ENGLISH LANGUAGE AND LITERATURE (ENGL)

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

* ENGL 015a / AFAM 016a / AFST 015a, South African Writing after Apartheid
  Stephanie Newell
An introduction to creative writing published in South Africa from the end of Apartheid in 1994 to the present. Close readings of contemporary fiction with additional material drawn from popular culture, including films, magazines, and music. Enrollment limited to first-year students.  WR, HU

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

* ENGL 039a / AMST 039a / ER&M 039a, Latinx Literature Aside the Law  Joseph Miranda

How has Latinx identity emerged through and against the law? From the suspension of Puerto Rican sovereignty to the contemporary proliferation of ethnic studies bans, the state has used the law to delimit Latinx to transparent or static categories of irregular “citizen,” “refugee,” and “migrant.” If conventional thinking assumes that art only responds to the law in protest or affirmation of the status quo, this seminar introduces students to the ways Latinx literature engages, resists, and disidentifies with the law as it delineates national belonging. We ask how do Latinx creative expressions expand the notions of citizenship, nation, and family beyond their raced, classed, and gendered origins to imagine new futures. Through attention to contemporary tv, film, novels, and poetry, we examine how Latinx artists build alternative forms of thriving collective life in forms of mutual aid, queer kinship, party, and protest. Works up for discussion include those by Justin Torres, Raquel Salas Rivera, and the television show Vida. Drawing inspiration from these texts, students collaborate on podcasts, write analytical essays, and complete other critical and creative projects. Enrollment limited to first-year students.  WR, HU

* ENGL 076b / CLCV 076b, Edward Gibbon's Decline and Fall of the Roman Empire  

Staff

This course, a discussion-oriented first-year seminar, explores through close readings the 18th-century British historian Edward Gibbon's magnum opus, The History of the Decline and Fall of the Roman Empire, with two main sets of questions in mind: Firstly, what is Gibbon’s picture of the world of the Roman Empire and the processes of historical change, how do account for it, and how accurate is it? And secondly, what is interesting and important about Gibbon’s methodology, language, and rhetoric, how do we understand these elements of his work in his own intellectual and historical context, and what is the influence of his work upon the course of historical writing? Enrollment limited to first-year students. No knowledge of Roman history is required.  WR, HU

* ENGL 114a / ENGL 1014, Writing Seminars  

Staff

Instruction in writing well-reasoned analyses and academic arguments, with emphasis on the importance of reading, research, and revision. Using examples of nonfiction prose from a variety of academic disciplines, individual sections focus on topics such as the city, childhood, globalization, inequality, food culture, sports, and war.  WR

* ENGL 115a or b / ENGL 1015, 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 / ENGL 1020, Reading and Writing the Modern Essay  

Staff

Close reading of great nonfiction prepares students to develop mastery of the craft of powerful writing in the humanities and in all fields of human endeavor, within the university and beyond. Study of some of the finest essayists in the English language, including James Baldwin, Joan Didion, Leslie Jamison, Jhumpa Lahiri, George Orwell,
David Foster Wallace, and Virginia Woolf. Assignments challenge students to craft persuasive arguments from personal experience, to portray people and places, and to interpret fundamental aspects of modern culture.  

* ENGL 121b / ARCH 386a / ENGL 1021, Styles of Professional Prose  
Staff  
A seminar and workshop in the conventions of good writing in a specific field. Each section focuses on one 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 department 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. ENGL 121 and ENGL 421 may not be taken for credit on the same topic. Prerequisite: ENGL 114, 115, 120, or another writing-intensive course at Yale.  

* ENGL 123a or b / ENGL 1023, Introduction to Creative Writing  
Staff  
Introduction to the writing of fiction, poetry, and drama. Development of the basic skills used to create imaginative literature. Fundamentals of craft and composition; the distinct but related techniques used in the three genres. Story, scene, and character in fiction; sound, line, image, and voice in poetry; monologue, dialogue, and action in drama.  

* ENGL 125a or b / ENGL 1025, Readings in English Poetry I  
Staff  
Introduction to the English literary tradition through close reading of select poems from the seventh through the seventeenth centuries. Emphasis on developing skills of literary interpretation and critical writing; diverse linguistic and social histories; and the many varieties of identity and authority in early literary cultures. Readings may include *Beowulf*, *The Canterbury Tales*, Middle English lyrics, *The Faerie Queene*, *Paradise Lost*, and poems by Isabella Whitney, Philip Sidney, William Shakespeare, Amelia Lanyer, John Donne, and George Herbert, among others. Preregistration required; see under English Department.  

