ENGLISH (ENGL)

ENGL 0010 Study of a Medieval or Renaissance Author
This course introduces students to literary study through the works of a single, major author from the Medieval or Renaissance period. Reading an individual author across an entire career offers students the rare opportunity to examine works from several critical perspectives in a single course. What is the author's relation to his or her time? How do our author's works help us to understand literary history? And how might we understand our author's legacy through performance, tributes, adaptations, or sequels? Exposing students to a range of approaches and assignments, this course is an ideal introduction to literary study. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Fall or Spring
1 Course Unit

ENGL 0011 Study of a Woman Writer
This course introduces students to literary study through the works of a major woman writer. Reading an individual author across an entire career offers students the rare opportunity to examine works from several critical perspectives in a single course. How do our author's works help us to understand literary and cultural history? And how might we understand our author's legacy through performance, tributes, adaptations, or sequels? Exposing students to a range of approaches and assignments, this course is an ideal introduction to literary study. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Fall or Spring
Also Offered As: GSWS 0011
1 Course Unit

ENGL 0012 Study of an African American Author
This course introduces students to literary study through the works of a major African American author. Reading an individual author across an entire career offers students the rare opportunity to examine works from several critical perspectives in a single course. How do our author's works help us to understand literary and cultural history? And how might we understand our author's legacy through performance, tributes, adaptations, or sequels? Exposing students to a range of approaches and assignments, this course is an ideal introduction to literary study. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Fall or Spring
Also Offered As: AFRC 0012
1 Course Unit

ENGL 0020 Study of a Literary Theme
This introduction to literary study examines a compelling literary theme. In presenting a range of materials and perspectives, this course is an ideal introduction to literary study. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Fall or Spring
1 Course Unit

ENGL 0021 Study of a Theme in Cinema
This introduction to literary study examines a compelling theme central to a set of cinematic texts. The theme's function within specific historical contexts, within varying media technologies, and within contemporary culture, will all be emphasized. In presenting a range of materials and perspectives, this course is an ideal introduction to literary study. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Fall or Spring
Also Offered As: CIMS 0021, COML 0021
1 Course Unit

ENGL 0022 Study of a Theme in Global Literature
This introduction to literary study examines a compelling literary theme by attending to texts from around the globe. The theme's function within multiple historical and regional contexts, within literary history generally, and within contemporary culture, will all be emphasized. In presenting a range of materials and perspectives, this course is an ideal introduction to literary study. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Fall or Spring
Also Offered As: COML 0022
1 Course Unit

ENGL 0023 Study of a Theme Related to Gender & Sexuality
This introduction to literary study examines a compelling literary theme related to questions of gender and sexuality. The theme's function within specific historical contexts, within literary history generally, and within contemporary culture, will all be emphasized. In presenting a range of materials and perspectives, this course is an ideal introduction to literary study. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Fall or Spring
Also Offered As: GSWS 0023
1 Course Unit

ENGL 0030 Study of a Literary Genre
An introduction to literary study through a genre; whether it be the novel, drama, the short story, the graphic novel, or poetry. Versions of this course will vary widely in the selection of texts assigned. Some versions will begin with traditional texts, including a sampling of works in translation. Others will focus exclusively on modern and contemporary examples. This course is designed for the General Requirement, and is ideal for the students wishing to take an English course but not necessarily intending to major. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Fall or Spring
1 Course Unit

ENGL 0039 Narrative Across Cultures
The purpose of this course is to present a variety of narrative genres and to discuss and illustrate the modes whereby they can be analyzed. We will be looking at shorter types of narrative: short stories, novellas, and fables, and also some extracts from longer works such as autobiographies. While some works will come from the Anglo-American tradition, a larger number will be selected from European and non-Western cultural traditions and from earlier time-periods. The course will thus offer ample opportunity for the exploration of the translation of cultural values in a comparative perspective.
Fall or Spring
Also Offered As: COML 1025, NELC 1960, SAST 1124, THAR 1025
1 Course Unit
ENGL 0040 Study of a Literary Period
This is an introduction to literary study through a survey of works from a specific historical period. This course is ideal for students wishing to explore a significant era, and it presents a range of texts and contexts for understanding the cultural products of a period. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Fall or Spring
1 Course Unit

ENGL 0041 Study of a Period in Cinematic History
This is an introduction to the study of cinema and culture through a survey of works from a specific historical period. This course is ideal for students wishing to explore a significant era, and it presents a range of films and contexts for understanding the cultural products of a period. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Fall or Spring
Also Offered As: CIMS 0041, COML 0041
1 Course Unit

ENGL 0042 Study of a Period: Medieval/Renaissance
This is an introduction to literary study through a survey of works from a specific historical period—in this case, Medieval and/or Renaissance. This course is ideal for students wishing to explore a significant era, and it presents a range of texts and contexts for understanding the cultural products of a period. This course is designed for the General Requirement, and is ideal for the students wishing to take an English course but not necessarily intending to major. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
1 Course Unit

ENGL 0043 Study of a Period: Literature of the Long 18th Century
This is an introduction to literary study through a survey of works from a specific historical period—in this case, the Long 18th Century. This course is ideal for students wishing to explore a significant era, and it presents a range of texts and contexts for understanding the cultural products of a period. This course is designed for the General Requirement, and is ideal for the students wishing to take an English course but not necessarily intending to major. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
1 Course Unit

ENGL 0044 Study of a Period: The 19th Century
This is an introduction to literary study through a survey of works from a specific historical period—in this case, the 19th Century. This course is ideal for students wishing to explore a significant era, and it presents a range of texts and contexts for understanding the cultural products of a period. This course is designed for the General Requirement, and is ideal for the students wishing to take an English course but not necessarily intending to major. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
1 Course Unit

ENGL 0045 Study of a Period: The Twenty-First Century
This is an introduction to literary study through a survey of works from a specific historical period—in this case, Twenty-First Century literature. This course is ideal for students wishing to explore a significant era, and it presents a range of texts and contexts for understanding the cultural products of a period. This course is designed for the General Requirement, and is ideal for the students wishing to take an English course but not necessarily intending to major. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
1 Course Unit

ENGL 0050 History and Theory of Sexuality
What is sexuality? Does it exist in the body or in the mind? Is it a collection of actions, desires, and fantasies, or is it rather a disposition, a way of seeing oneself, an identity? Does what we want depend on who we are? Does what we do define who we are? This course will address such questions by introducing students to several classic texts in the history and theory of sexuality and by looking at key moments in the struggle for sexual and gender freedom. The history we trace will focus on the effects of the "invention of homosexuality" in the late-nineteenth century; the history of butch/femme community; the cultural moment of Stonewall and gay liberation; the "Sex Wars" of the 1980s; women of color and queer of color critiques; responses to HIV/AIDS; and the emergence of the transgender rights movement. We will also consider the meaning of "queer," global sexualities, same-sex marriage, the politics of emotion, and gay normalization.
Fall or Spring
1 Course Unit
ENGL 0052 Literature and Society: Introduction to Psychoanalysis
Psychoanalysis is not only a powerful therapeutic modality for numerous psychological stresses and disorders, it's also a comprehensive way of looking at the world: a way of understanding 1) the roles that emotions play in all aspects of our lives; 2) the enormous influence of childhood experiences and early development on our later friendships, romantic relationships, sexual experiences, and other personal, familial, cultural, and professional bonds; and 3) the rich and complex meanings of our social and aesthetic experiences (e.g., going to college, playing a sport, reading a book, taking a vacation, having a baby or a dog, creating a company or a garden, etc.). The theory and practice of psychoanalysis, from Sigmund Freud to the present day, is based fundamentally on the importance of unconscious processes and the complex ways in which those processes affect our lived experience: in childhood development and family relationships; in our wishes, dreams, and fantasies; in our experiences of work, play, love, sex, trauma, and loss; and in our creative, spiritual, and political strivings. Because the course aims to link the academic and the clinical, it will be team-taught by an academic faculty member and a practicing psychoanalyst. The course will introduce students to the broad and ever-expanding spectrum of psychoanalytic ideas and techniques, through reading and discussion of major works by some of its most influential figures, such as Freud, Sándor Ferenczi, Melanie Klein, Heinz Kohut, Erik Erikson, D. W. Winnicott, Jacques Lacan, Wilfred Bion, John Bowlby, Stephen Mitchell, Jessica Benjamin, Nancy Chodorow, and Christopher Bollas. We will also read some literary, historical, philosophical, and anthropological works that have special relevance to the psychoanalytic exploration of the human condition. Indeed, the course will demonstrate how effective psychoanalytic ideas are in bridging a wide variety of disciplines in the humanities, the social sciences, and the natural sciences—including recent developments in neuropsychoanalysis. No prior knowledge of psychoanalysis is required, and interested students from all disciplines are warmly welcomed. The reading assignment for the second class meeting will be Alison Bechdel's graphic memoir, Are You My Mother?, If you want to get a head-start over Summer Break. Please note: in addition to the other requirements it satisfies, this course may also be counted toward completion of the Psychoanalytic Studies minor (http://web.sas.upenn.edu/psys/). Also Offered As: COML 0052
1 Course Unit

ENGL 0060 Introduction to Literature and Law
An introduction not only to representations of the law and legal processes in literary texts, but also to the theories of reading, representation, and interpretation that form the foundation of both legal and literary analysis. See the English Department's website at www.english.upenn.edu for a description of our current offerings. Fall or Spring
1 Course Unit

ENGL 0070 Literature and Medicine: 1650 to the Present
This course offers a comprehensive study of significant changes and continuities in the history of medicine from 1650 to the present day, alongside works of literature that exemplify the shifting notions of the doctor and sickness in the Western medical tradition. See the English Department's website at www.english.upenn.edu for a description of the current offerings. Fall or Spring
1 Course Unit

ENGL 0137 Penn Theatre in London--Penn English London Program
This course is the centerpiece of the Penn English London Program. As part of this course, you will study with a renowned theatre critic and make frequent theatre visits. London is one of the most exciting theatre centers in the world, and this course has a focus on live performance, providing an incomparable opportunity to learn about a wide range of dramatic forms, acting styles, theatrical conventions, and playing spaces. Students attend three performances each week, produced by companies such as the National Theatre, the Royal Court, and Shakespeare's Globe. We will also see a diverse selection of pieces staged not only in the historic theatres of the West End, but also in smaller fringe theatres. Class meetings will include presentations on the theatres we visit, analysis of plays, and discussions about the productions we have seen. Readings for the class will include selected plays and contextual material to prepare us for theatre viewing; written work will consist of responses to performances. Field trips are likely to include a backstage tour of the National Theatre, and possibly a visit to the theatre collection at the Victoria and Albert Museum.
1 Course Unit

ENGL 0159 Gender and Society
This course will introduce students to the ways in which sex, gender, and sexuality mark our bodies, influence our perceptions of self and others, organize families and work like, delimit opportunities for individuals and groups of people, as well as impact the terms of local and transnational economic exchange. We will explore the ways in which sex, gender, and sexuality work with other markers of difference and social status such as race, age, nationality, and ability to further demarcate possibilities, freedoms, choices, and opportunities available to people.
Fall or Spring
Also Offered As: GSWS 0002
1 Course Unit

ENGL 0300 Medieval Worlds
We pride ourselves on thinking globally and having at our fingertips information about people, places, and times. How did people before c.1600 imagine the whole world, and how did they learn about it? In this freshman seminar, we will read a variety of premodern texts that try to take the whole world into account. We will trace the geographical imaginations and cultural encounters of early writers across different genres, from maps, to Islamic, Jewish, and Christian travel narratives, such as the account of John de Mandeville (one of Christopher Columbus’s favorite writers); to monstrous encyclopedias and books of beasts, such as the “Wonders of the East”; to universal chronicles and Alexander the Great romances. We will also explore different medieval systems of thinking big, such as socio-political schemes, genealogies, bibliographies, and taxonomies of species. Assignments will include short weekly responses, a midterm, and a final exam. The seminar will take place in Penn Library’s Special Collections, where we will have the opportunity to study all kinds of medieval manuscripts. See the English Department’s website at www.english.upenn.edu for a description of current offerings.
Fall or Spring
1 Course Unit
ENGL 0301 Freshman Seminar--Emotions
The field known as “History of the Emotions” has gained tremendous prominence in literary and cultural studies. But do emotions have a history? If so, what methods do we use for discovering and recounting that history? To what extent does history of the emotions borrow from other fields? These include all the fields that relate to what we call “emotions studies”: psychology, sociology, political theory, philosophy, and neuroscience. In this seminar we will explore some key methodologies and subject matters for history of the emotions. We’ll look at some philosophical reflections on emotion (including Plato, Aristotle, and the Stoics, as well as more recent moral philosophers); we’ll also look at political theorists, including Thomas Hobbes; we’ll explore psychoanalytic perspectives, historical research, and some of the work of neuroscientists; and we will take these ideas into explorations of art, literature, and music. I encourage students to bring their interests to the seminar and to make their fields part of what we study. We’ll have some basic readings that we all do, but we will also follow lines of research that are important to you. The paths that your research takes will shape our course.
Not Offered Every Year
Also Offered As: CLST 0015
1 Course Unit

ENGL 0322 Freshman Seminar on Asian American Lit
An introduction to writing about Literature, with emphasis on Asian American literature and culture.
Also Offered As: ASAM 0010
1 Course Unit

ENGL 0375 Lyric Poetry and Life Writing
What kind of life writing is poetry? When we say that the raw expression of thought and feeling is not art, but a poem is, what do we mean? What is gained (and what lost) when writers give poetic form to experiences and emotions? In this seminar, we’ll investigate that question by reading a series of modern poets alongside other forms of life writing that they produced, including, for example, letters and diaries, autobiographies and memoirs, essays and fiction. We’ll start with some quick case studies on Wordsworth, Whitman, and Dickinson. For the remainder of the semester, we’ll work intensively on Elizabeth Bishop, Robert Lowell, Ted Hughes, Sylvia Plath, Philip Larkin, Robert Frost, Langston Hughes, Audre Lorde, Bob Dylan, and Claudia Rankine.
1 Course Unit

ENGL 0490 Latin American and Latinx Theatre and Performance
This course will examine contemporary Latin American and Latinx theatre and performance from a hemispheric perspective. In particular, we will study how Latin American and Latinx artists engage with notions of identity, nation, and geo-political and geo-cultural borders, asking how we study how Latin American and Latinx artists engage with notions of identity, nation, and geo-political and geo-cultural borders, asking how we

ENGL 0500 Benjamin Franklin Seminar: Classicism and Literature
This advanced seminar will examine the classical backgrounds to English poetry, in particular the Biblical and Greco-Roman antecedents to Renaissance lyric verse and verse drama (such as, preeminently, Shakespeare). See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: CLST 3703
1 Course Unit

ENGL 0501 Benjamin Franklin Seminar: Old English
This seminar explores an aspect of Anglo-Saxon culture intensively. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 0502 BFS--Med/Red Dante in English: Creative Responses to the Divine Comedy
Dante’s Divine Comedy has long been acclaimed as the greatest poem ever written, in any language. It is certainly among the most inclusive, covering every conceivable realm of human experience – past, present, and future. In his Vita nuova (New Life), Dante tells of his growing love for a woman who first induces in him paralysis of feeling, then later free-flowing poetic creativity – but then, suddenly, she dies. The Commedia, as it is known in Italian, proposes that death may not be the end; that lovers may meet again, and that their love forms part of the greater energy of the universe. This journey towards understanding comes in stages, or steps. First, led by the great Roman poet Vergil, Dante travels downwards through a lightless realm (Inferno) where people remain fixed in a single, inflexible attitude: Hell for Dante is another word for inability to change. Next, Dante and Vergil emerge into the light and climb the mountain of Purgatory. With first-hand knowledge of the worst of human nature behind them, they travel hopefully upwards and finally recover the first site of simple human happiness: the Earthly Paradise. Here, through much effort and much help from artists and poets, human beings can change, leaving destructive impulses behind. Finally, freed from worldly anxieties, Dante travels further beyond time to experience ultimate truths with his first beloved, Beatrice. Paradiso. The first English poet to be seriously inspired by Dante was Geoffrey Chaucer (died 1400). Chaucer’s encounter with Dante’s text and Dante’s disciples (he travelled to Italy twice) led first to artistic crisis and then to his revolutionizing of English poetry. Many poets and writers since have seen revolutionary potential (Irish Dante, black Dante), across Europe and beyond. Students in this class will sample a wide range of this creativity while formulating their own, unique research project (plus one shorter, tune-up essay). This can take the form of a traditionally-footnoted final long essay, or be given a more creative spin. We will read substantial sections of the Commedia, using parallel Italian-English texts, but never more than five cantos (about 600 lines) per class. No prior knowledge of Italian needed. We’ll read more of Inferno than Paradiso, but not neglect Purgatorio or the Vita nuova. It’s not crucial that we all employ the same edition, since the Commedia’s text is designedly stable (tamperproof). There are many excellent recent translations to choose from (plus some duds and eccentricities). For a first pass through the poem I recommend the translation of Allan Mandelbaum, that I’ll likely use myself, because i) he stages a real poet’s struggle with the Italian; ii) his notes are helpful, but not overpowering; iii) very cheap (Bantam classics). Anglophone writers who have been inspired by Dante, and who we might read in class, include: Geoffrey Chaucer; John Milton; Percy Bysshe Shelley; John Keats; William Blake; Alfred Lord Tennyson; Dante Gabriel Rossetti and other pre-Raphaelites; Henry Wadsworth Longfellow; Fanny Appleton; H. Cordelia Ray; Ezra Pound; T.S. Eliot; James Joyce; Samuel Beckett; Seamus Heaney; Osip Mandelstam; Amiri Baraka; Derek Walcott; Eternal Kool Project; film and video makers (since 1967); Caroline Bergvall.
Also Offered As: COML 0502, ITAL 3335
1 Course Unit
ENGL 0503 Benjamin Franklin Seminar: 17th-Century Literature
This course explores an aspect of 17th-Century literature intensively. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 0504 Benjamin Franklin Seminar: 18th-Century Literature
This course explores an aspect of 18th-Century British literature intensively. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 0506 Benjamin Franklin Seminar: Modernism
This course explores an aspect of literary modernism intensively, featuring the avant-garde, the politics of modernism, and its role in shaping poetry, music, and the visual arts. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 0507 Benjamin Franklin Seminar: 20th-Century Literature
The course explores an aspect of 20th-Century literature intensively. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: COML 0507
1 Course Unit

ENGL 0509 Dante’s Divine Comedy
In this course we will read the Inferno, the Purgatorio and the Paradiso, focusing on a series of interrelated problems raised by the poem: authority, fiction, history, politics and language. Particular attention will be given to how the Commedia presents itself as Dante’s autobiography, and to how the autobiographical narrative serves as a unifying thread for this supremely rich literary text. Supplementary readings will include Virgil’s Aeneid and selections from Ovid’s Metamorphoses. All readings and written work will be in English. Italian or Italian Studies credit will require reading Italian texts in their original language and writing about their themes in Italian. This course may be taken for graduate credit, but additional work and meetings with the instructor will be required.
Not Offered Every Year
Also Offered As: COML 3330, ITAL 3330
1 Course Unit

ENGL 0510 Benjamin Franklin Seminar: National Epics (Med/Ren)
A course that traces how particular literary texts, very often medieval, are adopted to become foundational for national literatures. Key moments of emphasis will be the early nineteenth century, the 1930s, and (to some extent) the unfolding present. Some texts immediately suggest themselves for analysis. The Song of Roland, for example, has long been fought over between France and Germany; each new war inspires new editions on both sides. The French colonial education system, highly centralized, long made the Chanson de Roland a key text, with the theme of Islamic attack on the European mainland especially timely, it was thought, during the Algerian war of independence. Germany also sees the Niebelungenlied as a key text, aligning it with the Rhine as an impeccably Germanic: but the Danube, especially as envisioned by Stefan Zweig, offers an alternative, hybridized, highly hyphenated cultural vision in running its Germanic-Judaic-Slavic-Roman course to the Black Sea. The course will not be devoted exclusively to western Europe. Delicate issues arise as nations determine what their national epic needs to be. Russia, for example, needs the text known as The Song of Igor to be genuine, since it is the only Russian epic to predate the Mongol invasion. The text was discovered in 1797 and then promptly lost in Moscow’s great fire of 1812; suggestions that it might have been a fake have to be handled with care in Putin’s Russia. Similarly, discussing putative Mughal (Islamic) elements in so-called “Hindu epics” can also be a delicate matter. Some “uses of the medieval” have been exercised for reactionary and revisionist causes in the USA, but such use is much more extravagant east of Prague. And what, exactly, is the national epic of the USA?
Fall or Spring
Also Offered As: COML 0510
1 Course Unit

ENGL 0513 Benjamin Franklin Seminar: 19th-Century American Literature
This course explores an aspect of 19th-Century American literature intensively. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: GSWS 0513
1 Course Unit

ENGL 0514 Benjamin Franklin Seminar: 20th-Century American Literature
The course explores an aspect of 20th-Century American literature intensively. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 0515 Benjamin Franklin Seminar: Modern American Literature
This course explores an aspect of Modern American literature intensively. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 0519 Benjamin Franklin Seminar: Postcolonial Literature
This course explores an aspect of Postcolonial literature intensively. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: SAST 0519
1 Course Unit
ENGL 0520 Capitalism, (Neo)Colonialism, Racism, and Resistance
This interdisciplinary seminar examines theory and artistic productions, including literature, films, and performance art, that analyze and critique capitalism, imperialism, and (neo)colonialism, racism, and patriarchy. It examines history and culture from an international perspective, giving particular attention to works from the Global South (and from Latin America, especially) as well as works addressing the history of racialized groups within the Global North. The course will focus on the 20th and 21st centuries, although it will also address earlier histories of capitalism and colonialism in order to trace their co-constitution and the emergence of modern racism. We will consider questions such as the following: What is the role of culture and literature in (neo)colonial domination and anticolonial resistance? What is globalization, how does it perpetuate global inequality, and how has art contributed to the international anti-globalization movement? How have people sought liberation from oppression and exploitation, and how have they mobilized cultural productions to this end? Why are immigrants targeted for repression and what can stories about immigrants’ lives teach us about contemporary capitalism, including U.S. imperialism? What forces have given rise to 21st century fascism and how are intellectuals, activists and artists contesting it? The course will address key theories and concepts from anticolonial and postcolonial thought, Marxist social and literary theory, critical development studies, world systems analysis, and transnational Latin American & Latinx studies.
Not Offered Every Year
Also Offered As: COML 0520, LALS 0520
1 Course Unit

ENGL 0521 Benjamin Franklin Seminar: 18th-Century Slavery and Abolition
This course examines how the slave trade was understood, justified, contested, and represented in British literature. The rise of Britain as a world power went hand in hand with its exploitation of African labor, as tens of millions of human beings were shipped across the ocean to work the plantations of the Americas. What kinds of activist strategies, on both sides of the Atlantic, aided the British abolition of the slave trade, and, eventually, emancipation? What role did women and the fight for women’s rights play in the anti-slavery movement? Why was interracial romance such a prevalent theme in anti-slavery fiction and poetry? We will explore these questions beginning with Aphra Behn’s novella of a kidnapped African prince, Oroonoko (1688), and ending with Elizabeth Heyrick’s sugar boycott pamphlet, “Immediate, Not Gradual Abolition” (1824). Other readings will include philosophical and economic justifications for slavery by Aristotle and Locke, Afro-British slave narratives (Equiano, Cugoano), influential plays (Southern, Coleman) and poetry (Day, More, Yearsley, Wheatley), and political treatises (Clarkson, Wilberforce).
Also Offered As: AFRC 0521
1 Course Unit

