-Century Women’s Novels  Katie Trumpener
Examination of ways that twentieth-century British, American, and anglophone writers rewrite, revise, and reconcile key novels by Jane Austen and Charlotte Brontë as prototypes of a women’s novel tradition. Particular attention to narrative voice, reader identification, and the novel’s function as a record of social norms and as an agent of historical change. Advanced courses are open to students normally after two terms of English or the equivalent, or with the permission of the instructor. Starred courses may be used to fulfill the two-seminar requirement for English majors.  WR, HU
English: Senior Seminar

* ENGL 427a, Shakespeare’s Political Plays  David Bromwich
Reading and interpretation of selected histories and tragedies from Richard II to Coriolanus. Prerequisite: a previous course in Shakespeare.  WR, HU

* ENGL 430b / AMST 425b, American Culture and the Rise of the Environment  Michael Warner
U.S. literature from the late eighteenth century to the Civil War explored in the context of climate change. Development of the modern concept of the environment; the formation and legacy of key ideas in environmentalism; effects of industrialization and national expansion; utopian and dystopian visions of the future.  WR, HU

* ENGL 433b / AMST 344b, 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 435a, Henry James  Ruth Yeazell
Selected novels by Henry James, from Roderick Hudson through The Golden Bowl. Particular attention to the international theme and to the ways in which James’s later novels revisit and transform the matter of his earlier ones.  WR, HU

* ENGL 445b / AFAM 437b / 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 446b / WGSS 426b, 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

English: Senior Seminar
* ENGL 449a / AFST 449a, Challenges to Realism in Contemporary African Fiction  Stephanie Newell
Introduction to experimental African novels that challenge realist and documentary modes of representation. Topics include mythology, gender subversion, politics, the city, migration, and the self. Ways of reading African and postcolonial literature through the lenses of identity, history, and nation. WR, HU
English: Senior Seminar

* 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
English: Creative Writing

* ENGL 453b / THST 320b, Playwriting  Donald Margulies
A seminar and workshop in writing for the stage. Readings include modern American and British plays by Pinter, Mamet, Churchill, Kushner, Williams, and Wilder. Emphasis on play structure, character, and conflict. In addition to weekly exercises, students write a one-act play. RP
English: Creative Writing

* 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
English: Creative Writing

* 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
English: Creative Writing

* ENGL 456b / HUMS 427b / JDST 316b / LITR 348b, The Practice of Literary Translation  Peter Cole
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
English: Creative Writing

* ENGL 460a / AFAM 483, Advanced Poetry Writing  Staff
A seminar and workshop in the writing of verse. May be repeated for credit with a different instructor. RP
English: Creative Writing

* ENGL 461b / FILM 396b, Writing for Film: Voice and Vision  John Crowley
Practice in all aspects of writing a screenplay. Focus on elements shared with other forms of fiction, including story, character, narrative, personal voice, and audience expectations. Study of one or more published screenplays in conjunction with viewings of the resulting films. Students plan, pitch, outline, and write a large part of a single screenplay, in addition to shorter exercises in screenplay craft. RP
English: Creative Writing

* 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. WR
English: Creative Writing

* ENGL 467a or b / PLSC 253a or b, Journalism  Staff
The changing role and the practice of journalism. Challenges and opportunities related to the business model of journalism in a digital, global age. Emphasis on both imaginative and critical thinking as it applies to reporting and to creating a story for maximum impact. Optional field trips to New York. The core course for Yale Journalism Scholars. No prerequisites. WR
English: Creative Writing

* 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
English: Creative Writing

* ENGL 470a or b, Tutorial in Writing  Stefanie Markovits
A writing tutorial in fiction, poetry, playwriting, screenwriting, or nonfiction for students who have already taken writing courses at the intermediate and advanced levels. Conducted with a faculty member after approval by the director of undergraduate studies. Prerequisites: two courses in writing. WR
English: Creative Writing

* 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**

**English: Creative Writing**

* **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**

**English: Creative Writing**

* **ENGL 476a, 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**

**English: Creative Writing**

* **ENGL 479a / ER&M 437a / THST 437a, Playwriting Workshop behind Bars: Sacred Texts and Social Justice**  Ronald Jenkins  
Through the study of theatrical works that have been adapted from sacred texts, the course introduces students to playwriting techniques helpful for writing their own scripts based on a socially conscious reading of sacred texts. Possible collaboration with incarcerated and formerly incarcerated individuals in adapting Dante's *Divine Comedy* for the stage.  **HU**

**English: Creative Writing**

* **ENGL 488a or b, Special Projects for Juniors or Seniors**  Stefanie Markovits  
Special projects set up by the student in an area of particular interest with the help of a faculty adviser and the director of undergraduate studies, intended to enable the student to cover material not otherwise offered by the department. The course may be used for research or for directed reading, but in either case a term paper or its equivalent is normally required. The student meets regularly with the faculty adviser. 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 by December 9, 2015, for spring-term projects and by April 22, 2016, for fall-term projects. Application details and forms are available at [english.yale.edu/undergraduate/applications-and-deadlines](https://english.yale.edu/undergraduate/applications-and-deadlines).

* **ENGL 489a or b, The Writing Concentration Senior Project**  Stefanie Markovits  
A term-long project in writing, under tutorial supervision, aimed at producing a single longer work (or a collection of related shorter works). An application and prospectus signed by the student’s adviser must be submitted to the office of the director of undergraduate studies by November 13, 2015, for spring-term projects and by April 14, 2016, 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](https://english.yale.edu/undergraduate/applications-and-deadlines).

* **ENGL 490a or b, The Senior Essay I**  Stefanie Markovits  
Students wishing to undertake an independent senior essay in English must apply through the office of the director of undergraduate studies. Applications are due by December 9, 2015, for spring-term essays or for yearlong essays beginning in the spring term; applications are due by April 22, 2016, for fall-term essays or for yearlong essays beginning in the fall term. Application details and forms are available at [english.yale.edu/undergraduate/applications-and-deadlines](https://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**  Stefanie Markovits  
Second term of the optional yearlong senior essay. Students may begin the yearlong essay in the spring term of the junior year, allowing for significant summer research, with permission of the instructor. After ENGL 490.

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

**THST 110a and THST 111b, Survey of Theater and Drama**  Staff  
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**

* **THST 313a, Acting Shakespeare**  James Bundy  
A practicum in acting verse drama, focusing on tools to mine the printed text for given circumstances, character, objective, and action; noting the opportunities and limitations that the printed play script presents; and promoting both the expressive freedom and responsibility of the actor as an interpretive and collaborative artist in rehearsal. The course will include work on sonnets, monologues, and scenes. Admission by audition. Preference to seniors and juniors; open to nonmajors.  **HU RP**

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

* THST 442b, Scene Study  Joseph Roach
Ensemble studio explorations of classic scenes from the repertoire of modern and contemporary drama. Admission by audition only. Preference to Theater Studies majors. HU