* ENGL 126a or b / ENGL 1026, Readings in English Poetry II  
Staff  
Introduction to the English literary tradition through close reading of select poems from the eighteenth century through the present. Emphasis on developing skills of literary interpretation and critical writing; diverse genres and social histories; and modernity’s multiple canons and traditions. Authors may include Alexander Pope, William Wordsworth, Elizabeth Barrett Browning, Robert Browning, W. B. Yeats, T. S. Eliot, Langston Hughes, Gertrude Stein, Gwendolyn Brooks, Elizabeth Bishop, and Derek Walcott, among others. Preregistration required; see under English Department.  

* ENGL 127a or b / ENGL 1027, Readings in American Literature  
Staff  
Introduction to the American literary tradition in a variety of poetic and narrative forms and in diverse historical contexts. Emphasis on developing skills of literary interpretation and critical writing; diverse linguistic and social histories; and the place of race, class, gender, and sexuality in American literary culture. Authors may include Phillis Wheatley, Henry David Thoreau, Herman Melville, Walt Whitman, Emily Dickinson, Frederick Douglass, Gertrude Stein, Langston Hughes, Ralph Ellison, Flannery O’Connor, Allen Ginsberg, Chang-Rae Lee, and Toni Morrison, among others.  

* ENGL 128a or b / ENGL 1028, 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, Ngugi wa Thiong’o, J. M. Coetzee, Brian Friel, Amitav Ghosh, Salman Rushdie, Alice Munro, Derek Walcott, and Patrick White, among others.  WR, HU

* ENGL 129a / ENGL 1029b / HUMS 127a or b / LITR 168a or b / THST 129a or b, Tragedy in the European Literary Tradition  Ruth Yeazell

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

* ENGL 130a / ENGL 1030b / HUMS 132a or b / LITR 169a or b, Epic in the European Literary Tradition  Anastasia Eccles

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 0150b / AMST 050b, Reading Poetry for Life  Jim Berger

This is a course about reading poetry—about how to read poetry. It is also a course about how reading poetry helps us live, and especially in a world of multiple zones of crisis, violence, injustice, and environmental degradation. Thus, the course’s goals are intellectual, aesthetic, emotional, and ethical. True engagement with poetry is an engagement of the whole person. The course is organized thematically: There are units on poetic responses to war and social injustice; on personal pain and transformation; on poetry of happiness; and on poems that just enjoy their own formal processes. Poetry can say powerfully—sometimes directly, sometimes obliquely—what may be difficult to express in other forms. And yet, we must ask also, what good does it do? It helps us feel? It helps us think? It helps us feel and think with others? Poetry is a very old form of linguistic expression, perhaps the oldest. Here we are, still writing and reading it. And the sufferings, crimes, and hopes it has always imagined still are happening. Here we are. Maybe poetry is our best attempt at honesty, as simple and complex as that is. Previously ENGL 050. Enrollment limited to first-year students.  HU
* ENGL 150a / LING 150a, Old English  Emily Thornbury
An introduction to the language, literature, and culture of earliest England. A selection of prose and verse, including riddles, heroic poetry, meditations on loss, a dream vision, and excerpts from Beowulf, which are read in the original Old English.  HU

ENGL 160a, Milton  Staff
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. Formerly ENGL 220.  WR, HU 0 Course cr

* ENGL 182a / AFAM 182a / AMST 286a / HUMS 241a, James Baldwin's American Scene  Staff
In-depth examination of James Baldwin’s canon, tracking his work as an American artist, citizen, and witness to United States society, politics, and culture during the Cold War, the Civil Rights era, and the Black Arts Movement.  HU 0 Course cr

ENGL 187a / AMST 239a, Love and Hate in the American South  Staff
An introduction to the literature and culture of the American South, a region of the mind identified with the former Confederate States of America and fabricated from a mix of beautiful dreams and violent nightmares, including: histories of slavery and settler colonialism, gothic fiction, the Delta blues, Hollywood movies, evangelical sermons, The Confessions of Nat Turner, love poems, protest poems, prison songs, The Adventures of Huckleberry Finn, country music, photographs, “Strange Fruit,” folk tales, memoirs, cookbook recipes, and other fantasies. Close reading, cultural analysis, and historical context. Literary works by Capote, Faulkner, Hurston, Jacobs, O’Connor, Poe, Twain, Toomer, Walker, Welty, Wright. Music, film, and other media.  HU 0 Course cr

ENGL 191a / HUMS 206a / LITR 318a / MMES 215a / NELC 201a, The Arabian Nights, Then and Now  Robyn Creswell
The medieval cycle of tales known as The Arabian Nights or The Thousand and One Nights is among the most beloved and influential story collections of world literature. It is an “ocean” of tales that has much to teach us about how stories work, whether they must come to an end, and our apparently bottomless desire to hear them. We will spend the semester in the company of genies and princes, thieves and slaves, mass murderers, detectives, and orientalists. We will also explore the ways in which the stories of the Nights have been adapted by later writers, such as Djebar, Stevenson, Conan Doyle, and Mahfouz, as well as by filmmakers such Pasolini and — of course — Walt Disney. The course is intended to introduce students to the major tales of the Nights and to the classical Arabic literary tradition more broadly. It also seeks to develop their skills of close reading and analysis, particularly through a consideration of literary and filmic adaptations.  HU