ENGL 0531 Benjamin Franklin Seminar: Gender, Sexuality, and Literature
This seminar focuses on literary, cultural, and political expressions of gender and sexuality. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: GSWS 0531
1 Course Unit

ENGL 0540 Benjamin Franklin Seminar: History of Literary Criticism
This is a course on the history of literary theory, a survey of major debates about literature, poetics, and ideas about what literary texts should do, from ancient Greece to examples of modern European thought. The first half of the course will focus on early periods: Greek and Roman antiquity, especially Plato and Aristotle; the medieval period (including St. Augustine, Dante, and Boccaccio), and the early modern period (such as Philip Sidney and Giambattista Vico). In the second half of the course we will turn to modern concerns by looking at the literary (or “art”) theories of some major philosophers and theorists: Kant, Hegel, Marx, Nietzsche, Freud, and Walter Benjamin. We end the course in the mid-twentieth century. The purpose driving this course is to consider closely how this tradition generated questions that are still with us, such as: what is the act of interpretation; what is the “aesthetic”; what is “imitation” or mimesis; and how are we to know an author’s intention.
Not Offered Every Year
Also Offered As: CLST 3508, COML 0540
1 Course Unit

ENGL 0541 Psychoanalysis and Autobiography
Both psychoanalysis and autobiography are ways of re-telling a life. Psychoanalysis is often called “the talking cure” because, as patients tell the analyst more and more about their lives (their thoughts, dreams, memories, hopes, fears, relationships, jobs, and fantasies), they start to recognize themselves in new ways, and this can help them overcome conflicts, impasses, bad feelings, and even psychiatric illnesses that have kept them from flourishing. Autobiographers do something similar as they remember, re-examine, and re-tell their lives - though one very important difference is that they do so, not privately in a psychoanalyst’s office, but publicly in books that anyone may read. This seminar is a comparative exploration of these different ways of a re-telling a life. We’ll ask: What sorts of narratives do patients and autobiographers construct? What is the “truth” of such narratives? How complete can they be? What are the potential risks and benefits of re-telling one’s life, either (aloud) in psychotherapy or (in writing) in an autobiography? What is the role of the analyst/reader in the construction of such narratives? What are the possibilities and limits of self-analysis? Students will come away from the course with a general understanding of 1) psychoanalytic theory and practice from Freud to the present, 2) the literary genre of autobiography, and 3) the meaning and importance of narrative in all of our lives. Seminar readings will include 1) famous psychoanalytic case-histories and other major works of clinical theory and metapsychology by such authors as Christopher Bollas, Muriel Dimen, Erik Erikson, Sigmund Freud, Kay Redfield Jamison, Deborah Luepnitz, Theodor Reik, and Roy Schafer, and 2) major autobiographical works by such authors as St. Augustine, James Baldwin, Alison Bechdel, Vladimir Nabakov, Friedrich Nietzsche, and Barbara Taylor. In addition to the required reading and regular participation in seminar discussion, students will write several very short essays, prepare and deliver a brief presentation to the class, and write/produce a hybrid creative-scholarly autobiographical project that will be due at the end of the semester. Like most courses affiliated with the Psychoanalytic Studies Minor, this seminar will be taught by a humanities scholar (Prof. Cavitch) and a practicing psychoanalyst (Dr. Moore), who designed the course together. Feel free to contact them if you have any questions about this seminar: cavitc@english.upenn.edu / markmoorephd@icloud.com.
Fall
Also Offered As: COML 3097, GSWS 3890
1 Course Unit
ENGL 0549 Writing About Art Seminar
What does it mean to write about art? What are the historical origins of this undertaking? How does language mediate the intellectual, somatic, and cultural rapport between the viewing self and the physical object? As an initial response to these questions we will examine the writings of the Tuscan artist and critic Giorgio Vasari (1511-1574), the biographer of such renowned artists as Leonardo, Raphael, Donatello, and Michelangelo. We will also read the letters of famous artists from the early modern period, and examine the theoretical forays of artists such as Albrecht Dürer, who attempted to sketch the relationship between the memory and the imagination. Finally, we will look to examples of works of art for how we might read visual images as expressive of theories about what are is and what it can do.
Not Offered Every Year
Also Offered As: ARTH 3510, GRMN 1302, ITAL 3610
1 Course Unit

ENGL 0572 Benjamin Franklin Seminar: 18th-Century Novel
This course explores an aspect of 18th-Century novel intensively. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: GSWS 0572
1 Course Unit

ENGL 0573 Benjamin Franklin Seminar: 19th-Century Novel
This course explores an aspect of the 19th-Century novel intensively. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 0580 Benjamin Franklin Seminar: Poetry and Poetics
This course explores an aspect of poetry and poetics intensively. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 0582 Benjamin Franklin Seminar: American Poetry
This course devotes itself to the in-depth study of twentieth-century American poetry. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 0585 Benjamin Franklin Seminar: Drama to 1660
This course explores an aspect of drama before 1660 intensively. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 0587 Benjamin Franklin Seminar: Modern Drama
This course explores an aspect of Modern drama intensively. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 0590 Benjamin Franklin Seminar: Film Studies
This course explores an aspect of film studies intensively. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: ARTH 3890, CIMS 0590, COML 0590
1 Course Unit

ENGL 0591 The History Computer Animation
This course will look at computer animation as an art form, a series of technological innovations and an industry. We will explore the way in which artistic, technical, historical, and cultural conditions have shaped the development of computer animation. Topics will include the impact of early motion graphics experiments in the sixties, the contributions of university- and corporation-funded research, commercial production, and the rise of Pixar. We will consider the companies and personalities in computer animation who have shaped the art form and continue to influence it, the contributions to computer animation from visionaries around the world, and current day applications of animated imagery. Throughout the course, we will screen important works from the canon of computer animation, including the earliest computer-animated shorts, scenes from Beauty and the Beast, the first Pixar shorts, Toy Story, Final Fantasy and works done internationally to forward the art and the industry.
Not Offered Every Year
Also Offered As: ARTH 3871, CIMS 3201, FNAR 3182
1 Course Unit

ENGL 0593 The Animation Of Disney
No organization has exerted as much influence on popular culture and the art form of animation as The Walt Disney Company. For decades, Disney films were the standard by which all other animated films were measured. This course will examine the biography and philosophy of founder Walt Disney, as well as The Walt Disney Company's impact on animation art, storytelling and technology, the entertainment industry, and American popular culture. We will consider Disney's most influential early films, look at the 1960s when Disney's importance in popular culture began to erode, and analyze the films that led to the Disney renaissance of the late 1980s/early 1990s. We will also assess the subsequent purchase of Pixar Animation Studios and the overall impact Pixar has had on Disney. The class will also look at recent trends and innovations, including live-action remakes and Disney+. Not Offered Every Year
Also Offered As: ARTH 3873, CIMS 3203, FNAR 3184
1 Course Unit

ENGL 0594 History Children's TV
This course will survey the history of children's television from the invention of television through the present, with an emphasis on series development and production, artistry, and the colorful personalities who built this industry. We'll consider important figures including Fred Rogers, Bill Hanna and Joe Barbera, Joan Ganz Cooney, Jim Henson and Walt Disney. We will discuss the history of animated cartoons that were made specifically for television, Saturday morning production, the rise of Japanese cartoons from the 1960s through Pokemon, and the growth of children's cable channels in the 90s, as well as other landmark moments. We'll also assess the impact of streaming platforms on television and the future of children's media.
Not Offered Every Year
Also Offered As: ARTH 3874, CIMS 3204, FNAR 3185
1 Course Unit
ENGL 0595 Global TV
This course explores a broad media landscape through new critical and conceptual approaches. It is designated as a Benjamin Franklin Seminar. This course maps the footprints of television at a global scale. Adopting comparative approaches, we will be studying TV’s formation of national and global discourses, and thereby recognizing not only television’s impact on processes of globalization, but also the ability of television to matter globally. Working through concepts of “broadcasting,” “flow,” “circulation,” and “circumvention,” the course examines the movement of (and blocks encountered by) television programs and signals across national borders and cultures. The course particularly focuses on how global television cultures have been transformed due to shifts from broadcasting technologies to (Internet) streaming services? Navigating from United States and Cuba to India and Egypt, the readings in the course illuminate how particular televisual genres, institutions, and reception practices emerged in various countries during specific historical periods. We shall be addressing a range of questions: what kind of global phenomenon is television? Can we study television in countries where we do not know the existing local languages? In what different ways (through what platforms, interfaces, and screens) do people in different continents access televsual content? What explains the growing transnational exports of Turkish and Korean TV dramas? What is the need to historically trace the infrastructural systems like satellites (and optical fiber cables) that made (and continue to make) transmission of television programming possible across the world? How do fans circumvent geo-blocking to watch live sporting events? Assignments include submitting weekly discussion questions and a final paper. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Fall or Spring
Also Offered As: CIMS 3781
1 Course Unit

ENGL 0599 Cinema and Civil Rights
This undergraduate seminar will examine key moments in the history of civil rights through a cinematic lens. Over the course of the semester, we will explore how filmmakers have depicted the lives, aspirations, and strategies of those who have struggled for equal rights; how different struggles have intersected with each other; what aesthetic strategies have been adopted to represent freedom and the denial of it; and how effective cinematic efforts to contribute to increased freedom have been as well as what criteria we use to evaluate success or failure in the first place. Each week, we will watch a film and read a series of texts that will be drawn from a variety of arenas, including histories of civil rights; civil rights pamphlets and speeches; filmmaker interviews; film and media theory; memoirs; and theories of race, gender and sexuality. Course requirements: mutual respect; completion of all readings and screenings; participation in class discussion; weekly online responses; a final project that can be a research paper, film, art project, or community-based initiative.
Not Offered Every Year
Also Offered As: AFRC 3930, ARTH 3930, CIMS 3930, GSWS 3930
1 Course Unit

ENGL 0700 Critical-Creative Approaches to Literature
This course enables students to think and write creatively as a means to the critical understanding of literary texts. It seeks to advance students understanding of literature, its formal elements, and its relationship to culture and history through the use of creative projects instead of or alongside more traditional critical writing. See the English Department’s website at www.english.upenn.edu for a description of current offerings.
Not Offered Every Year
1 Course Unit

ENGL 0765 Podcasting
Podcasting has become one of the most popular ways of disseminating the voice, supplanting radio. It has even been a primary driver of the growth of music streaming services like Spotify. This creative-critical seminar situates the podcast historically, analyzes current instantiations of the genre, and teaches hands-on skills to create your own podcasts. The course will examine antecedents to the podcast, including early twentieth-century radio plays (The War of the Worlds), avant-garde audio productions (Antonin Artaud’s To Have Done with the Judgment of God, Luigi Russolo’s Art of Noise), staged poetic works (Louise Bennett’s tragicomic dialect monologues), interview/documentary radio (Studs Terkel), and oral histories. Alongside this historical arc, we will listen to and analyze a range of podcasts, including serialized narrative works, analytical podcasts, and interview-based series. You will also learn audio production techniques to make your own podcasts and you will have the opportunity to produce different genres. No prior experience with audio editing is necessary, only an interest in experimenting with sound.
1 Course Unit

ENGL 0766 Virtual Bodies, Virtual Worlds
This is a critical and creative seminar in which we will read major literary works about virtual worlds while creatively interpreting those works using Extended Reality (XR) tools and methods. Is the divide between human and machine - virtual and reality - becoming harder to maintain? From the Golem of folk tales to Frankenstein and even Alexa, the concept of the semi-artificial person, or cyborg, is long-lived, appearing across popular, religious, and scientific imaginations. As technology becomes more personal, the cyborg becomes less alien, and the prospect of our own transformation into technologically enhanced organisms seems imminent. At the same time, we occupy and engage with spaces that are rendered electronically, and our experience of the world is mediated through digital technology. How do these technologies — such as video conferencing, social media networks, ARGs, and Extend Reality (XR) immersions — change the way we experience and construct narrative? In this course we will investigate posthumanism through a critical look at cybernetics and XR in our culture, examining representations in media such as literature, film, television, advertising, video games, and comics. Critiques will be framed through the lens of gender, race, and labor using the theory of scholars such as Judith Butler, Donna Haraway, and Lennard Davis. Readings will include fiction such as Marge Piercy’s He She, and It, E.M. Forster’s The Machine Stops, and Jennifer Haley’s The Nether which will be paired with films such as The Stepford Wives and shows such as “Black Mirror.” Students will also experience and critique examples of XR immersions inspired by works of literary fiction. With support from the library, including workshops in WIC, Vitale Media Lab, the Education Commons, and BioMed, students will conceive and produce hybrid creative-critical projects that remix the literature as an XR immersion. These projects will be collaborative, and include research, creative writing (narrative), storyboarding, and prototyping with XR tools. No previous knowledge of AR/VR or experience is necessary.
Fall
1 Course Unit

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ENGL 0775 Modern Children's Literature
This is not your great-great-gran's Bildungsroman. There will be no orphans here. No. Wait. There will absolutely be orphans here, including one from Kansas who beasts a wizard, and another from a cupboard under the stairs who is a wizard. In this course, we will study the evolution and convolution of Children's Literature from the 19th to 21st centuries: books written not just about children but, more importantly for them, asking many of the same questions we ask when looking at children themselves. What are they saying to us (Text)? What are they really saying to us (Subtext)? How are they taking on that training challenge: finding their place in the world (Context)? We will read, analyze, even psychoanalyze the beloved, the famous, and the just plain odd, in order to best understand why these books are not just fabric of our youth, but of critical cultural, literary, and scholarly importance. We will read across decades and genres, from picture books to YA and graphic novels, to essays on polemic and passions and the uncanny, including such voices as Margaret Wise Brown, Jason Reynolds, E.B. White, Immanuel Kant, Anna-Marie McLemore, Gene Luen Yang, Judith Butler, and Neil Gaiman. Assignments will include several short essays, a presentation on your literary passion, and a final project of either critical analysis of your term study or a creative representation of where that study has taken you. Regular participation in class discussions is crucial. If all good little scholars are eager and industrious, there will be literary cookies. If not, there might be wolves...
1 Course Unit

ENGL 0785 Queer Archives, Aesthetics, and Performance
This course focuses on questions of how to represent the queer past, which it approaches from several angles: through training in archival methods and in scholarly debates about historiographical ethics (or, in the words of David Halperin, "how to do the history of homosexuality"); through engagement with the work of artists who make archives central to their practice; and through lab-based training that aims to represent encounters with queer history through embodied performance. The course will address both practical and theoretical issues raised by research in LGBT archives. We will take advantage of local resources in Philadelphia, including the John J. Wilcox Archives at the William Way Center (http://www.waygay.org/archives/). But we will also visit the Lesbian Herstory Archives (http://www.lesbianherstoryarchives.org/) and The Downtown Collection at the Fales Library at NYU (https://guides.nyu.edu/downtown-collection) and the Franklin Furnace Performance Archives (http://www.franklinfurnace.org), all in New York City. We will also bring artists to campus to work directly with students, and will meet with artists in New York.
Fall, odd numbered years only
Also Offered As: THAR 0785
1 Course Unit

ENGL 0900 Artist in Residence
This course offers students the opportunity to study with a major figure in contemporary literature, culture, and the arts. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 0983 Study Abroad
See the English Department's website at www.english.upenn.edu.
Not Offered Every Year
1 Course Unit

ENGL 0984 Transfer Credit & Credit Away
Reserved for Transfer Credit and Credit Away electives (to be used in XCAT).
1 Course Unit

ENGL 0999 Independent Study in Language and Literature
Supervised reading and research.
Fall or Spring
1 Course Unit

ENGL 1002 The Bible As Literature
Successive generations have found the Bible to be a text which requires - even demands - extensive interpretation. This course explores the Bible as literature, considering such matters as the artistic arrangement and stylistic qualities of individual episodes as well as the larger thematic patterns of both the Old and New Testaments and the Apocrypha. A good part of the course is spent looking at the place of the Bible in cultural and literary history and the influence of such biblical figures as Adam and Eve, David, and Susanna on writers of poetry, drama, and fiction in the English and American literary traditions. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 1009 Classical Traditions
A broad consideration of the ways in which writers and artists from the early modern era to the present day have responded to the classical tradition, borrowing from, imitating, questioning, and challenging their classical predecessors. Through modern reworkings of ancient epic, tragedy, biography, and lyric by authors ranging from Shakespeare and Racine to contemporary poets, painters, and filmmakers, we will ask what the terms "classical" and "tradition" might mean and will track the continuities and differences between antiquity and the modern world. Should we see ancient Greek and Roman culture as an inheritance, a valuable source of wealth bequeathed to the modern age? Or is there something wrong with that picture? How do ancient texts have to be adapted and transformed if they are to speak to modern conditions and concerns? This is an introductory-level course open to anyone who cares about the relationship between the present and the past.
Not Offered Every Year
Also Offered As: CLST 1700
1 Course Unit

ENGL 1010 Old English
This course introduces students to the powerful and influential corpus of Old English literature. We will read a wide variety of texts: short poems such as The Wonderer, The Seafarer, The Wife's Lament and the passionate religious poem The Dream of The Rood; chronicles such as The Battle Of Maldon Against The Vikings, The Old Testament, Exodus and Bede's Conversion Of The English; and selections from the greatest of all English epics, Beowulf. Readings will be in Old English, and the first few weeks of the course will be devoted to mastering Old English prosody, vocabulary, and grammar (as well as a crash course on the early history of the English language). During the last few weeks we may read modern criticism of Old English poetry, or we will consider the modern poetic reception of Old English literature and explore theories and problems of translation, reading translations of Old English poems by Yeats, Auden, Tolkien, and Heaney. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit
**ENGL 1011 Medieval Literature and Culture**
This course introduces students to four hundred years of English literary culture, from approximately 1100 to 1500. This period was marked by major transformations, not only with respect to government, law, religious practice, intellectual life, England’s relation to the Continent (during the 100 Years War), the organization of society (especially after the Black Death), the circulation of literary texts, and the status of authors. Topics may include medieval women writers, manuscript production, literatures of revolt, courtly culture, Crusades, cross-Channel influences, and religious controversy. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

**ENGL 1012 Romance**
This course will focus on what is arguably the most extravagant, adventurous, and fantastical of the literary genres: the Romance. We will read a number of medieval and renaissance romance narratives, in verse and prose, beginning with the Arthurian romances (Malory’s Morte D’Arthur, Sir Gawain And The Green Knight) and continuing with as many (and as much) of the great renaissance romances as time will allow: Sir Philip Sidney’s Arcadia, Edmund Spenser’s The Faerie Queen, and Lady Mary Wroth’s Urania. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

**ENGL 1013 Chaucer: Poetry, Voice, and Interpretation**
Watching Chaucer at work, modern poet Lavinia Greenlaw says, is like meeting English “before the paint has dried.” Before rules (even of spelling) have hardened. Before live oral performance is subordinated to written record.
Not Offered Every Year
Also Offered As: COML 1013
1 Course Unit

**ENGL 1015 Sagas and Skalds: Old Norse Literature in Translation**
This course introduces students to the powerful and influential corpus of Old Norse literature and to the cultural and historical landscape of Viking and medieval Scandinavia. Students will explore mythological and heroic verse, court poetry, law codes, runic inscriptions, and the famed Icelandic sagas to develop a deeper understanding of one of the most significant literary traditions in high medieval Europe, and to myth-bust popular misconceptions about who ‘the Vikings’ were and how they lived.
Fall or Spring
Also Offered As: COML 1015
1 Course Unit

**ENGL 1020 Literature Before 1660**
This course will introduce students to key works of English literature written before 1660. It will explore the major literary genres of this period, as well as the social and cultural contexts in which they were produced. The course will examine how literature texts articulate changes in language and form, as well as in concepts of family, nation, and community during the medieval and early modern periods. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Fall or Spring
Also Offered As: GSWS 1043
1 Course Unit

**ENGL 1021 Introduction to Renaissance Literature and Culture**
This course will survey the cultural history of sixteenth- and seventeenth-century England. Interdisciplinary in nature and drawing on the latest methodologies and insights of English studies, we will explore how aesthetics, politics, and social traditions shaped literature at this vital and turbulent time of English history. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: COML 1021
1 Course Unit

**ENGL 1022 The Age of Milton**
The seventeenth century was a time of revolution and upheaval, of excesses both puritanical and cavalier. It saw the execution of one kind and the restoration of another, and survived the English Civil War and the Great Fire and Great Plague of London. This course explores the literature of this century through the works of John Milton’s major works (selected sonnets, Comus, Areopagitica, Paradise Lost, Paradise Regained, and Samson Agonistes), and his contemporaries. We will concentrate on a number of issues that governed writing in the period, particularly the tension between individual interiority and historial, social and political activity. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

**ENGL 1030 18th-Century British Literature**
An introduction to British literary and cultural history in the eighteenth century. Typically, this course will contain materials from the later seventeenth to the early nineteenth centuries—from the Restoration and Glorious Revolution through the Enlightenment, the American and French Revolutions, and the Napoleonic Wars—though it need not cover the entire period. We will read plays, poetry and prose in order to understand the aesthetic, intellectual, social and political issues of literary production and achievement in this period. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

**ENGL 1040 The Romantic Period**
This course offers an introduction to the literature of the Romantic period (ca. 1770-1830). Some versions of this course will incorporate European romantic writers, while others will focus exclusively on Anglo-American romanticism, and survey authors such as Austen, Blake, Brodken Brown, Byron, Coleridge, Emerson, Irving, Keats, Radcliffe, Scott, Shelley, and Wordsworth. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: GSWS 1041
1 Course Unit
ENGL 1051 19th-Century British Literature
In 1815 in the wake of the battle of Waterloo, Great Britain controlled a staggering quarter of the world's landmass and half of its gross national product. This course will begin with the Napoleonic Wars and this Regency aftermath to survey a century of British literature – from Romanticism through the revolutions of 1848 and the Victorian and Edwardian periods to the beginning of the first World War. Most versions of this course will read both novels and poetry, often focusing on the relation between the two and their function within nineteenth century culture. Others may incorporate drama and non-fiction prose. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 1052 19th-Century American Literature
A consideration of outstanding literary treatments of American culture from the early Federalist period to the beginnings of the First World War. We will traverse literary genres, reading autobiographies and travel accounts as well as fiction and poetry. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 1070 Modernisms and Modernities
This class explores the international emergence of modernism, typically from the middle of the 19th century to the middle of the 20th century. We will examine the links between modernity, the avant-garde, and various national modernisms that emerged alongside them. Resolutely transatlantic and open to French, Spanish, Italian, German, or Russian influences, this course assumes the very concept of Modernism to necessitate an international perspective focusing on the new in literature and the arts – including film, the theatre, music, and the visual arts. The philosophies of modernism will also be surveyed and concise introductions provided to important thinkers like Marx, Nietzsche, Sorel, Bergson, Freud, and Benjamin. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: COML 1070
1 Course Unit

ENGL 1081 20th-Century British Literature
This course introduces major works in twentieth-century British literature. We will read across a range of fiction, poetry, plays, and essays, and will consider aesthetic movements such as modernism as well as historical contexts including the two World Wars, the decline of empire, and racial and sexual conflict. Authors treated might include: Conrad, Yeats, Joyce, Eliot, Lawrence, Forster, Shaw, Woolf, Auden, Orwell, Beckett, Achebe, Rhys, Synge, Naipaul, Rushdie, Heaney, and Walcott. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: COML 1081
1 Course Unit