* ENGL 205a / HUMS 200a / LITR 195a / MUSI 462a, Medieval Songlines  Ardis Butterfield
Introduction to medieval song in England via modern poetic theory, material culture, affect theory, and sound studies. Song is studied through foregrounding music as well as words, words as well as music.  WR, HU
* ENGL 211a / THST 315a, Acting Shakespeare  James Bundy
This practical studio class aims to build the actor’s comprehension and confidence in Shakespeare’s language, while developing each artist’s emotional, intellectual, and imaginative responsiveness to the demands and joys of acting Shakespeare. At the same time, we will explore how, as theater artists, we each bring our own history and psyche to Shakespeare’s stories and characters, so they may still speak to us and to our audiences today. The course will include work on sonnets, monologues, and scenes. Admission by audition. Preference to seniors and juniors; open to nonmajors. See Canvas for application. **HU** **RP**

* ENGL 216a, Shakespeare and Popular Culture  Nicole Sheriko
How and why did Shakespeare become “popular”? Why is he still part of popular culture today? In this transhistorical and interdisciplinary course, we chart the history of Shakespeare’s celebrity, from the first publication of his works to their first adaptations in the Restoration, from Garrick’s Shakespeare Jubilee to the preservation of the Shakespeare Birthplace that he put on the map, from the recreation of the Globe Theatre to the role of Shakespeare in our contemporary cultural imagination. We read *Romeo and Juliet*, *Hamlet*, and *Macbeth* alongside a wide range of adaptations and cultural objects they inspire, using television, film, graphic novels, short stories, advertising, toys and souvenirs, and even tumblr poetry to consider how Shakespeare’s legacy evolves to meet the needs of changing eras. By the end of the course, we curate a collection of contemporary Shakespeariana to consider what Shakespeare means to our popular imagination. Not open to students who took ENGL 012. **WR, HU**

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

* ENGL 239a / AFAM 342a / THST 239a, African American Drama through 1959  Shane Vogel
This course surveys the formal development and major themes of African American drama from the antebellum period through 1959. We examine how dramatists and
performers reimagined the various meanings of Blackness in the U.S. public sphere, as well as individual and collective acts of self-fashioning on and off the stage. Special attention is given to aesthetic experimentation and its relationship to political theater; transformations of genre and form; Black dramatic theory; historical drama; diasporic connections and disconnections; the relationship between music, dance, spectacle, and drama; anti-lynching drama and folk drama; representations of class, gender, and sexuality; inter- and intra-racial conflict; Black radical theatre in the New Deal; and institutional histories of key Black theatre companies.  

* ENGL 240a, Queen Victoria and Victorian Literature  Margaret Homans  
What made the Victorian era “Victorian”? How did Queen Victoria shape the period of British history and culture named for her; how was the monarchy of this long-lived and strong-willed queen in turn shaped by the era over which she reigned? To what extent was the queen’s image created by the popular figures of her that proliferated as new media arose across the period, and to what extent did she actively forge her own image? What were the queen’s powers as a female monarch—and, later, empress—who was a wife, a widow, and a mother, and how did she influence the roles of women in her day and after? This course addresses these questions by reading the queen’s own published literary works, Leaves from the Journal of Our Life in the Highlands and More Leaves; by viewing works of visual art created under her patronage; and by reading biographical and fictional works about the queen and about Victorian queenship, such as Elizabeth Barrett Browning’s poems, Lewis Carroll’s Alice books, George Eliot’s Felix Holt, Margaret Oliphant’s Miss Marjoribanks, and Rider Haggard’s She. We also study recent reconsiderations of her reign in contemporary media.  

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

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

* **ENGL 250a, Romanticism and Anti-Romanticism** Leslie Brisman
Romanticism is traditionally conceived as the “great turn inward,” where interest in exploring the complexities and depths of the human mind replaces a focus on heroic action and social interaction. But the great Romantic poets were equally concerned with interpersonal relations and political problems and reform. Some of the great recent criticism of Romantic Poets emphasize the anti-Romantic elements within the great Romantic poems. This course attempts to focus on both. Readings are mostly in the work of Blake, Coleridge, Wordsworth, Shelley, and Keats, with some attention to Byron, Charlotte Smith, Scott, and the minor poets.