ENGL 1092 Contemporary American Literature
The readings for this course expose students to a wide range of American fiction and poetry since World War II, giving considerable attention to recent work. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: AFRC 1092, CIMS 1092
1 Course Unit

ENGL 1101 20th-Century American Literature
This course will provide an introduction to modern Irish literature, focusing on the tension between Ireland's violent history and its heroic mythology. This tension leaves its mark not only on the ravaged landscape, but also on the English language, which displays its "foreignness" most strongly in the hands of Irish writers. Readings will span the genres of poetry, drama, fiction, and history, and will include works by Sommerville and Ross, Yeats, George Moore, Joyce, Synge, O'Casey, Beckett, Edna O'Brien, and Brian Friel. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 1120 Literature of the Americas to 1900
This course examines U.S. literature and culture in the context of the global history of the Americas. Historical moments informing the course will range from the origins of the Caribbean slave-and-sugar trade at the beginning of the nineteenth century, to the Monroe Doctrine of 1823 and the U.S.-Mexico and Spanish-American wars. Readings will include works by authors such as Frances Calderon de la Barca, Frederick Douglass, Helen Hunt Jackson, Henry Wadsworth Longfellow, Jose Marti, Herman Melville, John Rollin Ridge, Maria Amparo Ruiz de Burton, and Felix Varela. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: LALS 1202
1 Course Unit

ENGL 1130 American Fiction
Some versions of this course survey the American novel from its beginnings to the present, focusing on the development of the form, while others concentrate on the development of American fiction in one or two periods. Readings may include novels by writers such as Brown, Cooper, Hawthorne, Melville, Wharton, Morrisson, Twain, James, Adams, Chopin, Howells, Norris, Whitman, Dreiser, Fitzgerald, Hemingway, Faulkner, Dos Passos, Ellison, and Nabokov. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 1140 Modern America
This course is concerned with American literature and cultural life from the turn of the century until about 1950. The course emphasizes the period between the two World Wars and emphasizes as well the intellectual and cultural milieu in which the writers found themselves. Works by the following writers are usually included: James, Eliot, Frost, Fitzgerald, Faulkner, West, Stevens, DuBois, Williams, Wharton, Stein, West, Moore, and Hemingway. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit
ENGL 1179 World Literature
How do we think 'the world' as such? Globalizing economic paradigms encourage one model that, while it connects distant regions with the ease of a finger-tap, also homogenizes the world, manufacturing patterns of sameness behind simulations of diversity. Our current world-political situation encourages another model, in which fundamental differences are held to warrant the consolidation of borders between Us and Them, "our world" and "theirs." This course begins with the proposal that there are other ways to encounter the world, that are politically compelling, ethically important, and personally enriching—and that the study of literature can help tease out these new paths. Through the idea of World Literature, this course introduces students to the appreciation and critical analysis of literary texts, with the aim of navigating calls for universality or particularity (and perhaps both) in fiction and film. "World literature" here refers not merely to the usual definition of "books written in places other than the US and Europe, "but any form of cultural production that explores and pushes at the limits of a particular world, that steps between and beyond worlds, or that heralds the coming of new worlds still within us, waiting to be born. And though, as we read and discuss our texts, we will glide about in space and time from the inner landscape of a private mind to the reaches of the farthest galaxies, knowledge of languages other than English will not be required, and neither will any prior familiarity with the literary humanities. In the company of drunken kings, botanical witches, ambisexual alien lifeforms, and storytellers who've lost their voice, we will reflect on, and collectively navigate, our encounters with the faraway and the familiar—and thus train to think through the challenges of concepts such as translation, narrative, and ideology. Texts include Kazuo Ishiguro, Ursula K. LeGuin, Salman Rushdie, Werner Herzog, Jamaica Kincaid, Russell Hoban, Hiroshi Teshigahara, Arundhati Roy, and Abbas Kiarostami.
Fall or Spring
Also Offered As: CLST 1602, COML 1191
1 Course Unit

ENGL 1190 Introduction to Postcolonial Literature
English is a global language with a distinctly imperial history, and this course serves as an essential introduction to literary works produced in or about the former European colonies. The focus will be poetry, film, fiction and non fiction and at least two geographic areas spanning the Americas, South Asia, the Caribbean and Africa as they reflect the impact of colonial rule on the cultural representations of identity, nationalism, race, class and gender. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: CIMS 1190, COML 1190
1 Course Unit

ENGL 1191 Community, Freedom, Violence: Writing the South Asian City
The South Asian city—as space, symbol, and memory—is the subject of this course. Through a range of readings in English and in translation, we will gain a sense for the history of the city and the ways in which it is a setting for protest and nostalgia, social transformation and solitary wandering. We will see reflections of the city in the detective novels sold in its train stations, the stories scribbled in its cafes, and films produced in its backlots. Readings will attempt to address urban spaces across South Asia through a range of works, which we will examine in the context of secondary readings, including histories and ethnological works that take up life in the modern city. Students will finish this course prepared to pursue projects dealing with the urban from multiple disciplinary perspectives. This course is suitable for anyone interested in the culture, society, or literature of South Asia, and assumes no background in South Asian languages.
Fall or Spring
Also Offered As: COML 1121, SAST 1120, URBS 1120
1 Course Unit

ENGL 1200 African-American Literature
An introduction to African-American literature, ranging across a wide spectrum of moments, methodologies, and ideological postures, from Reconstruction and the Harlem Renaissance to the Civil Rights Movement. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: AFRC 1200, GSWS 1201
1 Course Unit

ENGL 1210 Literatures of Jazz
That modernism is steeped as much in the rituals of race as of innovation is most evident in the emergence of the music we have come to know as jazz, which results from collaborations and confrontations taking place both across and within the color line. In this course we will look at jazz and the literary representations it engendered in order to understand modern American culture. We will explore a dizzying variety of forms, including autobiography and album liner notes, biography, poetry, fiction, and cinema. We'll examine how race, gender, and class influenced the development of jazz music, and then will use jazz music to develop critical approaches to literary form. Students are not required to have a critical understanding of music. Class will involve visits from musicians and critics, as well as field trips to some of Philadelphia's most vibrant jazz venues. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: AFRC 1210
1 Course Unit

ENGL 1220 Caribbean Literature
This is a course to be run by a newly-hired Associate Professor of English. She does not yet have a Pennkey, and she will be updating the course for us in the coming months. We have long sought to cover this subfield in the department, and so we are very enthusiastic about this offering.
Not Offered Every Year
Also Offered As: AFRC 0082, COML 0082
1 Course Unit
ENGL 1260 Latinx Literature and Culture
This course offers a broad introduction to the study of Latinx culture. We will examine literature, theater, visual art, and popular cultural forms, including murals, poster art, graffiti, guerrilla urban interventions, novels, poetry, short stories, and film. In each instance, we will study this work within its historical context and with close attention to the ways it illuminates class formation, racialization, and ideologies of gender and sexuality as they shape Latinx experience in the U.S. Topics addressed in the course will include immigration and border policy, revolutionary nationalism and its critique, anti-imperialist thought, Latinx feminisms, queer latinidades, ideology, identity formation, and social movements. While we will address key texts, historical events, and intellectual currents from the late 19th century and early 20th century, the course will focus primarily on literature and art from the 1960s to the present. All texts will be in English.
Not Offered Every Year
Also Offered As: ARTH 2679, COML 1260, GSWS 1260, LALS 1260
1 Course Unit

ENGL 1270 Asian American Literature
An overview of Asian American literature from its beginnings at the turn of the twentieth century to the present. This course covers a wide range of Asian American novels, plays, and poems, situating them in the contexts of American history and minority communities and considering the variety of formal strategies these different texts take. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: ASAM 0103
1 Course Unit

ENGL 1271 American Musical Theatre
The American musical is an unapologetically popular art form, but many of the works that come from this tradition have advanced and contributed to the canon of theatre as a whole. In this course we will focus on both music and texts to explore ways in which the musical builds on existing theatrical traditions, as well as alters and reshapes them. Finally, it is precisely because the musical is a popular theatrical form that we can discuss changing public tastes, and the financial pressures inherent in mounting a production. Beginning with early roots in operetta, we will survey the works of prominent writers in the American musical theatre, including Kern, Berlin, Gershwinn, Porter, Rodgers, Hart, Hammerstein, Bernstein, Sondheim and others. Class lecture/discussions will be illustrated with recorded examples.
Not Offered Every Year
Also Offered As: CIMS 1271, THAR 1271
Mutually Exclusive: THAR 0271
1 Course Unit

ENGL 1272 Topics in Asian American Literature and Culture
This seminar explores Asian American literature and culture intensively; specific course topics will vary from year to year. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Also Offered As: ASAM 1210
1 Course Unit

ENGL 1273 Dark Comedy in Theatre and Film
This course will examine the "troublesome genre" of dark comedy by looking at the ways in which theatre and film use comic and tragic structures and traditions to explore concepts and stories seemingly at odds with those traditions. Although not always organized chronologically in time, we will examine the formal and structural characteristics of tragicomedy by tracing its development, from some of its earliest roots in Roman comedy, to its manifestation in contemporary films and plays. Aside from close readings of plays and analysis of films, we will read selected critical essays and theory to enhance our understanding of how dark comedies subvert categories and expectations. We will look at how dark comedies affect audiences and read sections of plays aloud in class. Issues to be considered include comparing the way the genre translates across theatre and film (adaptation) and examining the unique placement of the genre at the heart of contemporary American culture. Students will have the opportunity to experiment with creating tragicomic effect through performance in their presentations. The class is a seminar, with required participation in discussions. Other assignments include an 8-10 page paper and a presentation. We will read plays by authors as diverse as Plautus, Anton Chekhov, and Lynn Nottage, and filmmakers including Charlie Chaplin, Sofia Coppola, and Bong Joon-ho.
Also Offered As: CIMS 1273, THAR 1273
1 Course Unit

ENGL 1279 Women in Theatre and Performance
What is feminist theatre? How do artists use live performance to provoke not only thought and feeling, but also social, personal, and political change? This course will examine a wide array of plays and performances by and about women; these pieces are, in turn, serious, hilarious, outrageous, poignant—and always provocative. Our focus will be on English-language works from the late 20th century to the present (#metoo) moment. We will read these performance texts and/or view them on stage/screen; we will also read essays that provide contextual background on feminist theatre theory and history. Throughout the semester, we will engage diverse perspectives on women and race, ethnicity, class, sexuality, and gender identity; the issues we encounter will also include marriage and motherhood, career and community, feminism and friendship, and patriarchy and power. The class will take full advantage of any related events occurring on campus or in the city, and will feature visits with guest speakers. Students will have the opportunity to pursue research on their own areas of interest (some recent examples are "women in comedy," trans performance, drag kings, feminist directing, etc.).
Not Offered Every Year
Also Offered As: GSWS 1279, THAR 1279
1 Course Unit
ENGL 1289 Jewish Films and Literature
From the 1922 silent film "Hungry Hearts" through the first "talkie," "The Jazz Singer," produced in 1927, and beyond "Schindler's List," Jewish characters have confronted the problems of their Jewishness on the silver screen for a general American audience. Alongside this Hollywood tradition of Jewish film, Yiddish film blossomed from independent producers between 1911 and 1939, and interpreted literary masterpieces, from Shakespeare's "King Lear" to Sholom Aleichem's "Teyve the Dairyman," primarily for an immigrant, urban Jewish audience. In this course, we will study a number of films and their literary sources (in fiction and drama), focusing on English language and Yiddish films within the framework of three dilemmas of interpretation: a) the different ways we "read" literature and film, b) the various ways that the media of fiction, drama, and film "translate" Jewish culture, and c) how these translations of Jewish culture affect and are affected by their implied audience.
Not Offered Every Year
Also Offered As: COML 1090, GRMN 1090, JWST 1090
1 Course Unit

ENGL 1295 Italian History on the Table
"Mangia, mangia!" is an expression commonly associated with the American stereotype of Italians, whose cuisine is popular throughout the world. But is the perceived Italian love of food the same in the United States and in Italy? Is it an issue of quantity or quality? Of socioeconomics, politics, education, health ...? Global, local or maybe, glocal? In this course, we will explore the role of food in Italian culture and in the shaping of the Italic identity, in Italy and abroad since antiquity. We will trace its evolution through literary documents, works of art, music and film, as well as family recipes and cooking tools; from ancient Rome to Dante and Boccaccio, to Stanley Tucci's Big Night; from court banquets to food trucks that, while always a feature at Italian fairs and banquets to food trucks, are now being "Americanized" under the influence of American cooking shows on Italian television. This course will be taught in English. It is an OBL (Object Based Learning) Course and will include class visits, in person and/or virtual, to the Penn Museum and to the Rare Book and Manuscript Library. It counts also as a credit for the minor in Global Medieval Studies.
Not Offered Every Year
Also Offered As: ITAL 1920
1 Course Unit

ENGL 1296 Black Italy: Transnational Identities and Narratives in Afro-Italian Literature
This course focuses on how the migration movements to Italy, mainly from the Maghreb and the Horn of Africa in the '80s and '90s contributed to change Italy's status and image. From a country of emigration to other parts of the world, Italy became - as many historians, geographers, and scholars have observed - an immigration site, playing a pivotal role in the African diaspora. In the shadow of Italy's colonialist heritage (a past that Italy still has not fully confronted), these phenomena of mass migration challenge, complicate, and develop the notion of Italian-ness and undermine the fixity of an Italian identity in favor of multicultural and transnational identities. This course focuses on several Black Italian artists, writers, filmmakers, and activists of Somali, Eritrean, Tunisian, Ethiopian, and Egyptian origins (e.g. migrants or children of immigrants who were born or raised in Italy and children of mixed-race unions) who contribute to broaden the definition of Italian-ness and to challenge its racial, social, and cultural boundaries. Students will analyze short stories, novels, documentaries, songs, blogs, journal articles by Igiaba Scego, Cristina Ali Farah, Gabriella Ghermandi, Medhin Paolos, Fred Kudjo Kuwornu, Amir Issaa, Amara Lakhouz, Pap Khouma, and Kaha Mohamed Aden, among others. They describe their multicultural identities, their senses of belonging, their feelings for the place that is depriving them of foundational rights (such as citizenship or a legal status), their nostalgia for their homeland or the countries where their parents were born, their fights to find or create a social and literal space where being recognized not as foreigners or worse as "clandestini." Their works offer an original, complex, and multilayered depiction of contemporary Italy and its social and cultural changes, where the African community is becoming larger and better represented. Some questions this course will ask include: what are the historical and geographical components of blackness in Italy? How, if at all, have these phenomena of migration challenge Italian identity? How do black Italians live within the context of anti-blackness? How do these Italian writers and artists relate to African American histories and experiences of diaspora? How can African Italian literature contribute to a deeper understanding of the Black diaspora in Europe and elsewhere? The course will pursue answers to these questions by exploring issues of race, color, gender, class, nationality, identity, citizenship, social justice in post-colonial Italy while drawing on related disciplines such as Geography, Mediterranean Studies, Diaspora Studies, Post-Colonialism, and Media and Cultural Studies. Course taught in English. Course Material in English.
Not Offered Every Year
Also Offered As: COML 2084
1 Course Unit

ENGL 1299 First-Year Seminar: Italian American Studies
Topics vary. See the Department's website at https://www.sas.upenn.edu/italians/courses for a description of current offerings.
Fall or Spring
Also Offered As: CIMS 0090, GSWS 0090, ITAL 0090
1 Course Unit
ENGL 1300 Theories of Gender and Sexuality
What makes men and women different? What is the nature of desire? This course introduces students to a long history of speculation about the meaning and nature of gender and sexuality — a history fundamental to literary representation and the business of making meaning. We will consider theories from Aristophane’s speech in Plato’s Symposium to recent feminist and queer theory. Authors treated might include: Plato, Shakespeare, J. S. Mill, Mary Wollstonecraft, Sigmund Freud, Virginia Woolf, Simone de Beauvoir, Adrienne Rich, Audre Lorde, Michel Foucault, Gayle Rubin, Catherine MacKinnon, Eve Kosofsky Sedgwick, Judith Butler, bell hooks, Leo Bersani, Gloria Anzaldúa, David Halperin, Cherrie Moraga, Donna Haraway, Gayatri Spivak, Diana Fuss, Rosemary Hennesy, Chandra Tadpole Mohanty, and Susan Stryker. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: GSWS 1300
1 Course Unit

ENGL 1310 Gender, Sexuality, and Literature
This course will focus on questions of gender difference and of sexual desire in a range of literary works, paying special attention to works by women and treatments of same-sex desire. More fundamentally, the course will introduce students to questions about the relation between identity and representation. We will attend in particular to intersections between gender, sexuality, race, class, and nation, and will choose from a rich vein of authors. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: COML 1310, GSWS 1310
1 Course Unit

ENGL 1330 Writing Women, Part 1
This is a sophomore-level course, designed for newly declared English majors, students who are considering majoring in English, and students who are curious about the literary and social history of women’s writing between 1660 and 1700. We’ll survey the work of influential writers of the time period who identified as female, and add a few texts by men writing about women. The course emphasizes primary material. We will read both modern editions and authentic early print texts. Our reading will include poetry, drama, prose fiction, personal letters, memoirs, and historical prose. We’ll consider how women’s writing participated in the many worlds from which women were excluded — the worlds of inherited literary tradition, formal education, commerce, religious debate, and contemporary politics, to name a few. We’ll look closely at how women wrote about the subjects they were assumed to know best —personal piety, child-raising, marriage, housekeeping — and about the perception of their peculiar expertise in these subjects. We’ll consider how female writers participated, often obliquely, in conversations to which they were not invited to contribute. The course focuses on authors resident in “Great Britain” (a national entity still under development during this time, as we shall see) between the Restoration of Charles II in 1660 and the turn of the eighteenth century. Another course, ENGL 1331, focuses on 1700-1790. Students may take one or both of these stand-alone courses.
Also Offered As: GSWS 1330
1 Course Unit

ENGL 1395 Gender and Popular Culture
This course examines the representation of gender in American popular culture from the twentieth and twenty-first centuries. We will examine texts across television and film, pop music, popular print media, social media, advertising, and fashion, and we will engage the historic relationship between these pop texts and sociopolitical movements. We will also read critical texts from the feminist and queer tradition on desire and sexuality, race, religion, and political power. And we will consider how the methods and modalities of gender studies can inform our understanding of pop culture. Students are responsible for three short papers of 3-5 pages and a final paper of 10-15 pages that showcase their original research around the themes of the class.
Also Offered As: GSWS 2400
1 Course Unit

ENGL 1400 Introduction to Literary Theory
This course introduces students to major issues in the history of literary theory, and provides an excellent foundation for the English major or minor. Treating the work of Plato and Aristotle as well as contemporary criticism, we will consider the fundamental issues that arise from representation, making meaning, appropriation and adaptation, categorization and genre, historicity and genealogy, and historicity and temporality. We will consider major movements in the history of theory including the “New” Criticism of the 1920’s and 30’s, structuralism and post-structuralism, Marxism and psychoanalysis, feminism, cultural studies, critical race theory, and queer theory. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: COML 1400, GRMN 1303
1 Course Unit

ENGL 1409 Introduction to Literary Study
This course has three broad aims: first, it will introduce students to a selection of compelling contemporary narratives; second, it will provide prospective students of literature and film, as well as interested students headed for other majors, with fundamental skills in literary, visual, and cultural analysis; and, third, it will encourage a meditation on the function of literature and culture in our world, where commodities, people, and ideas have been constantly in motion. Questions for discussion will therefore include: the meaning of terms like “globalization,” “translation,” and “world literature”; the transnational reach and circulation of texts; migration and engagement with “others”; violence, trauma, and memory; terror and the state; and the ethic of cosmopolitanism. Our collective endeavor will be to think about narrative forms as modes of mediating and engaging with the vast and complex world we inhabit today. See COML website for current semester’s description at https://complit.sas.upenn.edu/course-list/2019A
Fall or Spring
Also Offered As: COML 1000
1 Course Unit
ENGL 1425 Freud's Objects
How do we look at objects? And which stories can objects tell? These are questions that have been asked quite regularly by Art Historians or Museum Curators, but they take a central place within the context of psychoanalytic studies as well. The seminar "Freud's Objects" will offer an introduction to Sigmund Freud's life and times, as well as to psychoanalytic studies. We will focus on objects owned by Freud that he imbued with special significance, and on of Freud's writings that focus on specific objects. Finally, we will deal with a re-interpretation of the "object" in psychoanalytic theory, via a discussion of texts by British psychoanalysts such as Melanie Klein and Donald Winnicott.
Not Offered Every Year
Also Offered As: ARTH 3560, CLST 3509, COML 2052, GRMN 1015
1 Course Unit

ENGL 1445 Universal Language: From the Tower of Babel to Artificial Intelligence
This is a course in European intellectual history. It explores the historical trajectory, from antiquity to the present day, of the idea that there once was, and again could be, a universal and perfect language among the human race. If recovered, it can explain the origins and meaning of human experience, and can enable universal understanding and world peace. The tantalizing question of the possibility of a universal language have been vital and thought-provoking throughout the history of humanity. The idea that the language spoken by Adam and Eve was a language which perfectly expressed the nature of all earthly objects and concepts has occupied the minds of intellectuals for almost two millennia. In defiance of the Christian biblical myth of the confusion of languages and nations at the Tower of Babel, they have over and over tried to overcome divine punishment and discover the path back to harmonious existence. By recovering or recreating a universal language, theologians hoped to be able to experience the divine; philosophers believed that it would enable apprehension of the laws of nature, while mystic cabalists saw in it direct access to hidden knowledge. In reconstructing a proto-language, 19th-century Indo-Europeanist philologists saw the means to study the early stages of human development. Even in the 20th century, romantic idealists, such as the inventor of Esperanto Ludwik Zamenhof, strived to construct languages to enable understanding among estranged nations. For writers and poets of all times, from Cyrano de Bergerac to Velimir Khlebnikov, the idea of a universal and perfect language has been an inexhaustible source of inspiration. Today, this idea echoes in theories of universal and generative grammars, in approaching English as a global tongue, and in various attempts to create artificial languages, even a language for cosmic communication. Each week we address a particular period and set of theories to learn about universal language projects, but above all, the course examines fundamental questions of what language is and how it functions in human society.
Fall or Spring
Also Offered As: COML 0095, HIST 0822, REES 1177
1 Course Unit

ENGL 1449 War and Representation
This class will explore complications of representing war in the 20th and 21st centuries. War poses problems of perception, knowledge, and language. The notional "fog of war" describes a disturbing discrepancy between agents and actions of war; the extreme nature of the violence of warfare tests the limits of cognition, emotion, and memory; war's traditional dependence on declaration is often warped by language games--"police action," "military intervention," "nation-building," or palpably unnamed and unacknowledged state violence. Faced with the radical uncertainty that forms of war bring, modern and contemporary authors have experimented in historically, geographically, experientially and artistically particular ways, forcing us to reconsider even seemingly basic definitions of what a war story can be. Where does a war narrative happen? On the battlefield, in the internment camp, in the suburbs, in the ocean, in the ruins of cities, in the bloodstream? Who narrates war? Soldiers, refugees, gossips, economists, witnesses, bureaucrats, survivors, children, journalists, descendants and inheritors of trauma, historians, those who were never there? How does literature respond to the rise of terrorist or ideology war, the philosophical and material consequences of biological and cyber wars, the role of the nuclear state? How does the problem of war and representation disturb the difference between fiction and non-fiction? How do utilitarian practices of representation--propaganda, nationalist messaging, memorialization, xenophobic depiction--affect the approaches we use to study art? Finally, is it possible to read a narrative barely touched or merely contextualized by war and attend to the question of war's shaping influence? The class will concentrate on literary objects--short stories, and graphic novels--as well as film and television. Students of every level and major are welcome in and encouraged to join this class, regardless of literary experience.
Fall or Spring
Also Offered As: COML 1050, REES 1179
1 Course Unit

ENGL 1509 Science and Literature
Science fiction has become the mythology of modern technological civilization, providing vivid means for imagining (and proclaiming) the shape of things to come. This interdisciplinary seminar will consider SF in multiple manifestations -- literature, film and TV shows, visual art and architecture. We will debate how the genre has shaped ideas about scientific knowledge, the position of humans in the universe, and our possible futures by examining themes including time travel, robots and androids, alien encounters, extraterrestrial journeys, and the nature of intelligent life. This seminar will consider SF from the perspective of the history of science and technology: critically and comparatively, with a primary focus on social and cultural contexts in addition to literary aspects.
Spring
Also Offered As: STSC 1101
1 Course Unit
ENGL 1521 In Dark Times: The Dystopian Imagination in Literature and Film
This CWiC course will offer a guided introduction to the one of the most resilient genres of the human imagination: dystopian and apocalyptic fiction. Like a group of survivors huddled around a campfire, we will turn to literature and cinema to debate some of the big questions about the future of science, technology, religion, and capitalism. This course is designed as a Critical Speaking Seminar, and the majority of class assignments will be devoted to oral presentations: including a Parliamentary-style debate and a video essay. We will begin by reading some of the early, influential works in the dystopian genre by authors like Mary Shelley, H.G. Wells, and Aldous Huxley. Next, we will explore the paranoid, schizophrenic world of Cold-War-era dystopias by J.G Ballard, Philip K. Dick and Octavia Butler. We will conclude by reading contemporary climate fiction by the likes of Margaret Atwood and Kim Stanley Robinson. Alongside the literary material, we will also track the changing nature of dystopian cinema—from classics like Metropolis (1927) and La Jete (1962) to the latest Zombie film. By the end of course, students will have a firm grasp of the history of the genre and will be able to draw on this knowledge to effectively debate issues related to privacy, big business, animal rights, climate change, migration etc.
Also Offered As: CIMS 0050
1 Course Unit

ENGL 1579 Sustainability & Utopianism
This seminar explores how the humanities can contribute to discussions of sustainability. We begin by investigating the contested term itself, paying close attention to critics and activists who deplore the very idea that we should try to sustain our, in their eyes, dystopian present, one marked by environmental catastrophe as well as by an assault on the educational ideals long embodied in the humanities. We then turn to classic humanist texts on utopia, beginning with More’s fictive island of 1517. The “origins of environmentalism” lie in such depictions of island edens (Richard Grove), and our course proceeds to analyze classic utopian tests from American, English, and German literatures. Readings extend to utopian visions from Europe and America of the nineteenth and twentieth centuries, as well as literary and visual texts that deal with contemporary nuclear and flood catastrophes. Authors include: Bill McKibben, Jill Kerr Conway, Christopher Newfield, Thomas More, Francis Bacon, Karl Marx, Henry David Thoreau, Robert Owens, William Morris, Charlotte Perkins Gilman, Ayn Rand, Christa Wolf, and others.
Not Offered Every Year
Also Offered As: COML 1160, ENVS 1050, GRMN 1160, STSC 1160
1 Course Unit

ENGL 1589 Liquid Histories and Floating Archives
Climate change transforms the natural and built environments, and it is re-shaping how we understand, make sense, and care for our past. This course explores the Anthropocene, the age when humans are remaking earth’s systems, from an on-water perspective. In on-line dialogue and video conferences with research teams in port cities on four continents, this undergraduate course focuses on Philadelphia as one case study of how rising waters are transfiguring urban history, as well as its present and future. Students projects take them into the archives at the Independence Seaport Museum and at Bartram’s Garden. Field trips by boat on the Schuykill and Delaware Rivers and on land to the Port of Philadelphia and to the John Heinz National Wildlife Refuge invite transhistorical dialogues about how colonial and then industrial-era energy and port infrastructure transformed the region’s vast tidal marshlands wetlands. Excursions also help document how extreme rain events, storms, and rising waters are re-making the built environment, redrawing lines that had demarcated land from water. In dialogue with one another and invited guest artists, writers, and landscape architects, students final projects consider how our waters might themselves be read and investigated as archives. What do rising seas subsume and hold? Whose stories do they tell? What floats to the surface?
Not Offered Every Year
Also Offered As: ANTH 1440, COML 1140, ENVS 1440, GRMN 1140, HIST 0872
1 Course Unit

ENGL 1595 Ecocritical Lit: Nature, Ecology and the Literary Imagination
“Nature is perhaps the most complex word in the language,” says Raymond Williams in his influential book Keywords. This course explores the many meanings of “nature” as well as the assumptions, anxieties, and aspirations attached to such terms as “environment,” “ecology,” “conservation,” “resource,” “climate,” and “sustainability.” This is not a course in environmental literature per se, but rather an exploration of how language and literature engages with and shapes our relations to and our understandings of the natural world. We will consider both the ways literature—especially the poetry and fiction of the nineteenth century—contributes to present ecology-breaking worldviews, as well as how reading and writing differently is a necessary part of the struggle to refugue our relationship to the natural world.
Also Offered As: ENVS 1410
1 Course Unit
ENGL 1599 Spirituality in the Age of Global Warming: Designing a Digital Mapping Project in Scalar
We are living in the midst of one of the most severe crises in the Earth's history. Science confirms the glaciers are melting, hurricanes are growing more intense, and the oceans are rising. But there is also a deeply spiritual dimension to global warming that does not factor into the scientific explanations of the Anthropocene. "Spirituality" will be defined not in terms of one particular religion, but in relationship to a passionate study of the environment and nature. Readings will include materials from both the sciences and the humanities such as Donella Meadows's Thinking in Systems, Elizabeth Kolbert's The Sixth Extinction, Barbara Kingsolver's Flight Behavior, and films such as Black Fish and Wale Rider. The theoretical focus of the course will be how "multispecies partnerships" can help us better understand and mitigate the effects of Climate Change. This class will work collaboratively on a digital archive with an interactive mapping interface designed in Scalar. This newly developed platform allows for the creation of multimedia exhibits that will document how Global Warming is affecting coral reefs in the tropics, glaciers in the Arctic and Antarctic, rainforests in the Amazon and rivers of Philadelphia. Students will also work individually to design interactive maps on the Scalar platform documenting their own more personal interactions with the environment.
Not Offered Every Year
Also Offered As: ENVS 2430, RELS 2460
1 Course Unit

ENGL 1600 Cultures of The Book
The impact of various technologies (from writing to various forms of manuscript to print to electronics) on the way the written word gives shape to a culture. The emphasis is on western cultures from Plato to the present, but participation by students with interest or expertise in non-western cultures will be of great value to the group as a whole. The course offers an ideal perspective from which students can consider meta-issues surrounding their own special interests in a wide variety of fields, as well as learn to think about the way in which traditional fields of study are linked by common inherited cultural practices and constructions. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 1609 Introduction to Print Culture
This course examines the writing, printing, dissemination, interpretation, and censorship of specific works in Early modern England, France, Italy, Spain and America. The course is an introduction to the history of authorship, publishing, and reading at the age of print culture from Gutenberg to Franklin. All the texts analyzed in the course (the Bible, Montaigne's Essays, Shakespeare's plays, Don Quixote, Pamela among them) are available in English but the course pays particular attention to the massive range of translations in early modern period. Its main focus are the relation between the "printing revolution" and scribal culture, censorship and transgression, the birth of the author and collaborative writing, and reading practices from humanist techniques to reading of the novels. The course is based on the exceptional collections of rare books and manuscripts at Penn and in Philadelphia and it is taught in the Van Pelt Library.
Fall or Spring
Also Offered As: HIST 2203
1 Course Unit

ENGL 1650 Introduction to Digital Humanities
This course provides an introduction to foundational skills common in digital humanities (DH). It covers a range of new technologies and methods and will empower scholars in literary studies and across humanities disciplines to take advantage of established and emerging digital research tools. Students will learn basic coding techniques that will enable them to work with a range data including literary texts and utilize techniques such as text mining, network analysis, and other computational approaches. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Fall or Spring
Also Offered As: COML 1650, HIST 0870
1 Course Unit

ENGL 1670 Data Science in Literature, History, and Culture
Over the last decade, humanists have turned to data and to computational methods of data analysis to seek new understandings of literature, history, and culture. This course will provide you with a practical introduction to data-driven inquiry in the humanities, with a focus on statistical analysis in the Python programming language. (No prior knowledge of programming is required or expected). In addition to learning foundational scripting and data science skills, we will ask questions about the role of data in the humanities. How does humanities data differ from data in the physical and social sciences? What new research questions in the humanities can we investigate using data-driven methods? And how can we make our conclusions relevant within the larger frame of humanistic inquiry? Course work will include readings, weekly programming exercises, and a final project.
Spring
1 Course Unit

ENGL 1710 Rise of the Novel
This course explores the history of the British novel and the diverse strategy of style, structure, characterization, and narrative techniques it has deployed since the late seventeenth century. While works from the eighteenth and nineteenth centuries will form the core of the reading, some versions of this course will include twentieth-century works. All will provide students with the opportunity to test the advantages and limitations of a variety of critical approaches to the novel as a genre. Readings may include works by Behn, Swift, Defoe, Richardson, Fielding, Lennox, Smollett, Burney; Scott, Austen, the Brontes, Dickens, Eliot, Hardy, Conrad, Joyce, Lawrence, Woolf, Rhys, Greene, Naipaul, Carter, Rushdie, and Coetzee. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 1720 18th-Century Novel
This survey of the novel addresses key questions about the novel's "rise" in the eighteenth century on both sides of the Atlantic, as well as attending to the cultural conditions that attended this new literary form. How did the concurrent "rise" of the middle classes and the emergence of an increasingly female reading public affect the form and preoccupations of early novels? What role did institutions like literary reviews, libraries, and the church play in the novel's early reception? While readings will vary from course to course, students should expect to read such authors as Austen, Behn, Brookden Brown, Burney, Defoe, Fielding, Richardson, Rowlandson, Rowson, Scott, and Smollett. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit
ENGL 1730 19th-Century Novel
During the nineteenth century the novel became the dominant literary form of its day, supplanting poetry and drama on both sides of the Atlantic. In this introduction to the novelists of the period, we will read the writers who secured the novel's cultural respectability and economic prominence. Likely authors will include Austen, the Brontës, Collins, Dickens, Eliot, Hardy, Hawthorne, Melville, Poe, Thackeray, Scott, and Stowe. The course will explore the themes, techniques, and styles of the nineteenth-century novel. It will focus not only on the large structural and thematic patterns and problems within each novel but also on the act of reading as a historically specific cultural ritual in itself. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 1740 20th-Century British Novel
This course traces the development of the novel across the twentieth-century. The course will consider the formal innovations of the modern novel (challenges to realism, stream of consciousness, fragmentation, etc.) in relation to major historical shifts in the period. Authors treated might include: Conrad, Lawrence, Joyce, Forster, Woolf, Cather, Faulkner, Hemingway, Achebe, Greene, Ryhs, Baldwin, Naipaul, Pynchon, Rushdie, and Morrison. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: COML 1740
1 Course Unit

ENGL 1745 Writing the Self: Life-Writing, Fiction, Representation
This course investigates how people try to understand who they are by writing about their lives. It will cover a broad range of forms, including memoirs, novels, essay films, and even celebrity autobiographies. The course will be international and in focus and will ask how the notion of self may shift, not only according to the demands of different genres, but in different literary, linguistic, and social contexts. Questions probed will include the following: How does a writer's language—or languages—shape how they think of themselves? To what extent is a sense of self and identity shaped by exclusion and othering? Is self-writing a form of translation and performance, especially in multilingual contexts? What can memoir teach us about the ways writers navigate global literary institutions that shape our knowledge of World Literature? How do various forms of life-writing enable people on the margins, whether sexual, gendered, or racial, to craft narratives that encapsulate their experience? Can telling one's own story bring joy, affirmation, and greater transcultural or even global understanding? In sum, this course proposes to illuminate the many ways in which writing becomes meaningful for those who take it up. The format of the seminar will require students to offer oral presentations on the readings and invite them to craft their own experiences and memories in inventive narrative forms.
Spring, even numbered years only
Also Offered As: COML 0015, GSWS 0051
1 Course Unit

ENGL 1800 Intro to Poetry and Poetics
What is poetry and what place does it have among literary forms? What is its relation to culture, history, and our sense of speakers and audiences? This course will focus on various problems in poetic practice and theory, ranging from ancient theories of poetry of Plato and Aristotle to contemporary problems in poetics. In some semesters a particular school of poets may be the focus; in others a historical issue of literary transmission, or a problem of poetic genres, such as lyric, narrative, and dramatic poetry, may be emphasized. The course will provide a basic knowledge of scansion in English with some sense of the historical development of metrics. This course is a good foundation for those who want to continue to study poetry in literary history and for creative writers concentrating on poetry. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 1810 Sounding Poetry
Never before has poetry been so inescapable. Hip hop, the soundtrack of our times, has made rhyme, meter, and word-play part of our daily lives. How did this happen? This course ranges through oral and lyric traditions in Europe, the Americas, and the Commonwealth. See the English Department's website at www.english.upenn.edu for a description of current offerings.
Fall
Also Offered As: AFRC 1810, COML 1810
1 Course Unit

ENGL 1820 British Poetry 1660 - 1914
This course provides students with a survey of British poetry and poetics from the Restoration to the Modern period, and usually will include writers ranging from Aphra Behn and Alexander Pope to Thomas Hardy. Typically, this course will contain materials from the later seventeenth to the early nineteenth centuries—from the Restoration and Glorious Revolution through the Enlightenment, the American and French Revolutions, and the Napoleonic Wars—though it need not cover the entire period. We will read plays, poetry and prose in order to understand the aesthetic, intellectual, social and political issues of literary production and achievement in this period. See the English Department's website at www.english.upenn.edu for a description of current offerings.
Fall or Spring
1 Course Unit

ENGL 1830 American Poetry
Some versions of this course survey American poetry from the colonial period to the present, while others begin with Whitman and Dickinson and move directly into the 20th century and beyond. Typically students read and discuss the poetry of Williams, Stein, Niedecker, H.D., Pound, Stevens, Fearing, Rakoksi, McKay, Cullen, Wilbur, Plath, Rich, Ginsberg, Kerouac, Waldman, Creeley, Ashberry, O'Hara, Corman, Bernstein, Howe, Perelman, Silliman, and Retallack. See the English Department's website at www.english.upenn.edu for a description of current offerings.
Not Offered Every Year
1 Course Unit
ENGL 1840 20th-Century Poetry
From abstraction to beat, from socialism to negritude, from expressionism to ecopoetry, from surrealism to visual poetry, from collage to digital poetry, the poetry of the twentieth century has been characterized by both the varieties of its forms and the range of its practitioners. This course will offer a broad overview of many of the major trends and a few minor eddies in the immensely rich, wonderfully varied, ideologically and aesthetically charged field. The course will cover many of the radical poetry movements and individual innovations, along with the more conventional and idiosyncratic work, and will provide examples of political, social, ethnic, and national poetics, both in the Americas and Europe, and beyond to the rest of the world. While most of the poetry covered will be in English, works in translation, and indeed the art of translation, will be an essential component the course. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: COML 1840
1 Course Unit

ENGL 1859 The Play: Structure, Style, Meaning
How does one read a play? Theatre, as a discipline, focuses on the traditions of live performance. In those traditions, a play text must be read not only as a piece of literature, but as a kind of “blueprint” from which productions are built. This course will introduce students to a variety of approaches to reading plays and performance pieces. Drawing on a wide range of dramatic texts from different periods and places, we will examine how plays are made, considering issues such as structure, genre, style, character, and language, as well as the use of time, space, and theatrical effects. Although the course is devoted to the reading and analysis of plays, we will also view selected live and/or filmed versions of several of the scripts we study, assessing their translation from page to stage.
Fall or Spring
Also Offered As: COML 1859, THAR 0103
1 Course Unit

ENGL 1860 Early Drama
Early drama in English had its roots as much in Christianity as in Classical antiquity. What grew into the theater of Shakespeare began as networks of strolling players and church authorities in market towns sponsoring cycles of “miracle” and “mystery” plays. This course will introduce students to major dramatic works of the medieval and early modern periods, including plays written for the public stage, closet dramas, masques, mayoral pageants and other kinds of performances. The course will also pay attention to the development of different dramatic genres during these periods, as well as the social and cultural contexts in which they were produced. Students thus will explore the history of drama in English through the renaissance to the closing of the theaters in 1641 and their eventual reopening in 1660. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 1870 Drama from 1660 - 1840
This course surveys drama from the Restoration through the Romantic period, and in so doing explores arguably the most tumultuous period of British and American Theater history. These years saw the reopening of the theaters in London in 1660 after their having been closed through two decades of Civil War and Puritan rule. They witnessed the introduction of actresses to the stage, the development of scenery and the modern drop-apron stage, the establishment of theatrical monopolies in 1660 and stringent censorship in 1737, and the gradual introduction, acceptance, and eventual celebration of the stage in America. Perhaps most importantly, they oversaw some of the best comedies and farces in the English language, the introduction of pantomime and the two-show evening, sustained experimentation with music and spectacle on stage, and the transformation of tragedy into a star vehicle for actors and actresses like David Garrick, Sarah Siddons, John Philip Kemble, and Edmund Kean. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 1880 African American Drama: From the 1920's to the present
This course will introduce students to Pulitzer-prize winning plays such as Lynn Nottage's Sweat, groundbreaking plays such as Ntozake Shange’s For Colored Girls, as well as less known plays that show the wide range of form and themes in 20th and 21st century African American drama. We will focus on performance as a mode of interpreting a script and performance as a way of understanding the intersections of race, class, and gender. In-class viewings of selected scenes in recorded productions of the plays will energize our analysis of the scripts. Short creative, performance-oriented writing assignments will produce the questions explored in the two critical essays. In addition to Sweat and For Colored Girls, our line-up may include Zora Neale Hurston’s Color Struck, Anna Deavere Smith’s Twilight: Los Angeles, 1992, Suzan-Lori Parks’ 100 Plays for the First Hundred Days, August Wilson’s Radio Golf, Lydia Diamond’s Harriet Jacobs, Amiri Baraka’s The Slave, and Claudia Rankine’s The White Card.
Fall or Spring
Also Offered As: AFRC 1880, THAR 1880
1 Course Unit

ENGL 1896 Backstage Drama in Theatre and Film
Inviting audiences into a special relationship with illusion, backstage dramas (whether on film or on stage) and plays-within-plays reach beyond and alongside traditional plot-driven narratives, to reflect on the process of representation itself. Drawing from classical debates about the relationships between reality, illusion, representation, and imitation (mimesis), we will examine a variety of plays and films as we articulate the complex network of responses and underlying assumptions (whether cultural, political, or social), about art and life, that these works engage.
Fall, odd numbered years only
Also Offered As: CIMS 2830, THAR 2830
1 Course Unit
ENGL 1900 World Film History to 1945
This course surveys the history of world film from cinema's precursors to 1945. We will develop methods for analyzing film while examining the growth of film as an art, an industry, a technology, and a political instrument. Topics include the emergence of film technology and early film audiences, the rise of narrative film and birth of Hollywood, national film industries and movements, African-American independent film, the emergence of the genre film (the western, film noir, and romantic comedies), ethnocritical and documentary film, animated films, censorship, the MPPDA and Hays Code, and the introduction of sound. We will conclude with the transformation of several film industries into propaganda tools during World War II (including the Nazi, Soviet, and US film industries). In addition to contemporary theories that investigate the development of cinema and visual culture during the first half of the 20th century, we will read key texts that contributed to the emergence of film theory. There are no prerequisites. Students are required to attend screenings or watch films on their own.
Fall or Spring
Also Offered As: ARTH 1080, CIMS 1010, COML 1011
1 Course Unit

ENGL 1901 World Film History 1945-Present
Focusing on movies made after 1945, this course allows students to learn and to sharpen methods, terminologies, and tools needed for the critical analysis of film. Beginning with the cinematic revolution signaled by the Italian Neo-Realism (of Rossellini and De Sica), we will follow the evolution of postwar cinema through the French New Wave (of Godard, Resnais, and Varda), American movies of the 1950s and 1960s (including the New Hollywood cinema of Coppola and Scorsese), and the various other new wave movements of the 1960s, 1970s and 1980s (such as the New German Cinema). We will then selectively examine some of the most important films of the last two decades, including those of U.S. independent film movement and movies from Iran, China, and elsewhere in an expanding global cinema culture. There will be precise attention paid to formal and stylistic techniques in editing, mise-en-scene, and sound, as well as to the narrative, non-narrative, and generic organizations of film. At the same time, those formal features will be closely linked to historical and cultural distinctions and changes, ranging from the Paramount Decision of 1948 to the digital convergences that are defining screen culture today. There are no prerequisites. Requirements will include readings in film history and film analysis, an analytical essay, a research paper, a final exam, and active participation.
Fall or Spring
Also Offered As: ARTH 1090, CIMS 1020, COML 1022
1 Course Unit

ENGL 1905 Television and New Media
How and when do media become digital? What does digitization afford and what is lost as television and cinema become digitized? As lots of things around us turn digital, have we started telling stories, sharing experiences, and replaying memories differently? What has happened to television and life after New Media? How have television audiences been transformed by algorithmic cultures of Netflix and Hulu? How have (social) media transformed socialities as ephemeral snaps and swiped intimacies become part of the "new" digital/phone cultures? This is an introductory survey course and we discuss a wide variety of media technologies and phenomena that include: cloud computing, Internet of Things, trolls, distribution platforms, optical fiber cables, surveillance tactics, social media, and race in cyberspace. We also examine emerging mobile phone cultures in the Global South and the environmental impact of digitization. Course activities include Tumblr blog posts and Instagram curations. The final project could take the form of either a critical essay (of 2000 words) or a media project.
Spring
Also Offered As: ARTH 1070, CIMS 1030, COML 1031
1 Course Unit

ENGL 1951 The City in Literature and Film
This course focuses on the central place of the city through the history of cinema, with a specific concentration on London for this course. Within this framework we will examine the different dimensions of film form and the importance of historical and cultural contexts, attending especially to themes of ideology, race, and gender. Film to be discussed will include Alfred Hitchcock's 39 Steps (1935), Michelangelo Antonioni's Blow Up (1967) and Stephen Frears's My Beautiful Laundrette (1985) among others. We will also attend screenings at London film theaters and venues, such as The British Film Institute, and offer visiting lectures by several British film scholars. Links will be provided for the films that will be discussed each week. The objectives and aims of the course are several: to introduce students to precise film analysis and strategies for writing about film, to provide a focused model (centered on British cinema and culture) on the different movements in postwar film history, to explore the complexities of film production and reception, particularly as they engage questions of technology, ideology, gender, and race, and to investigate the dynamic relationship between film culture and urban life in the 20th and 21st centuries. Assignments will include 1) regular classroom attendance and class participation, 2) five two-page essays (one submitted each week), 3) a journal, and 4) a final examination. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Also Offered As: CIMS 1051, URBS 1051
1 Course Unit