* **ENGL 253a / HUMS 265a, Reading Ulysses: Modernist Classic and Postcolonial Epic** Joe Cleary and Christopher McGowan
An extended reading of James Joyce's *Ulysses* (1922) as modernist and postcolonial epic. Beginning with considerations of the relationship of modern epic and novel, the class will study Joyce’s re-working of Homeric epic in modern Irish, “World Literature,” Western and postcolonial literary contexts. The seminar will engage with the style, narrative form, and symbolic meaning of Joyce’s work and survey some of the critical controversies and interpretative challenges that *Ulysses* has provoked over the last century.

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

* **ENGL 270a / AMST 270a, Asian Culture in U.S. Literature and Film** John Williams
This course offers a survey of literary and cinematic representations of Asia and Asian America by a number of highly influential Euro- and Asian-American authors and filmmakers in the twentieth century. Unlike more traditional survey of American orientalism that deal exclusively with white American images of the East, this course examines the notion that Asian Americans contributed in significant ways to the representation of Asia and Asian America in the American imagination, often appropriating and re-purposing stereotypical images to secure a more positive space in the American cultural landscape. Our readings and discussions consider the extent to which the "Asia" that emerges in twentieth-century American literary and visual culture was a product of not only powerful (and often powerfully racist) Euro-American visions of Asian "others," but also dialogic re-imaginations of Asia created by Asian-Americans themselves. Questions that the course addresses include: In what sense is "Asia" an aesthetic category in American literary and visual culture? What role does genre play in the circulation and recirculation of American images of Asia during the twentieth century? How do the political and economic demands of artistic production
(for both literature and film) influence the type and heterogeneity of American images of Asia? * WR, HU

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

* ENGL 289a / HUMS 388a / LITR 389a / PHIL 385a / RLST 380a, The Force of Life  Nancy Levene and James Wood
The point of departure for this course is a line from James Baldwin in *The Fire Next Time*: “To be sensual, I think, is to respect and rejoice in the force of life, of life itself, and to be present in all that one does, from the effort of loving to the breaking of bread.” We study four authors—Virginia Woolf, Franz Kafka, Baldwin, and Jacques Derrida—in light of the values Baldwin expresses and their challenges. Our work between philosophy and fiction involves striving to read each text according to the ideas it itself advances, as well as reading for connections and cross-pollinations. * WR, HU

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

* ENGL 312a / HUMS 172a, Interpretations: George Eliot’s Middlemarch  Ruth Yeazell
An intensive study of George Eliot’s *Middlemarch* (1871-72) — a work she called a “home epic” and Virginia Woolf declared “one of the few English novels for grown-up people.” Our close reading of *Middlemarch* itself is framed by a brief selection from George Eliot’s essays and short fiction, as well as by a more extended study of some critical responses, both Victorian and modern.  HU

* ENGL 317a, The Gawain Poet  Jessica Brantley
The course offers a contextual study of four of the greatest (and most enigmatic) Middle English poems—*Pearl, Patience, Cleanness*, and *Sir Gawain and the Green Knight*. At its center is British Library MS Cotton Nero A.x, the single medieval book that contains them all. In addition to reading the poems closely in their manuscript context, we examine associated artworks, from the twelve illustrations in the Cotton MS, to *St. Erkenwald*, a poem preserved elsewhere that some argue was written by the same
author. Finally, we think about the modern reception of the poems through a serious engagement with scholarly debate surrounding them, and also through comparative work with translations.  

* ENGL 320a, Novel Feelings  
Anastasia Eccles  
This course studies the emergence of the modern novel as an event in the history of emotions. The long eighteenth-century saw the rise of the novel as we know it as well as a major intellectual shift in how the passions and emotions were conceptualized. We investigate the relationship between these developments, particularly as they converged in the cultural movement of sentimentalism. With our focus on this historical nexus, we take up broader questions about the ways that aesthetic form mediates the emotions, and the ways that emotion responds to social realities like capitalism, imperialism, secularization and patriarchy. Our focus is on those feelings that might be considered distinctively novelistic—feelings that have influentially served to theorize the novel as a genre (interest for the German romantics; desire for psychoanalytic accounts of narrative), and that novels of the period helped codify and theorize (embarrassment, sympathy, wonder, happiness, complicity). Authors include Eliza Haywood, Daniel Defoe, Laurence Sterne, Henry Mackenzie, Frances Burney, William Beckford, William Godwin, and Jane Austen.  

* ENGL 321a, Austen and Brontë and the New Woman Novel  
Katie Trumpener  
Examination of ways that twentieth-century Anglo-American writers rewrite, revise, and reconcile key novels by Jane Austen and Charlotte Brontë as prototypes of a women’s novel tradition. Particular attention to narrative voice, reader identification, and the novel’s function as a record of social norms and as an agent of historical change. Formerly ENGL 421. Advanced courses are open to students normally after two terms of English or the equivalent, or with the permission of the instructor. Starred courses may be used to fulfill the two-seminar requirement for English majors.  