ENGL 2000 Topics In Classicism and Literature: Epic Tradition
This advanced seminar will examine the classical backgrounds of western medieval literature, in particular the reception of classical myth and epic in the literature of the Middle Ages. Different versions of the course will have different emphases on Greek or Latin backgrounds and on medieval literary genres. Major authors to be covered include Virgil, Ovid, Chaucer, and the Gawain-poet.
Not Offered Every Year
Also Offered As: CLST 3708, COML 2000, GSWS 2000
1 Course Unit
ENGL 2010 Old English Seminar
This seminar explores an aspect of Anglo-Saxon culture intensively. See the English Department's website at www/english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 2011 Medieval Literature Seminar
This seminar explores an aspect of medieval literature intensively. See the English Department's website at www/english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 2012 Romance Seminar
This seminar explores an aspect of epic or romance intensively. See the English Department's website at www/english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 2020 17th-Century Literature Seminar
This course explores an aspect of 17th-century literature intensively. See the English Department's website at www/english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 2021 Topics in Renaissance Literature
This course explores an aspect of renaissance literature intensively; specific topics will vary from year to year. See the English Department's website at www/english.upenn.edu for a description of the current offerings. See our ENGL catalog, go to ENGL 231: https://catalog.upenn.edu/courses/engl/
Also Offered As: GSWS 2021
1 Course Unit

ENGL 2030 18th-Century British Literature Seminar
This course explores an aspect of 18th-century British literature intensively. See the English Department's website at www/english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 2031 18th-Century Seminar: China in the English Imagination
This course explores the material culture of china-mania that spread across England and Europe in the eighteenth century, from chinoiserie vogues in fashion, tea, porcelain, and luxury goods, to the idealization of Confucius by Enlightenment philosophers. How was Asia was imagined and understood by Europeans during a period of increased trade between East and West? The course texts include travel writing, poetry, essays, and plays. Students will work closely with rare books and with art objects at the Penn Museum and the Philadelphia Museum of Art. The course is designed to provide historical background to contemporary problems of Orientalism, Sinophilia, and Sinophobia.
Also Offered As: ASAM 2310, COML 2031, EALC 1321
1 Course Unit

ENGL 2041 Romanticism Seminar
This course explores an aspect of Romantic literature intensively. See the English Department's website at www/english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 2050 19th-Century Literature Seminar
This course explores an aspect of 19th-century literature intensively. See the English Department's website at www/english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 2052 19th-Century American Literature Seminar
This course explores an aspect of 19th-century American literature intensively. See the English Department's website at www/english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 2070 Modernism Seminar
This course explores an aspect of literary modernism intensively. See the English Department's website at www/english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 2071 Modernism Seminar
This course explores literary modernism as a global and cross-cultural phenomenon. See the English Department's website at www/english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: ARTH 3850, COML 2071, GRMN 1304
1 Course Unit

ENGL 2072 Modernism Seminar
This course explores literary modernism through questions of gender and sexuality. See the English Department's website at www/english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: GSWS 2072
1 Course Unit

ENGL 2080 20th-Century Literature Seminar
The course explores an aspect of 20th-century literature intensively. See the English Department's website at www/english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: CIMS 2080, JWST 2080
1 Course Unit

ENGL 2082 20th-Century American Literature Seminar
The course explores an aspect of 20th-century American literature intensively; specific course topics will vary from year to year. See the English Department's website at www/english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: COML 2082
1 Course Unit
ENGL 2091 The Novel in the Age of the Audiobook
This class is both a critical survey of important English-language novels published since the 1980s, and a history of the audiobook and its effects on authors, readers, and literary markets. We will mainly be listening to, but in some cases also reading, novels by a range of contemporary novelists, possibly including Salman Rushdie, Zadie Smith, George Saunders, David Mitchell, Jennifer Egan, Colson Whitehead, Douglas Stewart, and Sally Rooney. We will approach these works in light of their relationship to particular qualities of the audio format, and in the context of that format's dramatic proliferation since the advent of the mp3 and the iPod. What are the advantages of listening rather than reading, and what are the limitations or losses inherent in a shift to the aural? To what extent are our responses to an audio novel shaped by the stylistic and interpretative decisions of the performer? How does the library of available audio titles differ from the library of print titles, and who decides what gets made into a sound recording and what doesn't? Can literary studies as a college-level discipline accommodate the turn to audio and contribute to the emerging discipline of sound studies? Students in the class will have several options for acquiring the assigned books, but it will likely be necessary to create an account on Audible. We will learn to use audio-capture tools to extract audio “quotations” for use in class and in written work (some of which will be submitted as sound recording rather than typescript). And we will take a field trip to a sound studio where audiobooks are produced. Written work will include a short essay of 4-5 pages, a longer essay of 8-10 pages, and five short midterm exams. There will be no final exam.
1 Course Unit

ENGL 2092 Kelly Writers House Fellows Seminar
This seminar features visits by eminent writers as "Fellows" of the Kelly Writers House, the student-conceived writing arts collaborative at 3805 Locust Walk. Throughout the semester we will study the work of these writers—and some of the materials "around" them that make the particular contemporary context in which each operates so compelling. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: GSWS 2092
1 Course Unit

ENGL 2100 Paris Modern: Spiral City
Paris has been shaped by a mixture of organic development, which is still today perceptible in the "snail" pattern of its arrondissements whose numbers, from 1 to 20, coil around a central island several times so as to exemplify a "spiral city," and of the violent cuts, interruptions and sudden transformations that again and again forced it to catch up with modern times, the most visible of which was Baron Haussmann's destruction of medieval sections of the city to make room for huge boulevards. Thus Parisian modernism has always consisted in a negotiation between the old and the new, and a specific meaning of modernity allegorized for Louis Aragon, the Surrealists and Walter Benjamin consisted in old-fashioned arcades built in the middle of the 19th century and obsolete by the time they turned into icons of Paris. The aim of the class will be to provide conceptual and pragmatic (visual, experiential) links between a number of texts, theories and films deploying various concepts of the modern in Paris, with a guided tour of the main places discussed. The course that Professors Jean Michel Rabate (English) and Ken Lum (Fine Arts) will lead studies Paris as a work of science-fiction where its many futures are embedded in its many pasts, where discontinuity is a continuous process and where the curving line of the snail's shell is a line of ceaseless curling resulting in a perennial oscillation where an outside converts into an inside and an inside then converts to an outside. The course will travel to Paris over spring break to get an in-depth look at the topics discussed in class.
Fall or Spring
Also Offered As: FNAR 3100
1 Course Unit

ENGL 2110 Irish Literature Seminar
This course explores an aspect of modern Irish literature intensively. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Fall or Spring
1 Course Unit

ENGL 2120 American Literature Seminar
This course explores an aspect of American literature intensively; specific course topics will vary, and have included "American Authors and the Imagined Past" and "American Gothic." See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: GSWS 2120
1 Course Unit

ENGL 2130 Early American Literature Seminar
This course explores an aspect of early American literature intensively. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 2140 Modern American Literature Seminar
This course explores an aspect of Modern American literature intensively. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit
ENGL 2145 Failure to Communicate
The phrase “failure to communicate” became iconic in American English from the 1967 film "Cool Hand Luke," in which Paul Newman played a convict who refuses to listen or follow orders. The film raised questions about the multiple ways we understand “failure to communicate” and its consequences. Is it sometimes a decision to resist a presumption, a premise, an interpretation, an argument, a directive from authority? Is it at other times simply a mechanical failure? This course examines “failure to communicate” in a variety of cultural areas, among them literature, romance, politics, theater, war, science, war, and education. We’ll bring literary, philosophical, psychological and historical perspectives to these issues. Materials will include literary fiction (e.g., short stories by Jhumpa Lahiri, Herman Melville, Toni Morrison), drama (e.g., Edward Albee’s “Who’s Afraid of Virginia Woolf?”), poetry (e.g., Robert Frost’s “Home Burial”) film (“Cool Hand Luke” among others) TV (e.g., an episode from “House”), and assorted nonfiction, journalism and scholarship. We’ll also experiment, trying some role-playing communication exercises with students: a couple breaking up, a U.S. general talking to a Russian general, a novelist trying to explain to an editor why some material shouldn’t be cut, a back-and-forth between a stopped driver and a police officer. Finally, we’ll have to ask whether failure to communicate is always a bad thing, and how to avoid its worst consequences.
Also Offered As: CIMS 2145
1 Course Unit

ENGL 2150 Trans-Atlantic Literature Seminar
This course examines in-depth trans-Atlantic literature that emerges from and deals with the links and tensions between Europe and the Americas. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 2179 The Mediterranean and the World, 1450-1700
Using as our guides the works of Miguel de Cervantes, Michael de Montaigne, William Shakespeare, Baldassare Castiglione, Antonio de Sosa, Elias al-Musili, Ogier Ghiselin de Busbecq, #mad Ibn Qāsim Ibn al-#ajarī, Maria de Zayas y Sotomayor, and many others, this seminar will analyze the social mutations, religious confrontations, political conflicts, cultural productions and circulation of books and ideas that characterized the Mediterranean world during the sixteenth and seventeenth centuries. Based on a close reading of the authors mentioned above, this seminar will focus on the study of the central transformations – political, religious, cultural, and literary – in the early modern Mediterranean world. Students will also be introduced to original materials belonging to the Rare Books and Manuscripts Collections of the Library; early modern editions of some of the books read in the class, printed ephemera, or manuscript documents belonging to the Lea Collection. Students are expected to be active participants in this class; class attendance, participation, and oral presentations will be required. Students will write a final paper, around 15 pages. Students majoring in History can opt to write a research paper (20 pages) using original primary sources, to fulfill the department research requirement.
Fall or Spring
Also Offered As: HIST 3602
1 Course Unit

ENGL 2180 Literature of Africa and the African Diaspora
This course explores an aspect of the literature of Africa and the African Diaspora intensively. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: COML 2180
1 Course Unit

ENGL 2190 Postcolonial Literature Seminar
This course explores an aspect of Postcolonial literature intensively. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: COML 2190
1 Course Unit

ENGL 2191 The Dictator Novel as Global Form
In this seminar, we will explore the ways in which twentieth- and twenty-first-century writers across the globe have responded to tyrants and tyrannical regimes. Our focus will be a set of outstanding contemporary novels from Latin America, Europe, the Caribbean, Africa, and Asia. We will begin with the Latin American boom writers of the 1960s and 1970s (represented on the syllabus by Manuel Puig and Gabriel García-Márquez) before moving on to two recent Nobel prize winners, Herta Müller (2009) and Mario Vargas Llosa (2010). In addition to these four writers, we will also consider the works of Graham Greene, V.S. Naipaul, Chinua Achebe, Jessica Hagedorn, Nuruddin Farah, Julia Alvarez, Junot Díaz, and Mohammed Hanif. Primary texts include both Anglophone and translated novels as well as poems, plays, scripted films, and documentaries that represent or describe totalitarian regimes. Two central questions will guide our readings: 1) What are the connections between oppressive regimes and literary expression – between violence and aesthetics? 2) What formal strategies do writers in these situations use to manage the complex and sometimes dangerous political content of their works? Graded requirements include several short response papers, a bibliographic project, and a long-form research paper (3000 words).
Also Offered As: COML 2191
1 Course Unit

ENGL 2200 African-American Literature Seminar
In this advanced seminar, students will be introduced to a variety of approaches to African American literatures, and to a wide spectrum of methodologies and ideological postures (for example, The Black Arts Movement). The course will present an assortment of emphases, some of them focused on geography (for example, the Harlem Renaissance), others focused on genre (autobiography, poetry or drama), the politics of gender and class, or a particular grouping of authors. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: AFRC 2200
1 Course Unit
ENGL 2210 Trap Music
This course examines the coming to pass of trap music from several perspectives: 1) that of its technological foundations and innovations (the Roland 808, Auto-tune, FL Studio (FruityLoops), etc.); 2) that of its masters/mastery (its transformation of stardom through the figures of the producer (Metro Boomin) and the rock star (Future)); 3) that of its interpretability and effects (what does the music say and do to us). We will thus engage with this music as a practice of art and form of technosociality that manifests uncanny and maximal attunement with the now.
Not Offered Every Year
Also Offered As: AFRC 2211
1 Course Unit

ENGL 2222 August Wilson and Beyond
The purpose of this course is to engage students in the rigorous process of mining experiences for material that can be transformed into a public performance piece. In-class writing, group discussions, and field work in the Philadelphia area. AUGUST WILSON AND BEYOND. The people need to know the story. See how they fit into it. See what part they play. - August Wilson,
Fall
Also Offered As: AFRC 2325
1 Course Unit

ENGL 2250 Race and Ethnicity Seminar
This course explores an aspect of race and ethnicity intensively. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: AFRC 2251
1 Course Unit

ENGL 2260 Latinx Literature Seminar
This course explores an aspect of Latinx literature intensively. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: LALS 2260
1 Course Unit

ENGL 2261 Capitalism, (Neo)Colonialism, Racism, and Resistance
This interdisciplinary seminar examines theory and artistic productions, including literature, films, and performance art, that analyze and critique capitalism, imperialism and (neo)colonialism, racism, and patriarchy. It examines history and culture from an international perspective, giving particular attention to works from the Global South (and from Latin America, especially) as well as works addressing the history of racialized groups within the Global North. The course will focus on the 20th and 21st centuries, although it will also address earlier histories of capitalism and colonialism in order to trace their co-constitution and the emergence of modern racism. We will consider questions such as the following: What is the role of culture and literature in (neo)colonial domination and anticolonial resistance? What is globalization, how does it perpetuate global inequality, and how has art contributed to the international anti-globalization movement? How have people sought liberation from oppression and exploitation, and how have they mobilized cultural productions to this end? Why are immigrants targeted for repression and what can stories about immigrants' lives teach us about contemporary capitalism, including U.S. imperialism? What forces have given rise to 21st century fascism and how are intellectuals, activists and artists contesting it? The course will address key theories and concepts from anticolonial and postcolonial thought, Marxist social and literary theory, critical development studies, world systems analysis, and transnational Latin American & Latinx studies.
Not Offered Every Year
Also Offered As: LALS 2261
1 Course Unit

ENGL 2270 Asian American Literature Seminar
This course is an advanced-level seminar on Asian American culture and politics. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: ASAM 2200
1 Course Unit
ENGL 2275 The Chinese Body and Spatial Consumption in Chinatown
This is a primarily an art and planning course that centers on the representation of the oriental, specifically the Chinese, in both its historical and present contexts. The localization of the Chinese throughout the Americas within Chinatown precincts were also subject to representational imaginings that were negotiated through the lens of civic planning. This course will study the often fraught negotiation between representation and planning. The hyper-urbanization of China over the past several decades has radically altered traditional conceptions of public space in China. Mass migration from rural to urban areas has meant very high population densities in Chinese cities. Traditional courtyards surrounded by housing and other modestly scaled buildings are rapidly disappearing, incongruent with the demands of heated property development. Moreover, Chinese cities have comparatively little public green space per resident compared to equivalents in the West. Zoning in Chinese cities is also much more varied for any given area than what one would find in cities such as New York, Paris, and London. Intensifying density of urban areas precludes the construction of large public squares. Furthermore, large public squares tend to be either intensively congested and overcrowded or underused due to their oversight by government that render such spaces somewhat opprobrious in terms of use. Historically, the urban courtyards of temples, native place associations, and provincial guilds served as public spaces of gathering. They were also sites of festivals and the conducting of neighbourhood and civic business. These spaces have become increasingly privatized or commodified with entrance fees. The air-conditioned concourses of enclosed shopping malls or busy outdoor market streets have become de facto public spaces in China where collective window shopping or promenading is the primary activity rather than bodily repose as one might find in a public space in a large Western city. The seminar/studio will investigate the meaning of the term public in the constitution of Chinese space, audience and critical voice through firstly the enclave of Chinatown and secondly through examples from China. The course will look into the changing conceptualization of public space in Chinatown as it has declined in its traditional form and become reinvented in the form of high-end shopping centered districts. This flux has its roots in post 1979 China as well as the post 1997 reversion of Hong Kong to China. As such, the course will examine the situation of rapid urbanization in China and the concomitant relationship to new Chinese (and Asian) districts in the North American urban and suburban landscape ie Vancouver, Toronto, Arlington (Virginia), Oakland, Los Angeles valley and Queens (Flushing), New York. In what ways can artists and designers respond to and challenge these conceptualizations of the old and the new within the context of urban change? What of the changing formations of the Chinese subject through the experiences of embodiment? How is public space produced through an ethnically bracketed bodily presence. Findings will be translated by the student as tools for design and public art imaginings. This course will include a week’s trip to San Francisco to study how intense growth in the city has all but usurped old Chinatown while new and more vibrant Chinese centers have emerged in multiple other districts within the city and the suburbs. Also Offered As: ASAM 3130, FNAR 3060
1 Course Unit

ENGL 2299 Italian American Studies
Topics vary. Please check the department’s website for a course description at: http://www.sas.upenn.edu/italians/courses
Not Offered Every Year
Also Offered As: CIMS 3400, ITAL 3400
1 Course Unit

ENGL 2303 Introduction to Sexuality Studies and Queer Theory
This course will introduce students to the historical and intellectual forces that led to the emergence of queer theory as a distinct field, as well as to recent and ongoing debates about gender, sexuality, embodiment, race, privacy, global power, and social norms. We will begin by tracing queer theory’s conceptual heritage and prehistory in psychoanalysis, deconstruction and poststructuralism, the history of sexuality, gay and lesbian studies, woman-of-color feminism, the feminist sex wars, and the AIDS crisis. We will then study the key terms and concepts of the foundational queer work of the 1990s and early 2000s. Finally, we will turn to the new questions and issues that queer theory has addressed in roughly the past decade. Students will write several short papers.
Fall
Also Offered As: COML 0030, GSWS 0003
1 Course Unit

ENGL 2310 Gender, Sexuality, and Literature Seminar
This advanced seminar focuses on literary, cultural, and political expressions of gender and sexuality. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: AFRC 2310, COML 2310, GSWS 2310
1 Course Unit

ENGL 2321 Gender Deviance and the American Experience
This class examines early American political thought through the representation of “deviant” sexualities in transatlantic literature. Authors and political figures from Captain John Smith to Harriet Jacobs considered their political ideas through the language of desire. Power and identity were forged through a discussion of sex, including sodomy, witchcraft, and sex work. We will consider early American literary and material culture for “deviance” and read the colonial project for what the authors’ representation can tell us about gender, race, and social status in the early years of American society. Course requirements will include three short papers and a longer, critical or creative project that engages a significant theme from the class. We will use the unique resources of the Kislak Center, Penn’s campus, and the city of Philadelphia to consider the writing and material culture of authors including Captain John Smith, Aphra Behn, William Penn, Thomas Jefferson, Harriet Jacobs, Phyllis Wheatley Peters, and more.
Also Offered As: GSWS 2321
1 Course Unit

ENGL 2400 Literary Theory Seminar
This course explores an aspect of literary theory intensively. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: COML 2410, GSWS 2960
1 Course Unit
ENGL 2401 Literature and Theory Seminar: Theories of World Literature
This course is an introduction to efforts—beginning in the nineteenth century, but with special attention to the late-twentieth and twenty-first centuries—to develop theoretical models and corresponding critical practices for the comprehensive study of world literature. Particular attention will be devoted to theories that treat individual works as being in some sort of conversation with broad circuits of canonics, translation, nationalism, cosmpolitanism, monolingualism, and interpretation. The course will also introduce you to the manifold connections between theories of world literature and fields such as globalization studies, translation studies, comparative literature, and postcolonial studies. Because the course will be taught in English, we'll pay especially close attention to the meanings and consequences of "global English," as well as to other conceptual and practical limitations on developing persuasive and useful models of counter-hegemonic, counter-neoliberal literary studies. Indeed, questions of limit, scale, and boundary will guide our evaluation of all models and practices. Among the critics and theorists we'll study are: Emily Apter, David Damrosch, Jacques Derrida, Theo D'haen, David Gramling, Franco Moretti, Aamir Mufti, Edward Said, Gayatri Chakravorty Spivak, and Yasmin Yildiz. Requirements will include several short essays and an in-class presentation.
Also Offered As: COML 2401
1 Course Unit

ENGL 2405 Global Feminisms
Feminism has both united women and also generated debates between women of different races, locations and sexual orientations, across the world, and also within the US. Feminism means both understanding the construction of gender and sexuality in society, and challenging the oppressive structures that constrain people of all genders. As such, there can be no single feminism that is globally relevant. How should we, located in a prestigious US university, locate our own ideas about gender and sexuality in a global framework? Each week we will engage with a piece of work—fiction, autobiography, film, historical or activist writing—from a different part of the world. Through them we will explore how histories of colonialism, slavery and race, nation-making and war have led to very different conceptions of the family, sexuality, gender identities the body, labor, and agency around the world. Texts and films will likely include: Domitila Barrios de Chúngara, Let Me Speak; Angela Davis, Women, Race and Class; Urvashi Butalia, The Other Side of Silence; Veronique Tadjo, Queen Pokou, Saidiya Hartmann, Lose Your Mother; Joan Scott, The Politics of the Veil; Gaiutra Bahadur, Coolie Woman, The Odyssey of Indenture; Marjane Satrapi Persepolis; Marijie Meeran, Chain of Love; Ousmane Sembene Moolade; A. Revathi, The Truth About Me: A Hijra Life Story; Ama Ata Aidoo, Our Sister Killjoy. Satisfies the Cross-Cultural Requirement of the College's General Education Curriculum; Fulfils Sectors 1 and 2 of the English major.
Also Offered As: GSWS 2405
1 Course Unit

ENGL 2420 Cultural Studies Seminar
This course explores an aspect of cultural studies intensively. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: ARTH 2930, CIMS 2420, COML 2420
1 Course Unit

ENGL 2460 Law and Literature Seminar
This course explores an aspect of law and literature intensively. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: CIMS 2460
1 Course Unit

ENGL 2521 Apocalypse and the Anthropocene
In this class we will explore the narrative mode of the apocalypse in the context of the geologic designation of the Anthropocene. We will analyze a diversity of cultural forms to think about questions, reconceptions, and social issues relevant to that ephemoral concept. Specifically we will study the ways American apocalyptic novels, films, blogs, and video games attempt to understand the human and non-human relationships in the Anthropocene. We will look to the ways apocalypse narratives can represent and contest the exploitative, extractive, and unequal power relations that the "era of the human" includes, paying special attention to American notions of nature and stewardship as they relate to geologic time and the legacies of genocide, slavery, and capitalism. Our class will investigate the ways works of art attempt to render these complex and perhaps overwhelming concepts comprehensible so that we may envision and enact just futures.
1 Course Unit

ENGL 2541 Caravaggio
This lecture course explores the artistic culture of Baroque Rome, with focus on the life and career of Caravaggio.
Not Offered Every Year
Also Offered As: ARTH 2541, ITAL 2541
1 Course Unit

ENGL 2542 Brazilian Baroque
This lecture course explores the art, architecture, and visual culture of the Portuguese Empire with emphasis on Brazil and its relations with Africa and Asia.
Not Offered Every Year
Also Offered As: AFRC 2542, ARTH 2542, LALS 2542
1 Course Unit