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

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

* ENGL 332a / AMST 428a / ER&M 448a / WGSS 328a, “I Don’t Like to Argue”: The Styles and Politics of Humility  
Sunny Xiang and Minh Vu  
What can academic writing do besides argue? Why does critical thinking so often compel an idiom of claiming, exploring, discovering, and mastering? What might writers strive for, if not newness, rigor, excellence, or even one’s own voice? In this class, we defamiliarize and repair the habits of mind and body that have been normalized by the university. Some of our time goes toward identifying the racial and colonial logics as well as presumptions about gender and ability that inform the
conventions, genres, and styles of scholarly prose. For example, we contemplate the power relations and tonal effects embedded in the familiar maneuvers of advancing and defending arguments. Most of the class’s energy, however, is devoted to testing out less combative modes of inhabiting the page. We pursue these experiments not in the name of novelty but with the hope that our compositional practices can move us toward different values and different futures for writing, conversing, and living as subjects of the university. To guide us in this endeavor, we look to scholars who have critiqued the politics of knowledge by mobilizing alternative styles of knowing. Some, for example, have turned footnotes into an occasion for giving thanks instead of exhibiting mastery. Others have repurposed quotations and images in ways that challenge traditional regimes of evidence.  

* ENGL 334a, 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

* ENGL 341a / EVST 409a / HUMS 377a / LITR 404a, Nature Poetry, from the Classics to Climate Change  Jonathan Kramnick
Poetry of the natural world, beginning with classical pastoral and ending with lyric responses to climate change. We consider how poetry attempts to make sense of our interaction with the earth at important moments of change, from pre-industrial agriculture to global capitalism and the Anthropocene.  WR, HU

* ENGL 343a / FILM 422a / HUMS 445a, Modernities: The Aesthetics of Adaptation  Katja Lindskog
Adaptations of literary texts are the bread and butter of visual narrative media like TV and film. Adaptations of certain authors and texts have given rise to entire sub-genres and cottage industries. We consider what adaptations of literary texts, particularly very famous and beloved texts, might help us understand better about the texts themselves, and about the needs and expectations of the audiences of their adaptations. To that purpose, this course explores the purposes and effects of adaptation through a study of a variety of screen versions of adapted texts by authors including Jane Austen, Emily St. John Mandel, and Geoffrey Chaucer. Assigned readings include both literary texts and screen adaptations.  HU

* ENGL 346a / HUMS 253a / RLST 233a, Poetry and Faith  Christian Wiman
Issues of faith examined through poetry, with a focus on modern poems from 1850 to the present. Poems from various faith traditions studied, as well as to secular and antireligious poetry.  HU

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

* ENGL 353a, Poetry and AI  Benjamin Glaser
This course asks what literary study and especially poetics teaches us about the ongoing training, implementation, and dissemination of large language models. What can the history of poetry teach us about the form of AI text? Generative AI continues to transform writing across contexts and genres. What can its linguistic algorithms teach us about human-authored writing? What AI tools serve literary analysis? No knowledge of machine learning, programming, or familiarity with AI tools is required. Student work will include traditional critical essays, creative projects, and/or the supported development of digital tools and projects. HU

* ENGL 368a / HIST 341Ja / SAST 474a, The Novel and the Nation: Reading India in Vikram Seth's A Suitable Boy  Priyasha Mukhopadhyay and Rohit De
This course pairs two interconnected phenomena: the rise of the Indian Republic and the birth of the postcolonial novel. Over the course of the semester, we read a single primary text: Vikram Seth’s A Suitable Boy (1993). Set in the 1950s in the aftermath of India’s Independence and Partition, Seth’s encyclopaedic novel is the story of four families brought together by a mother’s search for a “suitable boy” for her daughter to marry. In the process, it builds a microcosm of an Indian society coming to terms with postcolonial statehood and weighing the aftereffects of British colonialism. Entwined in its plot about marriage, love, and relationships are some of the most urgent cultural and political concerns facing the new nation: legislative changes and land reforms, the violent aftermath of the Partition, secularism tainted by communal tensions, the disintegration of courtly forms of sociality, the reconstruction of city life, and the fate of the English novel in the postcolonial classroom. We read A Suitable Boy as literary critics and historians, pairing close readings of language and literary form with historical scholarship. Over the course of our discussions, we address the following questions: what is the relationship between the nation, the novel, and identity in the postcolonial world? How do we read narratives of “nation building” as literary and cultural constructions? What do we make of “literature” and “history” as disciplinary categories and formations? The seminar introduces students to methods of literary criticism and textual studies, and teaches them how to read a range of primary sources, from legislative debates, bureaucratic reports, newspapers, poetry, cinema, and radio. HU

* ENGL 377a, Contemporary British Fiction  Caryl Phillips
A study of literature that responds to a changing post–World War II Britain, with attention to the problem of who "belongs" and who is an "outsider." Authors include William Trevor, Kazuo Ishiguro, Jean Rhys, Samuel Selvon, Ruth Prawer Jhabvala, and John Osborne. Formerly ENGL 416. WR, HU RP

* ENGL 384a / FILM 461a / LITR 364a / THST 416a, British Cinema  Katie Trumpener
Survey of the British film tradition, emphasizing overlap with literature, drama, and art; visual modernism; documentary’s role in defining national identity; "heritage" filmmaking and alternative approaches to tradition; and auteur and actors’ cinema. HU RP
* ENGL 396a / AMST 416a / ER&M 339a, Region, Indigeneity, and American
Literary Realism  Lloyd Kevin Sy
A study of American literature between roughly 1865 and 1930, with a focus on
the themes of place and race, especially how authors handle the theme of being
authentically American. An outsized focus is placed on the often neglected works of
Indigenous American writers. Potential readings: Zitkala-Sa, Sarah Winnemucca,
Susette La Flesche, Mourning Dove, Twain, James, Charles Chesnutt, Hurston,
Cather, Dunbar, Wharton, Sherwood Anderson, Jewett, Sui Sin Far. May satisfy the
18th/19th century or 20th/21st century literature requirement for English majors with
permission from the instructor and the DUS.  HU

* ENGL 397a, Poetry and the City: The New York School  Langdon Hammer and
Daniel Swain
This seminar explores the works, lives, and legacy of the ‘New York School’ of poets
including Frank O’Hara, John Ashbery, James Schuyler, LeRoi Jones/Amiri Baraka,
Bernadette Mayer, and Barbara Guest, among others. Topics include queer intimacy
and sexuality, the relationship between popular and commercial art, the tensions
between aesthetic and economic value, the imbrications of class, gender and race, and
the ethical implications of loss and grief, tracked from the Cold War to the era of the
AIDS epidemic. The course is a senior seminar in the English Major, but it will be open
to students in other majors with the expectation that students will have taken one or
more courses previously in English and/or in modern and contemporary literature.  HU

* ENGL 404a or b / ENGL 2441b, The Craft of Fiction  Staff
Fundamentals of the craft of fiction writing explored through readings from classic
and contemporary short stories and novels. Focus on how each author has used the
fundamentals of craft. Writing exercises emphasize elements such as voice, structure,
point of view, character, and tone. Formerly ENGL 134.  HU

* ENGL 407a or b / ENGL 3441, Fiction Writing  Marie-Helene Bertino
An intensive study of the craft of fiction, designed for aspiring creative writers. Focus
on the fundamentals of narrative technique and peer review. Formerly ENGL 245.

* ENGL 411a, American Horror Stories  Brian Price
From its earliest days, the horror genre, although often denigrated, has remained a
persistent presence in our culture. This course investigates the reasons for this hold
on the imagination and the social function it has provided, helping navigate questions
of identity, gender, sexuality, violence, grief, loss, and otherness. Texts include films,
short fiction, and critical essays. An exciting blend of creative and critical writing, this
course tracks the genre’s evolution and explores various subgenres and thematic points
of interest through both scholarly engagement and weekly creative writing responses
that culminate in a longer creative project that explores the ideas arising from the
semester’s discussions.  HU

* ENGL 412a, Literary Production: Poetry  Maggie Millner
This course provides students an in-depth look into contemporary literary production
from all sides of the publishing process: that of the writer, the reader, and the editor.
Under the instruction of current editors of the Yale Review, and housed at the Review’s
offices, this course offers students invaluable hands-on experience at a state-
of-the-art literary and cultural magazine, from which they emerge with a deep
understanding of how poetry is composed, read, edited, and circulated today. Reading as a magazine editor teaches students about the contemporary literary landscape and leaves them with a deeper understanding of style, form, aesthetics, and genre—as well as the hands-on practical skills involved in 21st-century publishing. Students read submissions from our queue, as well as published work by some of the submitting writers; they then discuss which pieces may merit eventual publication and why. Students also follow drafts of pieces as they go through the process of acceptance, editing, promotion, and publication. Alongside the editorial process, students compose and revise their own original poems, becoming sharper poets by learning to read—and think—as discerning editors.