ENGL 2570 On Thoughts Occasioned By
The Essay Film is an important tradition within the various genres that constitute the field of Film and Video Art. Through the element of time it differentiates itself from its literary and photographic antecedents. It borrows selectively from both narrative fiction and documentary - highly subjective and occasionally poetic but without perhaps the burden of truth. The Essay Film is an attempt to dimensionlize our experience of the world and our place in it. It represents an argument, a meditation, a critical engagement with a place, a time or a subject. This is a combination seminar/studio course. Through readings, screenings and discussion students will gain an historical perspective on the genre. The core assignment is for each student to complete a short film (20 minutes max.) in the tradition of the Essay Film.
Also Offered As: FNAR 3040
1 Course Unit
ENGL 2595 Imagining Environmental Justice
What does it mean to imagine environmental justice? Our course explores a range of narrative forms from distinct global contexts, to ask what environmental justice looks like in a world where the effects of colonialism and climate change are unevenly distributed across populations. Sustained engagement with Indigenous North American, African American, Palestinian, and South African imaginary traditions will highlight diverse ways of relating to land, water and nonhuman animals that challenge capitalist and colonial logics of extraction. This course asks students to comparatively and critically reflect on literary, filmic, and nonfictional narratives that engage in different ways with the question of justice. Course materials highlight not only instances of spectacular environmental catastrophe but also more subtle effects on bodies and landscapes, attending to the complex ways that environmental crisis intersects with race, gender and sexuality. The class will enable participants to translate these ideas into practice by producing public-facing content through creative modes of enquiry. Ultimately, we will strive to understand how various forms of artistic and creative expression might enable us to imagine more equitable futures. Not Offered Every Year
Also Offered As: ANTH 3390, COML 2595
1 Course Unit

ENGL 2639 Art Now
One of the most striking features of today's art world is the conspicuous place occupied in it by the photographic image. Large-scale color photographs and time-based installations in projections are everywhere. Looking back, we can see that much of the art making of the past 60 years has also been defined by this medium, regardless of the form it takes. Photographic images have inspired countless paintings, appeared in combines and installations, morphed into sculptures, drawings and performances, and served both as the object and the vehicle of institutional critique. They are also an increasingly important exhibition site: where most of us go to see earthworks, happenings and body-art. This course is a three-part exploration of our photographic present. Spring
Also Offered As: ARTH 2940, GSWS 2940, VLST 2360
1 Course Unit

ENGL 2663 Spiegel-Wilks Seminar
Topic varies from semester to semester. For the Fall 2021 semester, the topic will be: Rx/Museum: Barnes Foundation Curatorial Seminar. Not Offered Every Year
Also Offered As: ARTH 3970
1 Course Unit

ENGL 2665 Fakes, Forgeries and Forensics in Digital Media
Fake images on social media are just one of the latest examples of fabrications and modifications that have taken media into dubious territory throughout history. This course will analyze the history of fakes and forgeries and consider whether they devalue the original or not, or even have value in themselves. Along the way, students will learn how fakes and forgeries have been created, what tools can be used to counter the onslaught of illicit creations, and the arts and humanities debates that have arisen surrounding them. After evaluating the ways various media have been modified over time, this course will show students how to use photo manipulation tools to modify digital media. It will also show students how to perform various detailed analyses of digital media to determine their legitimacy. A final project will bring these tools together, as groups of students create a fake or forgery, consider its implications and evaluate a tool's ability to detect it. Fall
Also Offered As: CIMS 2665
1 Course Unit

ENGL 2700 Novel Seminar
This course explores an aspect of the novel intensively, asking how novels work and what they do to us and for us. See the English Department's website at www/english.upenn.edu for a description of the current offerings. Not Offered Every Year
1 Course Unit

ENGL 2720 18th-Century Novel Seminar
This course explores an aspect of 18th-century novel intensively. See the English Department's website at www/english.upenn.edu for a description of the current offerings. Not Offered Every Year
Also Offered As: GSWS 2720
1 Course Unit

ENGL 2730 19th-Century Novel Seminar
This course explores an aspect of the 19th-century novel intensively. See the English Department's website at www/english.upenn.edu for a description of the current offerings. Fall or Spring
1 Course Unit

ENGL 2740 20th-Century Novel Seminar
This course explores an aspect of the 20th-century novel intensively. See the English Department's website at www/english.upenn.edu for a description of the current offerings. Not Offered Every Year
1 Course Unit

ENGL 2799 The Novel and Marriage
The content of the course will vary from semester to semester. All works read in English. Please check the department's website for a description. Not Offered Every Year
Also Offered As: COML 2500, FREN 2500, HIST 0722
1 Course Unit

ENGL 2800 Poetry and Poetics Seminar
This course explores an aspect of poetry and poetics intensively. See the English Department's website at www/english.upenn.edu for a description of the current offerings. Not Offered Every Year
Also Offered As: COML 2800
1 Course Unit
ENGL 2810 Poetry and Sound Seminar: Music and Literature
The seminar explores the relationship of poetry and music intensively. See the English Department's website at www.english.upenn.edu for current offerings.
Not Offered Every Year
Also Offered As: COML 2810
1 Course Unit

ENGL 2830 American Poetry Seminar
This course devotes itself to the in-depth study of American poetry. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 2831 Walt Whitman and the People's Press
Walt Whitman and the People's Press: A Course to Design and Program a Mobile Printing Space as a Public Art Project. Inspired by Whitman at 200, a region-wide celebration of Walt Whitman, this hands-on and collaborative course will engage students with artists, writers, community leaders and the public to design and program a mobile poetry printing facility that recognizes the complicated legacy of Walt Whitman in the 21st Century. To do this students and instructors will consider Whitman's poetry as well as his historical period and his place in Philadelphia and Camden. At the same time students will learn to use a press, design materials and create their own multimedia responses to Whitman. Students in this course should expect to read a great deal of poetry but also to be ready to work with their classmates to create responses to Whitman and to see and experience Philadelphia and Camden in new ways.
Not Offered Every Year
1 Course Unit

ENGL 2840 20th-Century Poetry Seminar
The course explores an aspect of 20th-century poetry intensively. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: COML 2840
1 Course Unit

ENGL 2860 Drama to 1660 Seminar
This course explores an aspect of drama before 1660 intensively. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: GSWS 2860
1 Course Unit

ENGL 2879 Topics in Renaissance Drama: Acting Shakespeare
This is a hands-on studio course designed to empower actors (and directors, designers and dramaturgs) to use the structure of Shakespeare's language and the conventions of Shakespeare's stage to build performance, using the skills and method of the contemporary actor. After the class works collectively on sonnets and speeches, all of the speech- and scene-work will be drawn from a single Shakespeare play (to be determined), with two reciprocal goals: to use the script to build the performance, and to use what we discover through performance to build an interpretation of the script. NOTE: the normal prerequisite for this course is THAR 120 or THAR 121 or their equivalents; but exceptions will be made by permission of the instructor.
Not Offered Every Year
Also Offered As: THAR 2236
1 Course Unit

ENGL 2888 American Theatre and Performance
This course examines the development of the modern American theatre from the turn of the century to the present day. Progressing decade by decade the course investigates the work of playwrights such as Eugene O'Neill, Arthur Miller, Tennessee Williams, Edward Albee, David Mamet, August Wilson and Tony Kushner, theatre companies such as the Provincetown Players and the Group Theatre, directors, actors, and designers. Some focus will also be given to major theatrical movements such as the Federal Theatre Project, Off-Broadway, regional theatre, experimental theatre of the Sixties, and feminist theatre.
Not Offered Every Year
Also Offered As: THAR 2720
1 Course Unit

ENGL 2890 Icons in Performance: Actors and Others Who Have Shaped the Arts
Many talented performers bring works to life on a stage or in film. But a select few artists are so distinctive they become icons, defining for audiences-often for many years beyond their careers-the art they serve. Marlon Brando defined a new kind of American acting. Sidney Poitier broke the color barrier for leading man movie stars. Maria Callas showed that opera was equal parts theatre and music. Greta Garbo helped us understand the visual power of a film image. This seminar course will focus on iconic performers, directors and others, and the roles they play in defining their art forms. It is part analysis (interpreting in detail what it is these artists do) and part cultural study (why it matters, and also seeking to understand the larger circumstances at play in forging an icon). In addition to the performers mentioned above, we'll also study Mae West, Fred Astaire, Marilyn Monroe, Elvis Presley, Judy Garland, Frank Sinatra, and more. We will also look at a handful of iconic directors—including Alfred Hitchcock, Douglas Sirk, and others-whose style makes a definitive mark on American film and theater. And we will also look at how critics (in addition to popular audiences) assess performers through comparisons, and by understanding the evolution and tradition of the art. To support our work, we will use film, audio recordings, scripts, criticism and analytical essays, biography, and more.
Also Offered As: CIMS 2840, THAR 2840
1 Course Unit

ENGL 2899 Dramaturgy
This course will examine the functions and methods of the dramaturg—the person in the theatrical process who advises the artistic collaborators on (among other things) new play development, the structure of the script, the playwright's biography and other writings, the play's first production and its subsequent production history, and the historical and regional details of the period depicted in the plays action. We will study the history of the dramaturg in the American theatre and discuss contemporary issues relating to the dramaturg's contribution to the theatrical production (including the legal debates about the dramaturg's contribution to the creation of RENT). And, in creative teams, the class will create dramaturgical portfolios for a season of imaginary (and, potentially, a few actual) theatrical productions.
Not Offered Every Year
Also Offered As: THAR 2740
1 Course Unit
ENGL 2900 Global Film Theory
This course will provide an introduction to some of the most important film theory debates and allow us to explore how writers and filmmakers from different countries and historical periods have attempted to make sense of the changing phenomenon known as "cinema," to think cinematically. Topics under consideration may include: spectatorship, authorship, the apparatus, sound, editing, realism, race, gender and sexuality, stardom, the culture industry, the nation and decolonization, what counts as film theory and what counts as cinema, and the challenges of considering film theory in a global context, including the challenge of working across languages. There will be an asynchronous weekly film screening for this course. No knowledge of film theory is presumed.
Not Offered Every Year
Also Offered As: ARTH 2950
1 Course Unit

ENGL 2901 Film Festivals
This course is an exploration of multiple forces that explain the growth, global spread and institutionalization of international film festivals. The global boom in film industry has resulted in an incredible proliferation of film festivals taking place all around the world, and festivals have become one of the biggest growth industries. A dizzying convergence of cinephilia, media spectacle, business agendas and geopolitical purposes, film festivals offer a fruitful ground on which to investigate the contemporary global cinema network. Film festivals will be approached as a site where numerous lines of the world cinema map come together, from culture and commerce, experimentation and entertainment, political interests and global business patterns. To analyze the network of film festivals, we will address a wide range of issues, including historical and geopolitical forces that shape the development of festivals, festivals as an alternative marketplace, festivals as a media event, programming and agenda setting, prizes, cinephilia, and city marketing. Individual case studies of international film festivals—Cannes, Berlin, Venice, Rotterdam, Karlovy Vary, Toronto, Sundance among others—will enable us to address all these diverse issues but also to establish a theoretical framework with which to approach the study of film festival. For students planning to attend the Penn-in-Cannes program, this course provides an excellent foundation that will prepare you for the on-site experience of the King of all festivals.
Not Offered Every Year
Also Offered As: ARTH 2950
1 Course Unit

ENGL 2910 Contemporary American Cinema
This topic course explores aspects of Film History intensively. Specific course topics vary from year to year. See the Cinema Studies website at <http://cinemastudies.sas.upenn.edu/> for a description of the current offerings.
Not Offered Every Year
Also Offered As: ARTH 3910, CIMS 2010
1 Course Unit

ENGL 2920 Contemporary European Cinema
This topic course explores aspects of Film History intensively. Specific course topics vary from year to year. See the Cinema Studies website at <http://cinemastudies.sas.upenn.edu/> for a description of the current offerings.
Not Offered Every Year
Also Offered As: ARTH 3915, CIMS 2015, COML 2920
1 Course Unit

ENGL 2930 Transnational Cinema
This topic course explores aspects of Film History intensively. Specific course topics vary from year to year. See the Cinema Studies website at <http://cinemastudies.sas.upenn.edu/> for a description of the current offerings.
Not Offered Every Year
Also Offered As: ARTH 3912, CIMS 2012, COML 2012
1 Course Unit

ENGL 2931 World Cinema
This topic course explores aspects of Film Practice intensively. Specific course topics vary from year to year. See the Cinema Studies website at <http://cinemastudies.sas.upenn.edu/> for a description of the current offerings.
Not Offered Every Year
Also Offered As: ARTH 3902, CIMS 2022, COML 2931
1 Course Unit

ENGL 2932 Bollywood and Beyond
This topic course explores aspects of Film History intensively. Specific course topics vary from year to year. See the Cinema Studies website at <http://cinemastudies.sas.upenn.edu/> for a description of the current offerings.
Not Offered Every Year
Also Offered As: ARTH 3916, CIMS 2016, COML 2932
1 Course Unit

ENGL 2933 Japanese Cinema
This course is a survey of Japanese cinema from the silent period to the present. Students will learn about different Japanese film genres and histories, including (but not limited to) the benshi tradition, jidaigeki (period films), yakuza films, Pink Film, experimental/arthouse, J-horror, and anime. Although the course will introduce several key Japanese auteurs (Mizoguchi, Ozu, Kurosawa, Oshima, Suzuki, etc), it will emphasize lesser known directors and movements in the history of Japanese film, especially in the experimental, arthouse, and documentary productions of the 1960s and 1970s. Finally, in addition to providing background knowledge in the history of Japanese cinema, one of the central goals of the course will be to interrogate the concept of "national" cinema, and to place Japanese film history within an international context.
Fall or Spring
Also Offered As: CIMS 3040
1 Course Unit
ENGL 2934 Cinema and Socialism
Films from socialist countries are often labeled and dismissed as "propaganda" in Western democratic societies. This course complicates this simplistic view, arguing for the value in understanding the ties between socialist governments, the cinematic arts, and everything in between. We will examine films from past and present socialist countries such as the Soviet Union, China, North Korea, and Cuba, as well as films made with socialist aspirations. As this course will argue, the formal features of socialist films cannot be understood without reference to how cinema as an institution is situated: both in relation to socialism as ideology, and the lived experiences of socialism. We will consider topics such as socialist cultural theory, film exhibition, and reception, tracing over 100 years of film history: from 1917 to the present day. This course connects different global traditions of socialism, as well as disparate global regions, arguing for a transnational and transhistorical connection that cuts against the grain of most North American cultural discourse. Not Offered Every Year
Also Offered As: ARTH 3100, CIMS 3100, EALC 2314, REES 3770
1 Course Unit

ENGL 2935 Culture on Trial: Race, Media & Intellectual Property
This course explores the US intellectual property regime's impact on the production, distribution and consumption of media and art. We will consider intellectual property's seminal role in the formation of emerging media landscapes including cinema, television, social media, and new streaming platforms. We will also develop an understanding of how the structural commitments of the law — copyright, trademark, and patents — contribute to racial hierarchy, economic inequality, and environmental injustice. Topics include intellectual property's ability to manage Civil Rights discourse on film, television, and the web; examining how copyright has historically deprived Black artists of control over their works; the role of the “author” in the age of artificial intelligence; and the racial disparities of intellectual property on global ecological crises. By the end of the class, students will come away with historical, theoretical, and practical understandings of how media technology changes the law and how the law has subsequently responded to changes in media technology. This course is affiliated with CWIC (Communication Within the Curriculum).
Also Offered As: CIMS 2935, SOCI 2973
1 Course Unit

ENGL 2940 Documentary Cinema
This topic course explores aspects of Film History intensively. Specific course topics vary from year to year. See the Cinema Studies website at <http://cinemastudies.sas.upenn.edu/> for a description of the current offerings.
Not Offered Every Year
Also Offered As: ARTH 3913, CIMS 2013
1 Course Unit

ENGL 2941 Historical Films
This topic course explores aspects of Film Practice intensively. Specific course topics vary from year to year. See the Cinema Studies website at <http://cinemastudies.sas.upenn.edu/> for a description of the current offerings.
Not Offered Every Year
Also Offered As: ARTH 3900, CIMS 2020
1 Course Unit

ENGL 2942 Romantic Comedy
This topic course explores aspects of Film Practice intensively. Specific course topics vary from year to year. See the Cinema Studies website at <http://cinemastudies.sas.upenn.edu/> for a description of the current offerings.
Not Offered Every Year
Also Offered As: ARTH 3901, CIMS 2021
1 Course Unit

ENGL 2950 Digital and New Media Seminar
This course explores a particular topic in the study of digital and new media in an intensive and in-depth manner. See the English Department’s website at: www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
Also Offered As: ARTH 2920, CIMS 2951, COML 2960
1 Course Unit

ENGL 2951 Virtual Reality Lab
In this collaboration between Penn and the Philadelphia Museum of Art (PMA), students will work with with curators to create virtual reality projects connected to the museum's collections. This course mixes virtual reality theory, history, and practice. We will read a wide range of scholarship, manifestoes, and memoirs that examine virtual reality and other immersive technologies, stretching from the 18th century to today. We will explore virtual reality projects, including narrative and documentary films, commercial applications, and games. We will work with many different virtual reality systems. And we will learn the basics of creating virtual reality, making fully immersive 3-D, 360-degree films with geospatial soundscapes. Finally, we will take what we have learned out of the classroom, working with the Philadelphia Museum of Art curators to create virtual reality experiences based around the museum's objects and exhibits. Students will gain an understanding of the unique approaches needed to appeal to museum visitors in a public setting, so we can make viable experiences for them. No previous knowledge of VR or experience is necessary. Interested students should email Prof. Peter Decherney to obtain a permit for the course.
Not Offered Every Year
Also Offered As: CIMS 2900
1 Course Unit
ENGL 2952 Mobile Phone Cultures
Over the years, the cellphone or the mobile phone ceased to be just an extension of the landline telephone as a range of locative, social and networked media converged into it. Thus, the complicated mobile device that scholars research today might more appositely be termed “mobile media” rather than just “mobile phone.” And yet, particular histories and futures of telephone, including proto-skype technologies like videophone, are elided in the shift of nomenclature from mobile phone to mobile media. Even as they have global impact, mobile media technologies influence and are influenced by socio-cultural factors in specific places, and so mobile phone cultures are both global and local at the same time. The mobile phone subject as a national and global citizen today uses smartphone capabilities for many different everyday needs and desires, including interfacing with the government services, entrepreneurial pursuits, and organizing social movements. In this course, we will be studying the revolutions in youth culture, desire, gender norms, and political propaganda that are emerging as new hardware, apps, and internet services are being added to mobile media. Some of the questions we will be addressing are: How have social media transformed socialities as ephemeral snaps and swiped intimacies become part of the “new” phone cultures? In countries like India and Brazil, how are WhatsApp and viral spread of political propaganda connected? How is mobile TV consumed differently in Cuba and United States? In what ways has the success of WeChat in China thrown up new challenges to data analytics strategies? How has mobile internet revolutionized streaming video cultures in different parts of the world? What platforms and infrastructures enable the smartphone to function so efficiently? What are the ethics of using cell phone-only dating apps and the complications with taking pictures through the mobile phone camera? In what ways have memory cards changed the way people listen to music? How are immigrants and diasporic subjects using the cell phone as connective infrastructures? Assignments will include using mobile phones to create Instagram curations as well as a written final paper (about 2000 words).
Also Offered As: CIMS 2952
1 Course Unit

ENGL 2970 Participatory Community Media, 1970-Present
What would it mean to understand the history of American cinema through the lens of participatory community media, collectively-made films made by and for specific communities to address personal, social and political needs using a range of affordable technologies and platforms, including 16mm film, Portapak, video, cable access television, satellite, digital video, mobile phones, social media, and drones? What methodologies do participatory community media makers employ, and how might those methods challenge and transform the methods used for cinema and media scholarship? How would such an approach to filmmaking challenge our understanding of terms like “authorship,” “amateur,” “exhibition,” “distribution,” “venue,” “completion,” “criticism,” “documentary,” “performance,” “narrative,” “community,” and “success”? How might we understand these U.S.-based works within a more expansive set of transnational conversations about the transformational capacities of collective media practices? This course will address these and other questions through a deep engagement with the films that make up the national traveling exhibition curated by Louis Massiah and Patricia R. Zimmerman, We Tell: Fifty Years of Participatory Community Media, which foregrounds six major themes: Body Publics (public health and sexualities); Collaborative Knowledges (intergenerational dialogue); Environments of Race and Place (immigration, migration, and racial identities unique to specific environments); States of Violence (war and the American criminal justice system); Turf (gentrification, homelessness, housing, and urban space); and Wages of Work (job opportunities, occupations, wages, unemployment, and underemployment). As part of that engagement, we will study the history of a series of Community Media Centers from around the U.S., including Philadelphia’s own Scribe Video Center, founded in 1982 by Louis Massiah, this course’s co-instructor. This is an undergraduate seminar, but it also available to graduate students in the form of group-guided independent studies. The course requirements include: weekly screenings, readings, and seminar discussions with class members and visiting practitioners, and completing both short assignments and a longer research paper.
Also Offered As: AFRC 3932, ARTH 3931, CIMS 3931, COML 3931, GWS 3931
Mutually Exclusive: ARTH 6931
1 Course Unit

ENGL 3001 First-Year Seminar: Creative Writing
First-Year Seminars will afford entering students who are considering literary and creative writing study as their focus the opportunity to explore a particular and limited subject with a professor whose current work lies in that area. Topics may range from first-person storytelling to poetry and fiction to writing about art and other themes. Small class size will insure all students the opportunity to participate in lively discussions. Students may expect frequent and extensive writing assignments, but these seminars are not writing courses; rather, they are intensive introductions to the serious study of literature and creative writing.
Fall or Spring
1 Course Unit
ENGL 3010 Introduction to Creative Writing: Poetry and Fiction
This workshop-style course will serve as an introduction to writing short fiction and poetry. Students will craft their own original pieces and we will read and comment on each other’s work as well as on assigned readings. We will focus on some of the main tools of fiction, such as characterization, dialogue, description, and plot, as well as the forms of poetry, including sound, rhythm, syntax, and repetition. In addition to regular workshops of student work, we will be using in-class exercises to push the boundaries of our own writing. Course requirements include thoughtful and committed class participation, regular writing assignments, and a final portfolio of fiction and poetry.
Fall or Spring
1 Course Unit

ENGL 3011 Introduction to Creative Writing: Poetry and Memoir
This workshop-style course will serve as an introduction to writing poetry and memoir. Students will craft their own original pieces, and we will read and comment on each other’s work as well as on assigned readings. In addition to regular workshops of student work, we will be using in-class exercises to push the boundaries of our own writing. Course requirements include thoughtful and committed class participation, regular writing assignments, and a final portfolio of writing.
Fall or Spring
1 Course Unit

ENGL 3012 Introduction to Creative Writing: Poetry and Creative Nonfiction
This workshop-style course will serve as an introduction to writing poetry and creative nonfiction. Students will craft their own original pieces, and we will read and comment on each other’s work as well as on assigned readings. In addition to regular workshops of student work, we will be using in-class exercises to push the boundaries of our own writing. Course requirements include thoughtful and committed class participation, regular writing assignments, and a final portfolio of writing.
Fall or Spring
1 Course Unit

ENGL 3013 Introduction to Creative Writing: Poetry and Essay
This workshop-style course will serve as an introduction to writing poetry and essays. Students will craft their own original pieces, and we will read and comment on each other’s work as well as on assigned readings. In addition to regular workshops of student work, we will be using in-class exercises to push the boundaries of our own writing. Course requirements include thoughtful and committed class participation, regular writing assignments, and a final portfolio of writing.
Fall or Spring
1 Course Unit