* ENGL 413a or b / ENGL 2013, Literary Production: Prose Staff
This course provides students with an in-depth look into contemporary literary production from all sides of the publishing process: writing, reading, and editing. Taught by current editors of The Yale Review, and housed at the Review’s offices, this course offers students invaluable hands-on experience at a state-of-the-art literary and cultural magazine. They’ll emerge from it equipped with a new set of skills, making them sharper readers, bolder creative writers, and better editors. Reading as an editor offers students a unique perspective on today’s literary landscape, deepens their understanding of style, form, and genre—and gives them practical skills involved in 21st-century publishing. Students are introduced to the concept of assigning pieces and thinking about what kind of magazine stories can add value to an ever-more fast-paced and reactive media landscape. They read fiction and nonfiction submissions from our queue and discuss which pieces might be worth publishing, and why. And they follow and work on drafts of pieces as they go through the process of editing, promotion, and publication. Along the way, they may also write and revise a creative piece of their own, becoming better writers by learning to read and think as editors.

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

* ENGL 421a or b / ENGL 3461, Nonfiction Writing Staff
A seminar and workshop in the craft of nonfiction writing as pertains to a given subcategory or genre. Each section focuses on a different form of nonfiction writing and explores its distinctive features through a variety of written and oral assignments. Students read key texts as models and analyze their compositional strategies. They then practice the fundamentals of nonfiction in writing and revising their own essays. Section topics, which change yearly, are listed at the beginning of each term on the English department website. This course may be repeated for credit in a section that treats a different genre or style of writing; ENGL 121 and ENGL 421 may not be taken for credit on the same topic. HU

* ENGL 425a or b / ENGL 3434b, Writing the Television Drama Staff
Crafting the television drama with a strong emphasis on creating and developing an original concept from premise to pilot; with consideration that the finest television dramas being created today aspire to literary quality. Students read original scripts of current and recent critically acclaimed series and create a series document which
will include formal story and world descriptions, orchestrated character biographies, a detailed pilot outline, and two or more acts of an original series pilot. Formerly ENGL 248.

* ENGL 431a / JDST 345a, Ghostwriting  Joshua Cohen
This is a class about the process, politics, aesthetics, ethics, and psychology of ghostwriting -- that is, writing work that will appear under another person's name. Readings range from works of theory to popular works written by and about ghostwriters. Particular attention is paid to the psychological aspects of ghostwriting, and the resemblance of the ghoster-ghosted relationship to clinical talk therapy. Readings also address the image of the ghost in popular and political culture, including the image of the Jews, women, and the repressed Other. Students are expected to "ghost" passages in the voices of their classmates, as well as in the voices of prominent figures. Secondary topics include the phenomena of collective writing and human-AI collaboration. Academic integrity is enforced according to the rules and regulations established by the Yale College Writing Center.  WR, HU

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

* ENGL 0440b / ART 040b, Writer as Designer, Designer as Writer  Rachel Kauder Nalebuff and Andrew Walsh-Lister
This seminar invites us to explore the boundaries between written and visual expression. Students with a background or interest in visual art learn to harness their voices as writers, and writers learn tools for how words take on new meaning through visual compositions. The course investigates the relationship between form and content through the creation of three projects — an interview, a manual, and an essay — each of which is written, designed, and physically produced using a variety of tools at our disposal. Through readings, in-class discussion and exercises, as well as workshops, we consider the ways language and ideas can be communicated to others through different media, and how that media in itself also carries meaning. The aim of the course is to playfully blur the categories of “writer” and “designer” so that we can be both at once: messengers. Previously ENGL 041. Enrollment limited to first-year students. This course does not count toward the Creative Writing Concentration for English majors.  HU

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

* ENGL 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 456a / ENGL 2415b / HUMS 427a or b / JDST 316a or b / LITR 348a or b, The Practice of Literary Translation  Robyn Creswell
This course combines a seminar on the history and theory of translation (Tuesdays) with a hands-on workshop (Thursdays). The readings lead us through a series of case studies comparing, on the one hand, multiple translations of given literary works and, on the other, classic statements about translation—by translators themselves and prominent theorists. We consider both poetry and prose from the Bible, selections from Chinese, Greek, and Latin verse, classical Arabic and Persian literature, prose by Cervantes, Borges, and others, and modern European poetry (including Pushkin, Baudelaire, and Rilke). Students are expected to prepare short class presentations, participate in a weekly workshop, try their hand at a series of translation exercises, and undertake an intensive, semester-long translation project. Proficiency in a foreign language is required.  HU

* ENGL 460a / ENGL 4421, Advanced Poetry Writing  Cynthia Zarin
A seminar and workshop in the writing of verse. May be repeated for credit with a different instructor.  RP

* ENGL 461a or b / ENGL 4434b, The Art and Craft of Television Drama  Staff
This is an advanced seminar on the craft of dramatic television writing. Each week we’ll conduct an intensive review of one or two elements of craft, using scripts from the contemporary era of prestige drama. We’ll read full and partial scripts to demonstrate the element of craft being studied, and employ weekly writing exercises (both in-class and by assignment) to hone our skills on the particular elements under consideration. Students learn how to develop character backstories, series bibles, story areas, and outlines. The final assignment for the class is the completion of a working draft of a full-length script for an original series pilot. No previous study required, but ENGL 425 and at least one other intro-level creative writing course are highly recommended. Permission of instructor or an application is required for enrollment.

* ENGL 463a, Writing Outsiderness and Interiority  Rachel Kaadzi Ghansah
The essayist, the writer of non-fiction, has historically been an oracle of opinions that most often go unsaid. They do not traditionally reinforce a sense of insular collectivity, instead they often steer us towards a radical understanding of the moment that they write from. The best essayists unearth and organize messages from those most at the margins: the ignored, the exiled, the criminal, and the destitute. So, by writing about these people, the essayist is fated, most nobly or just as ignobly, to write about the ills and aftermaths of their nation’s worse actions. It is an obligation and also a
very heavy burden. In this class we examine how the essay and many essayists have functioned as geographers of spaces that have long been forgotten. And we read a series of non-fiction pieces that trouble the question of interiority, belonging, the other, and outsiderness. And we attempt to do a brief but comprehensive review of the essay as it functions as a barometer of the author’s times. This is accomplished by reading the work of such writers as: Herodotus, William Hazlitt, Doris Lessing, Audre Lorde, Gay Talese, Binyavanga Wainaina, Jennifer Clement, V.S. Naipaul, Sei Shonagon, George Orwell, Margo Jefferson, Tobi Haslett, and Joan Didion.  

* ENGL 465a or b / ENGL 4441b, Advanced Fiction Writing  
Staff  
An advanced workshop in the craft of writing fiction. May be repeated for credit with a different instructor.

* ENGL 467a or b / ENGL 4460b, 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.

* ENGL 469a, Advanced Nonfiction Writing  
Anne Fadiman  
A seminar and workshop with the theme "At Home in America." Students consider the varied ways in which modern American literary journalists write about people and places, and address the theme themselves in both reportorial and first-person work. Application required in advance; see the English website for deadline and instructions.

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

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

* ENGL 481a / THST 322a, Advanced Playwriting  
Branden Jacobs-Jenkins  
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.

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

* ENGL 487a / ENGL 3400, Tutorial in Writing  Stefanie Markovits
A writing tutorial in fiction, poetry, playwriting, screenwriting, or nonfiction for students who have already taken writing courses at the intermediate and advanced levels. Conducted with a faculty member after approval by the director of undergraduate studies. Proposals must be submitted to the DUS in the previous term; deadlines and instructions are posted at https://english.yale.edu/undergraduate/courses/independent-study-courses. Prerequisites: two courses in writing.

* ENGL 488a / ENGL 3100, Special Projects for Juniors or Seniors  Stefanie Markovits
Special projects set up by the student in an area of particular interest with the help of a faculty adviser and the director of undergraduate studies, intended to enable the student to cover material not otherwise offered by the department. The course may be used for research or for directed reading, but in either case a term paper or its equivalent is normally required. The student meets regularly with the faculty adviser. Proposals must be signed by the faculty adviser and submitted to the DUS in the previous term; deadlines and instructions are posted at https://english.yale.edu/undergraduate/courses/independent-study-courses.

* ENGL 489a / ENGL 4400, The Creative Writing Concentration Senior Project  Stefanie Markovits and Cynthia Zarin
A term-long project in writing, under tutorial supervision, aimed at producing a single longer work (or a collection of related shorter works). The creative writing concentration accepts students with demonstrated commitment to creative writing at the end of the junior year or, occasionally, in the first term of senior year. Proposals for the writing concentration should be submitted during the designated sign-up period in the term before enrollment is intended. The project is due by the end of the last week of classes (fall term), or the end of the next-to-last week of classes (spring term). Proposal instructions and deadlines are posted at https://english.yale.edu/undergraduate/courses/independent-study-courses.

* ENGL 490a / ENGL 4100, The Senior Essay I  Stefanie Markovits and Marcel Elias
Students wishing to undertake an independent senior essay in English must submit a proposal to the DUS in the previous term; deadlines and instructions are posted at https://english.yale.edu/undergraduate/courses/independent-study-courses. 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 / ENGL 4101, The Senior Essay II  Stefanie Markovits and Marcel Elias
Second term of the optional yearlong senior essay. Students may begin the yearlong essay in the spring term of the junior year, allowing for significant summer research, with permission of the instructor. Students must submit a proposal to the DUS in the previous term; deadlines and instructions are posted at https://english.yale.edu/undergraduate/courses/independent-study-courses. After ENGL 490.