ENGL 3014 Introduction to Creative Writing: Fiction and Essay
This workshop-style course will serve as an introduction to writing fiction and essays. Students will craft their own original pieces, and we will read and comment on each other’s work as well as on assigned readings. In addition to regular workshops of student work, we will be using in-class exercises to push the boundaries of our own writing. Course requirements include thoughtful and committed class participation, regular writing assignments, and a final portfolio of writing.
Fall or Spring
1 Course Unit

ENGL 3015 Introduction to Creative Writing: Fiction and Journalism
This workshop-style course will serve as an introduction to writing fiction and journalism. Students will craft their own original pieces, and we will read and comment on each other’s work as well as on assigned readings. In addition to regular workshops of student work, we will be using in-class exercises to push the boundaries of our own writing. Course requirements include thoughtful and committed class participation, regular writing assignments, and a final portfolio of writing.
Fall or Spring
1 Course Unit

ENGL 3016 Introduction to Creative Writing: Fiction and Memoir
This workshop-style course will serve as an introduction to writing fiction and memoir. Students will craft their own original pieces, and we will read and comment on each other’s work as well as on assigned readings. In addition to regular workshops of student work, we will be using in-class exercises to push the boundaries of our own writing. Course requirements include thoughtful and committed class participation, regular writing assignments, and a final portfolio of writing.
Fall or Spring
1 Course Unit

ENGL 3017 Introduction to Creative Writing: Memoir and Literary Journalism
This interactive workshop will focus on the way a writer constructs characters in memoirs, personal essays, and journalistic profiles. Students will examine – through their own work and others’ – how nonfiction writers must shape information to render people on the page in a way that is honest and engaging. Much of this workshop will be spent on the “I” character. How do we portray ourselves, both when we’re at the center of our stories and when we’re on the edges looking in? How do we decide what to include and how do we justify what we exclude? We will think about how to integrate what we know about ourselves and the world now into stories that happened in the past. We will look to the writers Joan Didion, Phillip Lopate, Mary Karr and others for help when we need it. The majority of class time will be spent discussing student work. Revision will be essential. Canvas will be used to discuss readings and other topics. In addition to writing assignments throughout the semester, students will complete a final portfolio of approximately fifteen pages of revised work.
Fall or Spring
1 Course Unit

ENGL 3018 Introduction to Creative Writing: Memoir and Creative Nonfiction
This workshop-style class is an introduction to the pleasures of the writing memoir and creative nonfiction. Students will read in a wide variety of subgenres, forms, and traditions (including memoir, criticism, lyrical and hermit-crab essays, and travel- and food-writing) and respond creatively with their own work. They will also learn how to mine their experiences and memories, do family-based historical research, generate brand-new material, discuss published and unpublished nonfiction in a critical way, and access the creative, playful side of their psyche that so many people leave dormant. We will talk about the craft of nonfiction and do periodic in-class exercises. No writing experience is necessary, but students must be willing to participate, revise their work, take risks, and be generous with themselves and others.
Fall or Spring
1 Course Unit
ENGL 3019 Introduction to Creative Writing: Sports Narratives
We use sports to shape our lives as individuals, as families, and as communities. Whether a runner completing a marathon for charity, a high school hopeful's quest for a scholarship, or a pro team clinching a title (or falling short), the highs and lows of an athletic journey, when combined with literary devices, insightful reflection, and occasionally just the right amount of indulgence, make for stories that teach and inspire. Even those of us who are true amateur athletes or exclusively spectators tap into the emotions that sports evoke. Additionally, sports provide a crucial platform for social, political, and cultural issues via circumstances both on and off the court, field, or track. Over the course of the semester, students in our workshop will compose a personal essay from the perspective of an athlete or fan, a reported piece on an athlete, team, or sporting event, and a short story that centers around athletics. For their final project, students will complete a longer piece in one of these modes, along with a revision of an earlier draft. As students work on their own sports stories, we will read the work of great storytellers like Grantland Rice, Toni Cade Bambara, Roger Angell, Leslie Jamison, Bill Simmons, and Penn's own Buzz Bissinger, Sam and Max Apple, Dan McQuade, and Doug Glanville. We will also look to professional athletes whose words and gestures have made an impact, from fan favorites like Philly's own Jason Kelce to athlete activists like Kathrine Switzer, Abby Wambach, and Colin Kaepernick.

Fall or Spring
1 Course Unit

ENGL 3020 Introduction to Creative Writing: Extreme Noticing
In the words of novelist Alice LaPlantte, “our first job as writers” is “to notice.” We all notice the world around as we make our way through each day, but “noticing” as a writer is different. Whether working on fiction, nonfiction, poetry, or any other genre, the writer has to pay attention to the very small, to zoom in on the specific detail or insight that can make even the most mundane moment feel entirely new. Noticing in this way is a skill that, like most skills, is developed with practice. In this class, we'll practice paying attention to the small with weekly writing prompts and take occasional “noticing excursions” around campus. Along the way, we'll review student writing as a group and read works by great contemporary noticers, including Karl Ove Knausgaard, Chimamanda Ngozi Adichie, Ben Lerner, and Miranda July.

Fall or Spring
1 Course Unit

ENGL 3021 Introduction to Creative Writing: Animal Tales
This workshop-style course provides an introduction to creative writing in multiple genres, focusing on the real and imagined lives of animals from ancient fables through twenty-first-century stories, poems, essays, and hybrid-genre works. Students will craft their own original pieces, and we will read and comment on each other's work as well as on assigned readings. In addition to regular workshops of student work, we will be using in-class exercises to push the boundaries of our own writing. Course requirements include thoughtful and committed class participation, regular writing assignments, and a final portfolio of writing.

Fall or Spring
1 Course Unit

ENGL 3022 Introduction to Creative Writing: Writing and Performance
This workshop-style course provides an introduction to creative writing in multiple genres, focusing on the written and the performed word. Students will craft their own original pieces, and we will read and comment on each other's work as well as on assigned readings. In addition to regular workshops of student work, we will be using in-class exercises to push the boundaries of our own writing. Course requirements include thoughtful and committed class participation, regular writing assignments, and a final portfolio of writing.

Fall or Spring
1 Course Unit

ENGL 3024 Introduction to Creative Writing: Imitations and Writing in Form
What is a cento? An essay? A short story? How do you go about writing one? How can writing a sonnet or a piece of dialogue both be an exercise in bringing the poetics of language to the forefront? How can the imitation of literary forms be a way into improving your writing? How does writing “a terrible sonnet” sound to you? This course works around the idea of imitation as a way of constructing generative practices of writing by setting limitations. We’ll begin by looking at examples of poetic forms and their imitations in pre-modernist and modernist works and their use of form. Eventually we’ll work on writing our own imitation and how to use them or break them into any style, including prose.

Spring
1 Course Unit

ENGL 3025 Introduction to Creative Writing: Writing Asian American Lives
“Kids know more about dinosaurs than they do about Asian Americans.” So says Dr. Karen Su, founding director of PAACH (Pan-Asian American Community House) at Penn, and though she’s talking about children’s literature, her sentiment might apply to adults, too. Who are the Asian Americans? What does it mean to be non-Black POC in this country? How do religion, ethnicity, gender, class, nationality, and immigration status define this group? How do we discuss all this while being inclusive of both “us” and “them”? This course will explore these questions through the lens of an introductory fiction, nonfiction, and poetry creative writing workshop. We'll follow the traditional workshop format of critiquing each other's short stories, essays, and poems in class, along with close reading works by authors as established as Jhumpa Lahiri, Maxine Hong Kingston, and Amy Tan, and as contemporary as Lisa Ko, Bushra Rehman, Ocean Vuong, and Mira Jacob. We'll use these texts as springboards to examine representations of identity, inclusion, and exclusion, and we'll be invited to consider these representations in the media around us as well as in our local communities. Finally, we'll think through how we can contribute to discussions of these topics with our own artistic voices.

This course is cross-listed with Asian American Studies.

Fall
Also Offered As: ASAM 1200
1 Course Unit
ENGL 3026 Introduction to Creative Writing: Writing Real Science
In this course, students will read and write fiction and nonfiction with an 
eye for science research. Most if not all fiction and nonfiction requires 
some kind of research. Our readings will explore how writers can 
corporate knowledge and facts into their prose without compromising 
craft (the how). While research is ubiquitous to writers, science is rarely 
found in creative writing without being conflated with science fiction—
which this course will touch on, but will not be our main focus. Instead,
this course will explore ways to bring real science into our pieces and
make them fun, exciting and fresh. The first half of the semester will be
dedicated to reading and mini workshops of a short piece (2-3 pages).
The second half of the semester, each student will work towards a longer
piece (7-10 pages), to be workshopped. Students do not need a science
background for the course, though an interest in science, creative writing
and craft will prove helpful.
1 Course Unit

ENGL 3100 Poetry Workshop
This workshop will be devoted to tackling a range of poetic forms that
can include list, lyric, documentary, collage, erasure, epistolary, sound-
based, prose, performative, and other shapes and experiments, as well as
exploring how contemporary poetry and poetics make us think differently
about language: its uses, its limits, and its capacity to change the way we
experience the world. Students will write in response to weekly creative
prompts, will read and discuss work by a number of different poets,
and will workshop each other’s writing throughout the semester before
producing a final portfolio of approximately 15 pages of work as well as a
statement of creative practice.
Fall or Spring
1 Course Unit

ENGL 3101 Poetry Workshop
This workshop is intended to help students with prior experience writing
devote techniques for generating poems along with the critical
tools necessary to revise and complete them. Through in-class exercises,
weekly writing assignments, readings of established and emerging poets,
and class critique, students will acquire an assortment of resources
that will help them develop a more concrete sense of voice, rhythm,
prosody, metaphor, and images as well as a deeper understanding of
how these things come together to make a successful poem. Weekly
assignments will involve using familiar forms like the sonnet, as well as
forms originating outside the U.S. such as the pantoum and the ghazal.
Students will be asked to produce a final portfolio of poems, keep a
writing journal, and participate in a public reading at the end of the term.
Fall or Spring
Also Offered As: AFRC 3101
1 Course Unit

ENGL 3105 Advanced Poetry Writing Workshop
This workshop is suitable for students with some prior experience in
poetry who are interested in pushing their practice and learning new
poetic forms, such as long poems, serial poems, cross-genre work,
multimedia poetry, or poetry informed by critical research. Students will
write in response to weekly creative prompts, will read and discuss work
by a number of different poets, and will workshop each other’s writing
throughout the semester before producing a final portfolio of writing.
Fall or Spring
1 Course Unit

ENGL 3106 Advanced Poetry Writing Workshop
This workshop is suitable for students with some prior experience in
poetry who are interested in pushing their practice and learning new
poetic forms, such as long poems, serial poems, cross-genre work,
multimedia poetry, or poetry informed by critical research. Students will
write in response to weekly creative prompts, will read and discuss work
by a number of different poets, and will workshop each other’s writing
throughout the semester before producing a final portfolio of writing.
Fall or Spring
Also Offered As: AFRC 3106
1 Course Unit

ENGL 3111 Experimental Writing
A creative writing workshop committed to experimentation. The
workshop will be structured around writing experiments, collaborations,
intensive readings, and new and innovative approaches to composition
and form, including digital, sound, and performance, rather than on works
emphasizing narrative or story telling. Students can expect to discuss
assigned readings, complete writing assignments, discuss their work with
their peers, and push the boundaries of writing.
Fall or Spring
1 Course Unit

ENGL 3112 Experimental Writing
A creative writing workshop committed to experimentation. The
workshop will be structured around writing experiments, collaborations,
intensive readings, and new and innovative approaches to composition
and form, including digital, sound, and performance, rather than on works
emphasizing narrative or story telling. Students can expect to discuss
assigned readings, complete writing assignments, discuss their work with
their peers, and push the boundaries of writing.
Fall or Spring
Also Offered As: AFRC 3112
1 Course Unit
ENGL 3120 The Translation of Poetry/The Poetry of Translation
"No problem is as consubstantial with literature and its modest mystery as the one posed by translation."—Jorge Luis Borges In this class we will study and translate some of the major figures in 19th- and 20th-century poetry, including Gabriela Mistral, Wislawa Szymborska, Mahmoud Darwish, Anna Akhmatova, Rainer Maria Rilke, Giuseppe Ungaretti, Arthur Rimbaud, and Shu Ting. While the curriculum will be tailored to the interests and linguistic backgrounds of the students who enroll, all those curious about world poetry and the formidable, irresistible act of translation are welcome. Those wishing to take the translation course should have, at least, an intermediate knowledge of another language. We will study multiple translations of major poems and render our own versions in response. Students with knowledge of other languages will have the additional opportunity to work directly from the original. A portion of the course will be set up as a creative writing workshop in which to examine the overall effect of each others’ translations so that first drafts can become successful revisions. While class discussions will explore the contexts and particularity of poetry written in Urdu, Italian, Arabic, French, Bulgarian, and Polish, they might ultimately reveal how notions of national literature have radically shifted in recent years to more polyglottic and globally textured forms. Through famous poems, essays on translation theory, and our own ongoing experiments, this course will celebrate the ways in which great poetry underscores the fact that language itself is a translation. In addition to the creative work, assignments will include an oral presentation, informal response papers, and a short final essay. Not Offered Every Year Also Offered As: COML 3120
1 Course Unit

ENGL 3200 Fiction Workshop: Short Fiction
This workshop-based course focuses on the study and practice of the techniques of short fiction, including such elements as character, form, description, dialogue, setting, genre, and plot. Students will discuss assigned readings and complete a number of creative assignments, in addition to workshops each other’s original works of fiction. Fall or Spring
1 Course Unit

ENGL 3201 Fiction Workshop: Flash Fiction
Keats called poetry “infinite riches in a small room;” and the same can be said of short-short-form fiction. We live in an age of condensed information. Where does the art of fiction fit into our soundbite-driven lives? Short-form fiction (also called flash fiction, sudden fiction, or microfiction—stories under 1,000 words) is more than just “really short stories.” Every word in a piece of microfiction is the proverbial ant, carrying fifty times its own weight. Students will be reading short-short works of fiction, as well as writing their own. We will learn about powerful verbs, lush nouns, what a story truly needs to be a story, and how to deliver the richest prose in the most succinct way possible. Students will read short-short narratives from a variety of traditions, submit weekly stories of their own for workshop, and explore how the resurgence of the short form has coincided with technology’s integration into every facet of our lives. Fall or Spring
1 Course Unit

ENGL 3202 Speculative Fiction: Science Fiction, Fantasy, Horror
In contemporary literature, “realism” is often used as shorthand for “literary.” The implication is that serious writing happens only within a faithful representation of reality. But this is a strictly modern idea—and a false one. Literature is historically filled with ghosts, gods, magic, talking animals, and the walking dead. Some of the most powerful and popular storytelling of our time has examined the nuances of the human condition in our own future, in alternate realities, and on other worlds. In this workshop course, we will read and discuss different kinds of fantastic literature, and use those influences to tell our own stories. Students will learn techniques to help them weave their own supernatural tales, bust through genre tropes, and explore their obsessions. 1 Course Unit

ENGL 3203 Speculative Fiction: Horror, Mystery, Suspense
Horror, mystery, and suspense: three related, misunderstood, oft-maligned genres that many assume belong only in the supermarket aisle. But for centuries, writers have been using the tropes of these evolving forms to tell stories that grapple with the very darkest of human impulses. “No one need wonder at the existence of a literature of cosmic fear.” H. P. Lovecraft wrote in 1938. “It has always existed, and always will exist; and no better evidence of its tenacious vigor can be cited than the impulse which now and then drives writers of totally opposite leanings to try their hands at it … as if to discharge from their minds certain phantasmal shapes which would otherwise haunt them.” Students should come prepared to read a wide range of published work in the field, and to craft their own canny, uncanny, and original contributions to the genres of slow-ratcheted, nigh-unbearable tension and white-knuckle, heart-pounding terror. 1 Course Unit

ENGL 3204 Speculative Fiction: The Art of Haunting
In this reading-intensive workshop course, we will explore the literature and art of haunted spaces. The class will be multidisciplinary, and in addition to examining classic and contemporary fiction, nonfiction, and film, we will be discussing architecture and architecture theory (including spite houses, Gaston Bachelard’s The Poetics of Space, and McMansion Hell), learning about the history of belief in ghosts and what it says about our relationship with the past, and exploring the question of what it means for something to be haunted. Students will learn to think more laterally about literature, art, space, and genre, and to respond critically and creatively to their inquiries and discoveries. This is not an introductory course—students should come prepared to read, think, research, ask questions, engage with their classmates, go out on creative and critical limbs, and seek out with their professor about this weird thing she’s obsessed with. Requirements include regular creative writing assignments and participation in workshop. 1 Course Unit
ENGL 3207 I Was a Teenage Monster: Coming of Age in Speculative Writing
This writing workshop explores representations of adolescence, growing up strange, and becoming other. How can fantastic exaggeration and conceit accurately represent coming-of-age experiences and the trials and tribulations of teenhood? How does becoming a monster map onto becoming an adult? How can we draw from cross-media representations of teenage monsters to write our own monsters? What do the monsters we make say about our societal and cultural concerns? We’ll examine monstering in TV, film, comics, novels, and poems, building on references students already have on hand. We will also read and discuss monster theory. Along the way, we will write and revise our own speculative stories, poems, or essays of the strange and the monstrous.
Fall
1 Course Unit

ENGL 3208 Advanced Fiction Workshop: Short Fiction
The class will be conducted as a seminar. Every student will write four stories during the semester; each story will be discussed by the group. The instructor will, from time to time, suggest works of fiction that he hopes will be illustrative and inspirational but there will be no required books. Attendance and active class participation are essential.
Fall or Spring
1 Course Unit

ENGL 3209 Advanced Fiction Workshop: The Novella
A creative writing workshop devoted to the art and practice of the novella, the genre of fiction that in its length and breadth dwells between the short story and the full-length novel. Students can expect to read texts by a variety of practitioners of the novella, complete regular writing assignments, and workshop writing by their peers.
Fall or Spring
1 Course Unit

ENGL 3210 Advanced Fiction Workshop: The Novel
In this course, students will make progress on a novel project. The course is ideal for those who have already thought about and have likely started their projects. Each week there will be selected readings from contemporary novels in addition to craft essays. Each student will be expected to turn in a novel outline and two novel excerpt submissions (each submission 20 pages). By the end of the course, students should expect to have a polished outline as well as 40 pages of workshopped novel material.
Fall or Spring
1 Course Unit

ENGL 3211 Fictional Friendships: Writing Ardor and Amity
How many kinds of love exist among friends? What is the difference between friendship and romance? In what ways do the ideals of femme, masc, trans, and cis complicate friendship? What are sisterhoods and what are bromances? What is a frenemy? In what ways do we dissolve the boundaries between queer friendships? And what role does family play in making friends: that is, can one ever dilute blood? What do race and class have to do with ador and amity? How do we define our friends outside and inside our communities? This fiction workshop will explore not only how we experience friendship, but also how we write it. We will examine novels famous for their takes on friendship (Toni Morrison’s Sula, Elena Ferrante’s My Brilliant Friend, Tanwi Nandini Islam’s Bright Lines, Nicole Dennis Benn’s Patsy, Justin Torres’s We the Animals) and interrogate the sticky, blurry lines between friendship and love, between loyalty to a person and loyalty to a community. We’ll also be writing our own short stories, creating characters who have to make difficult decisions because of their friendships and particularly because of relationships that teeter on the edge of fidelity and fondness.
Fall
1 Course Unit

ENGL 3212 Autofiction
Often what we write can feel close to home. Our characters and events, some firmly rooted in the real. But what is the overlap between writer and character? Writer and story? In this course, students will study the modern tradition (and trend) of autofiction, or fictionalized autobiography. We will read writers such as Li, Cusk, Heti, Nunez, Hempel, and Galchen, among others, and study autofiction in both short and long forms. In our discussion, we will attempt to pull apart the layers that go into a truthful story that is also a lie. Throughout the semester, students will have a chance to write autofiction of their own. Each student will be expected to turn in 4 short pieces (5-6 pages) that will culminate in a final portfolio of work. There will be weekly response papers (1-2 pages) to the readings.
Fall
1 Course Unit

ENGL 3213 Fiction Workshop: Divergent Words
In this fiction writing workshop, we will be making a conscious effort to transcend our personal reading and writing preferences to be apprenticed by visceral, divergent literature—aesthetic achievements centered around objective life, subjective reality, and ecstatic confession and play! Most of the works that tend to affect us deeply are the ones that might have wearied us, or even greatly disturbed us. But in time, upon further reflection, we find them rather informative—or even illuminating! We will do a lot of new weekly writing, which will result in a draft and a final version of an original prose piece. You and another classmate will be “hosting” at least two classes in open discussion of a weekly reading or film and critiquing each other’s drafts—focusing on craft rather than content, aesthetics rather than plot. You will challenge your self-censorship in a safe and supportive environment and will read weekly what you write to develop your observational and listening skills in determining the effects of the spoken word: you will emote! emote! emote!
Not Offered Every Year
1 Course Unit
ENGL 3214 Points of View: Writing Polyvocal Fiction
What makes a piece of fiction “voicey”? What does it mean for us as writers to be inside our character’s voice? How do we switch into the voice of a different character in the same piece of fiction? How much page time does a character need in a story with multiple voices? Do characters experience the same event from different points of view, or do they examine different events in kaleidoscopic perspectives? This polyvocal fiction workshop will interrogate how we write one story from the point of view of two or more characters. Our characters might all speak in the first person, or one may be in first while another is in third. We might have two narrators, each speaking for the other. The list of possibilities is long. But most importantly, we will look at a story from inside the mind of more than one person in it. We will then decide how that story might be told by each of those people. To set ourselves some examples, we will read for class works by Jacqueline Woodson, Elizabeth Acevedo, Jennifer Egan, Tommy Orange, and Lisa Ko, and workshop our own original writing.
Not Offered Every Year
1 Course Unit

ENGL 3215 The Art of Fiction
Is it art, or is it craft? Truth is, it’s both. In this generative, interactive workshop we’ll investigate literary fiction technique through a series of directed prompts designed to unfetter your imagination and bring your fiction writing to the next level. Through weekly creative assignments, you will produce a portfolio of work ranging from quirky experiments to fully realized stories. Course readings from a diverse selection of contemporary fiction will illustrate varied approaches to the techniques we’ll explore. Every week you will read, write, react, and workshop in a supportive, inclusive environment. This class is appropriate for fiction writers of every level. Come prepared to take creative risks as you deepen your art and advance your craft.
1 Course Unit

ENGL 3250 Writing for Children
A creative writing workshop devoted to the art and practice of writing for children. Students can expect to read texts by a variety of practitioners of the genre, complete regular writing assignments, and workshop writing by their peers.
Fall or Spring
1 Course Unit

ENGL 3251 Writing for Children: Beauty and the Book (and the Blog)
We will read our favorite kid’s books, determine the kinds of books we love to read and write, and then write them, aiming at a clear voice appropriate to the story, and as much order or misuse as each writer’s kid-muse demands. For inspiration, we’ll visit the Maurice Sendak Collection at the Rosenbach Museum and Library and have a nostalgic wallow in the kids’ section at the library. Then students write, fast-fast, drafts of stories to workshop, mull and revise. Yes, fun is required. For sure we’ll critique, but first we’ll try to outrun our interior grown-up!
Workshopping happens first with student writer colleagues, and then with the real kids in schools, through our partner West Philadelphia Alliance for Children. Reading to children will give student writers a chance to hear where children laugh, see where they look scared, or notice when they begin to fidget. Returning with revisions will be a promise fulfilled, and an important marker in the literary life of everyone involved. Our class will act as a team of editors, then, to submit stories—and illustrations by authors and/or kids—on the blog SafeKidsStories.com: "to see safety, peace, and nonviolence with the clarity and imagination with which we now see danger."
Fall or Spring
Also Offered As: AFRC 3251
1 Course Unit

ENGL 3252 Writing for Young Adults
Young adult literature is powerful, inventive, and worthy of respect—and those writing it have enormous potential in their hands. This writing workshop will explore the craft of YA literature through creative assignments, generative exercises, assigned readings of texts by both giants in the field and emerging voices, and discussions of student work in a constructive environment. Students will focus on craft concerns that are crucial to writing about and for teens, such as: voice, point of view, immediacy, pacing, and opening hooks. Students will create writing of their own that delves deeply into character and pushes the boundaries of form and content, drawing on the many possibilities available in YA literary fiction: blurred genres, unreliable narrators, surrealism, retellings, and issues of identity and self-discovery. We will look beyond straightforward prose into forms such as epistolary and verse novels and other experimental mashups. We will consider how tolerant YA literature can be of ambiguity, and address the handling of hard issues and so-called taboo subject matter. Authors we will study as inspirations and models may include Elizabeth Acevedo, Laurie Halse Anderson, Elana K. Arnold, Libba Bray, Christine Heppermann, Malinda Lo, Maria Dahvana Headley, A. S. King, Randy Ribay, Neil Schusterman, Adam Silvera, Rita Williams-Garcia, and Ibi Zoboi. Come ready to challenge any preconceptions you may have about YA literature—beyond the commercial juggernauts and movie franchises—and examine what some believe is this genre’s greatest potential: to offer young readers a vehicle for recognizing themselves, and for reflecting and even transforming the world around them. By the end of the semester, students will complete a portfolio of creative work that showcases their own unique YA voice, with potential for further exploration beyond the confines of this class.
Fall or Spring
1 Course Unit

ENGL 3253 Writing for Young Adults
A creative writing workshop devoted to the art and practice of writing for young adults. Students can expect to read texts by a variety of practitioners of the genre, complete regular writing assignments, and workshop writing by their peers.
Fall or Spring
Also Offered As: AFRC 3253
1 Course Unit
ENGL 3300 Creative Nonfiction Workshop: Exploring the Genre
A workshop course in the writing of creative nonfiction. Topics may include memoir, family history, travel writing, documentary, and other genres in which literary structures are brought to bear on the writing of nonfiction prose.
Fall or Spring
1 Course Unit

ENGL 3301 Essays, Fragments, Collage: The Art of the Moment
Memory arrives in fragments. Truth erupts; it finds us. A button on a sweater flashes us back to a day of gift giving. A childhood book recalls the one who read the tale out loud. In this class we'll explore the moments of our lives through prompts that range from the tactile to the auditory, the documented to the whispered. We'll produce and share, each week, miniature essays. We'll create, as a final product, a curated memoir-in-essays. We'll take inspiration from writers such as Sonja Livingston, Beth Ann Fennelly, Terry Tempest Williams, Pam Houston, Charles D'Ambrosio, Leslie Jamison, Sallie Tisdale, Andre Dubus, Terrence Des Pres, James Baldwin, Helen Garner, and Lia Purpura. We'll host at least one important essayist.
Fall or Spring
1 Course Unit

ENGL 3302 Creative Nonfiction Workshop: Experimental Nonfiction
This class will be a creative writing workshop with an emphasis on what is generally called "nonfiction," but with an emphasis on writing that doesn't quite fit into any particular genre, yet which is still hell-bent on getting its fangs into the verifiable "reality" of lived experience (as opposed to just plain old, made-up fiction). But whereas the tenets of realism have long been thought too restricting and outdated in fiction—as well as in the visual arts, poetry, film, theater, and serious music—most narrative nonfiction often still fears straying too far from the stale and safe "journalistic" techniques for how one "should" recreate and document actual reality-based experience. In this class, "experimental" does not mean throwing out everything we know about good writing just to be different and arbitrarily outré—quite the opposite. In here, we will turn up the Bunsen burner, scorch off a century of crusty thought, and cook up our own new theories for what it means to compose radical contemporary nonfiction.
Fall or Spring
1 Course Unit

ENGL 3303 Creative Nonfiction Workshop: The Art of Experience
Every work of nonfiction is a writer's attempt to reconstruct experience. But experience can be an elusive thing to capture: a strange hybrid of the highly subjective and the more tangible zone of perceptible fact. How do we strike a balance in narrative nonfiction? For one, we employ the same devices that we already use to navigate our way through the world—that of our senses. The more vivid the details of sight, touch, smell, taste, and sound, the more immersed the reader will become in the author's re-created world of words. But what of the more abstract, less concrete sixth sense of thought? After all, it is our mind that perceives and finds the subjective meaning in experience. In this narrative nonfiction writing workshop, we will look at craft, literary technique, the mechanics of building vivid and powerful scenes, discuss the role of story-logic, and the importance of hard fact-checking. Yet, the student is also urged to pay close attention to their own internal narrator, and to be mindful of the intuitive (and unconscious) powers at play in their writing. Each week we will review classics in the genre, do in-class writing exercises, go on periodic "experiential" assignments, and explore how the art of playing around with the raw material of everyday life (i.e., "reality") can make for great and unexpected stories.
Fall or Spring
1 Course Unit

ENGL 3304 Creative Nonfiction Workshop: Travel Writing
In this course students will discuss what traveling means in an age when many people can get on a plane or drive on a whim to a place of their choice. Students will be asked to think about travel as a deliberate act or an act of improvisation, as never-ending process or a fixed journey. Students will observe themselves as travelers and record what they see and what happens around them when they travel. They will explore a popular form of writing and practice both—traveling and writing—as part of their own daily activities. The familiar will become strange and new as they move through Philadelphia, return home, walk through their university and explore places close to campus. The course will explore famous works by travelers who visited the USA, for instance Charles Dickens's "On America and the Americans," and consider recent works such as Robert MacFarlane's The Old Ways: A Journey on Foot (2012).
Fall or Spring
1 Course Unit
ENGL 3305 Creative Nonfiction Workshop: Youth Voices Amplified
Youth Voices Amplified is an improvisational workshop in creative nonfiction that connects you to current reporting opportunities; gives you structured choice in assignments; and teaches you how to write about hard subjects for and about young people. Big questions about the social, emotional, relational and physical structures that affect young people require clear, engaging prose that avoids self-importance. Sometimes it’s even funny. Throughout this course, you’ll practice real-world skills without which even excellent writers may founder: initiative, scheduling, public reading preparation, and a meditative habit of observing—as if the same old world were born fresh every day. Which it is. This course is designed as a group internship in association with SafeKidsStories.com, a blog and social movement devoted to promoting safe havens for children and youth. You will work on and off campus, conduct workshops, curate, write, research, and publish. You will promote stories and events. You will write compact and engaging prose for blogs. You will also write Facebook posts and Tweets to accompany your own and your colleagues’ work. You will give a workshop to high-school or middle-school students, and you will edit their work for possible publication, too. If we do the job right, we will shine a light on those among us who make young people safe in an era of fear. If we make it fun to read, look at, and listen to, then, we’ll be on our way to creating community—and stealth culture change.
Fall or Spring
Also Offered As: AFRC 3305
1 Course Unit

ENGL 3306 Writing and Politics
This is a course for students who are looking for ways to use their writing to participate in electoral politics. Student writers will use many forms—short essay, blogs, social media posts, mini video- or play scripts, podcasts—and consider lots of topics as they publish work, in real time, with #VoteThatJawn. Imagine a Creative Writing class that answers our desire to live responsibly in the world and to have a say in the systems that govern and structure us. Plus learning to write with greater clarity, precision, and whatever special-sauce Jawn your voice brings.
The course is designed as an editorial group sharing excellent, non-partisan, fun, cool, sometimes deadly earnest content for and about fresh voters. In addition, you will gain experience in activities that writers in all disciplines need to know: producing an arts-based event, a social media campaign, working with multi-media content, and collaborating with other artists. We will sometimes work directly with diverse populations of youth from other colleges and high schools throughout the city. Because you will engage with a common reading program about the groundbreaking Voting Rights Act of 1965, the class is cross-listed with Africana Studies. In addition, the work of #VoteThatJawn performs a civic service; therefore it is listed as an an Academically Based Community Service (ABCS) course with the university. Don’t sit out this momentous electoral season because you have so much work. Use your work to bring other youth to the polls.
Also Offered As: AFRC 3306
1 Course Unit

ENGL 3307 Creative Nonfiction Writing
Each student will write three essays and the class will offer criticism and appreciation of each. There will be some discussion of and instruction in the form, but the course will be based on the student writing. Attendance and participation required.
Fall
1 Course Unit

ENGL 3308 Cooking with Words
This writing workshop will be devoted to the topic of food, although it is not, strictly speaking, a course on food writing. Instead, we will read a manageable and engaging syllabus of writers who have used food in their work—writers who may include John Berger, KD Lang, and Ogden Nash—and then craft our own original writing about non-food topics through food. Have you ever spent the night in jail and eaten the bologna sandwich and warm half-pint of milk they leave for you in the holding cell? Let’s go at that story through the bologna sandwich. Ever ended a friendship over the way they spoke to the waitress who delivered the food? Hidden your lunch at school so no one would tease you about what was in your lunchbox? Overspent on a bottle of wine to prove to the clerk you “knew what you were doing”? We’ll use the food story as the catalyst for the larger story, with a focus on getting the “weight” and the “freight” of each aspect of the story just right.
Not Offered Every Year
1 Course Unit

ENGL 3350 Advanced Creative Nonfiction Workshop: Narrative Nonfiction
This is a course for students who love the written word and desire to advance their ability to write and craft narrative nonfiction. It is a course in applying devices of fiction to nonfiction writing without compromise of facts. Writing will be emphasized, and so will avenues of storytelling through such components as creating a narrative spine, building a dramatic plot, character development, scene-setting and use of quotes. Students must be willing to do significant reportage, since narrative nonfiction cannot exist without it. There will be heavy concentration on writing assignments and workshopping. We will also examine the work of authors such as Katharine Boo, Isabel Wilkerson, Monica Hesse, Lillian Ross, Lorene Cary, Gay Talese, David Foster Wallace, Richard Ben Cramer, Matthew Desmond, Truman Capote, John Hersey and JR Moehringer. We will also examine some of my own books, such as Friday Night Lights and A Prayer for the City, as well as magazine pieces from Vanity Fair, for candid discussions on what the author was trying to do and whether it was achieved. Each writing assignment will be roughly a thousand words. A comprehensive narrative nonfiction piece of somewhere around 5,000 words will be required at the end of the semester. Opportunities also exist for exemplary student work about Philadelphia to be professionally published as part of a collaboration with the Kelly Writers House and the daily online publication The Philadelphia Citizen. Class attendance and participation are essential.
Fall or Spring
1 Course Unit

ENGL 3351 Advanced Creative Nonfiction: Writing About Mental Health and Addiction
There are many reasons mental illness and addiction are so pervasive, and so difficult to treat and discuss—leading to all-time high rates of suicide and overdose. But there is one baseline problem we can immediately address: learning how to do more effective, affecting, and evidence-based writing about behavioral health. In this advanced writing course, one of the first of its kind for undergraduates in the country, students will explore some of the most powerful American nonfiction writing on behavioral health, in publications and books, and will have some of the authors as guest lecturers. During the class, each student will read and do a presentation on one major piece of mental health or addiction writing, and then will create, workshop, and rewrite one major piece of nonfiction writing of their own. Projects can be reported memoir, narrative longform, investigative reporting, medical science writing, or some combination of these.
Fall or Spring
1 Course Unit
ENGL 3352 Advanced Creative Nonfiction: Look In; Look Out
In this advanced nonfiction workshop you will enlist essay and memoir genres to explore connections between the personal and the universal. Your direct experiences matter ... but why? Here’s a chance to write your way to understanding, clarity and resonance. We’ll experiment with narrative stance and form (such as lyric, hermit crab, braided, and epistolary), and you’ll write. A lot. Three longer essays and a handful of shorter ones that will be generated by guided freewrites. Most of these will be revised at least once. Aside from general guidance, the subject matter of your work is open and up to you. Take advantage of the city that surrounds you. The questions and answers you’ve stumbled across. The way life has surprised you, perplexed you, held you captive, set you free, made you LOL. Creative nonfiction is an art form that calls on both the literary techniques of fiction and the reporting strategies of journalism. In addition to writing, we’ll use class exercises and discussions of readings to address technical issues such as narrative/thematic tension, transition, character development, dialogue, point of view, characterization, imagery, structure, tone, style, and how to research your life. Through careful attention to your work as well as that of your peers, expect to become a stronger writer, a better reader, and an enthusiastic reviser.
Fall or Spring
1 Course Unit

ENGL 3353 Advanced Creative Nonfiction: Xfic
This advanced creative nonfiction workshop lets students publish their final pieces on Penn's online literary journal Xfic. Xfic is an innovative nonfiction journal for undergrad writers who want to test the boundaries of longform and earn course credit in English 3353. The type of stories Xfic most wants to publish are ones where the writer is in pursuit of immediate experience. Reality as it unfolds before your eyes. Then, in workshop, we will take the raw material of experience and transform it into compelling narrative through innovative and experimental techniques. Xfic seeks writers seeking new ways to discover meaning, who seek to be more daring, more performative, more excellent, more virtuosic, funnier and weirder, and, most of all, who seek to directly engage and invent reality at the same time. Come and join us! Xfic is sponsored by the Kelly Writers House and the Creative Writing Program at the University of Pennsylvania. For questions about the class, please contact Jay Kirk at jaykirk@upenn.edu.
Fall or Spring
1 Course Unit

ENGL 3350 Journalistic Writing: Exploring the Genre
Journalism has been called the first rough draft of history, because it attempts to answer a basic everyday question: What’s happening? Dealing with facts, the journalist tells us stories about our world: politics, government, and courts as well as the way we live, the texture of communities, science, health, business, entertainment and sports, cooking, leisure. Pretty much anything that is true is fair game, if it’s new or a new take on the old. Even the definition of “new” is mutable. In essence, journalism grabs reality and holds it intact, saying, “I was there and this is what it was like.” This workshop-based course will explore the techniques that make a good journalism story, from the selection of topic, to the kind of reporting required, to the ways to recreate the vitality, importance and even humor of what you’ve seen. Expect to write a lot and learn to see writing as a process that rewards nimble thinking and trying again. The class will loosely divide into a study of a story’s basic elements—fact gathering, ledes, structure, kickers, interviewing, quotes, description—and analysis of the different journalistic forms. A series of assignments will be designed to use those tools and stretch the way you “see.”
Fall or Spring
1 Course Unit

ENGL 3401 Journalistic Writing: Entrepreneurial Journalism
This class is designed to help students develop their own digital journalism models. Working alone or in small groups, students will conceive of a unique site or app and then spend the semester fine-tuning the concept and developing a basic business plan. Along the way, we’ll explore some of the key challenges facing the industry, from how to build a reliable revenue stream at a moment when few people are willing to pay for content, to how to best engage an audience across multiple social media platforms. At the end of the semester, students will prepare brief presentations for their projects and present them before a panel of outside judges who will distribute $7,500 in seed funding. A team of developers will also help build the winning projects at an end of semester “hackathon.” (No technical expertise is necessary for the class.)
Fall or Spring
1 Course Unit

ENGL 3402 Journalistic Writing: Guinea-Pig Journalism
“Guinea-pig journalism” is a term sometimes used to describe nonfiction in which the author seeks out new experiences and writes about them in the first person. The genre can include everything from travel writing, to undercover investigative reporting, to comic narratives of unusual self-experiments. In its focus on the subjective experience of the author, the genre is heavily influenced by the New Journalism of the ’60s and ’70s, and readings will include early pioneers of the form such as Gay Talese, Joan Didion, and James Baldwin. We’ll also read more recent work by Barbara Ehrenreich and David Foster Wallace, among others. Students in the class will be expected to seek out their own new adventures to write about, and we’ll critique student work in class each week as a group.
Fall or Spring
1 Course Unit
ENGL 3403 Journalistic Writing: Writing about Food
Food writing has become ubiquitous in recent years—we all consume it every day, whether consciously, by searching for a restaurant review on Yelp, or unconsciously, as we scroll through captions on Instagram photos. We have become obsessed with documenting our experience of food, capturing a static portrait of each ephemeral bite. But the best food writing does more than just record and evaluate a meal’s looks, smells, and flavors—it illuminates beyond food’s immediate appeal, providing insight into identity, culture, memory, place, politics and history.
In this creative writing workshop, we will read, discuss and write pieces that provide that insight. We’ll consider pieces by long-esteemed food writers like M.F.K. Fisher and A.J. Liebling, as well as contemporary works, like Helen Rosner’s ode to Olive Garden, Tejal Rao’s profile of a halal cart vendor, and Lauren Collins’ exploration of “America’s Most Political Food”—barbecue. Along the way, students will write a food-centric personal essay; a review of a local eatery; a profile of someone in the Philly food world; and, as a final project, a reported feature.
Fall or Spring
1 Course Unit

ENGL 3404 Journalistic Writing: The Environment
How we see the world depends on our point of view at the moment. Is it the air, soil and water we depend on? The birds, bugs and bushes? Or is it the atmosphere of our attention, the texture of a coat, a cold wind or fragrance that elicits a memory? This class, drawing on the skills and practices of journalism, lets us play in an environment we choose to define. We’ll read some of the great naturalists – perhaps Pollan, McKibben, Kingsolver, Carson, Abbey, bell hooks, Winona LaDuke, Wendell Berry, Terry Tempest Williams – learn ways to capture our observations in clear, vivid prose, and develop a sensitivity to the life all around us.
Fall or Spring
1 Course Unit

ENGL 3407 Writing about Health and Medicine
Anyone who follows health and medical news knows the problem: today’s breaking headlines are flipped on their head tomorrow. One week, we’re told meat is a fundamental component of a heart-healthy diet; the next, we’re told it causes cancer and should be avoided. Health reporting ceases to be a source of information and instead leads to widespread confusion, frustration, and even apathy. Journalists aren’t necessarily to blame for this problem, but when they report on each new study without critically analyzing the scientific research behind it, today’s health writers inadvertently add to misinformation and public confusion. In this creative writing workshop, we’ll focus on the fundamentals of good science journalism, with an emphasis on how to evaluate the strength of published research and integrate it into our own writing for a broad audience. This course is designed both for students who have little background in science and for science and pre-med students who want to become stronger writers. Through a series of readings, writing activities, and workshops, we will explore the art of navigating health and medical research, crafting our own original pieces of reporting. Class guests will include prominent journalists, scientists, and economists.
Fall or Spring
1 Course Unit

ENGL 3408 Long-form Journalism
We’ll be reading and workshopping some of our most adventurous, pioneering nonfiction reporter/writers. At the same time, we’ll also shepherd semester-long projects that are due during exam period. The so-called “New Journalists” have thrived ever since the iconoclastic 1960s—the era when the craft was first developed and practiced. The term itself is very imprecise—the “New Journalists” were fiercely independent of each other, employing a wide range of reportorial and stylistic techniques not previously seen in American nonfiction—and their styles differ. But they’ve shared one fundamental trait. In the words of Marc Weingarten, who authored a book about the original New Journalists (The Gang that Wouldn’t Write Straight), they’ve all aspired to practice “journalism that reads like fiction” yet “rings with the truth of reported fact.” We’ll closely parse some of their work, not because they are products of long-distant eras, but precisely because their novelistic techniques—narrative storytelling, dramatic arcs and scenes, structural cliffhangers, shifting points of view, author’s voice, dialogue as action—are routinely employed by the best long-form journalists today. Indeed, many contemporary journalists take these techniques for granted, perhaps unaware of their origins. But this is not just a reading course. The ultimate goal is for each student to take the best of these techniques and use them in the reporting and writing of a long-form nonfiction piece that is due at the semester’s end. Each student will nurture one project from January to early May. And during the semester, we will schedule the time to workshop these works in progress—with class feedback and feedback from the instructor, functioning as an editor would.
Fall or Spring
1 Course Unit
ENGL 3409 Documentary Writing
This offering in advanced nonfiction writing will function as a workshop, with a select group of students. It’s a course that will honor the spirit and tradition of “documentary” writing. The word “documentary” has meant many things over time. Here, it means a kind of nose-close observation and reportage. It means a level of being with one’s subject matter in a way that other creative writing courses don’t allow because of their format and structure. In English 155, a student writer at Penn will dare to “hang” with a topic—a girl’s high-school basketball team; a medical intern in a HUP emergency room; a cleaning lady doing the graveyard shift in a classroom building; a food-truck operator crowding the noontime avenues; a client-patient in the Ronald McDonald House near campus; a parish priest making his solitary and dreary and yet redemptive rounds of the sick and the dying in the hospital—for the entire term. Yes, the whole term. And at term’s end, each writer in the course will have produced one extended prose work: a documentary piece of high creative caliber. This is our goal and inspiration. The piece will be 30 to 35 pages long. Some people tend to think of the “documentary” genre (whether on film or in words) as work devoid of emotion—just the facts, ma’am. But in truth, emotion and deep sensitivity are prerequisites for any lasting documentary work. The nature of documentary, true documentary, implies moral and social scrutiny; means detailed fact-based reporting; depends on personal response to that factuality. This course will draw on specific literary and journalistic interests of the instructor that go back about 30 years. The core reading models will be James Agee and George Orwell: specifically, Let Us Now Praise Famous Men by Agee and The Road to Wigan Pier by Orwell. Separately, across oceans, in 1936, in the belly of the Depression, these two incomparably gifted journalist/authors—one an American, one an Englishman—entered some damaged lower-class lives and proceeded to produce literary classics of the form. Agee went to Hale County, Alabama, to live with sharecroppers. Orwell traveled to the industrial grit of north England to observe coal miners. Under the instructor’s guidance, the students will choose within the first three weeks. Choosing the subject is crucial. Access will have to be gained; cooperation assured. Within five weeks, rough drafts will begin to be produced—scenes, sketches, captured moments—and these will then be brought in to be read aloud to the group. This will be a way of finding the piece’s eventual form as well as making sure all participants are working at a level of continual intensity. The final product will be due at the 13th or 14th week of the term. Throughout the term we will constantly be consulting the various documentary reading models, even as we are concentrating on our own work.
Fall or Spring
1 Course Unit

ENGL 3410 Writing from Photographs
A creative writing course built entirely around the use of photographs, and the crafting of compelling nonfiction narratives from them. The essential concept will be to employ photographs as storytelling vehicles. So we will be using curling, drugstore-printed Kodak shots from our own family albums. We will be using searing and famous images from history books. We will be taking things from yesterday’s newspaper. We will even be using pictures that were just made by the workshop participants outside the campus gates with a disposable camera from CVS or with their own sophisticated digital Nikon. In all of this, there will be one overriding aim: to achieve memorable, full-bodied stories. To locate the strange, evocative, storytelling universes that are sealed inside the four rectangular walls of a photograph. They are always there, if you know how to look. It’s about the quality of your noticing, the intensity of your seeing. Writers as diverse as the poet Mark Strand and the novelist Don DeLillo and the memoirist Wright Morris have long recognized the power of a photograph to launch a story. In this course we are going to employ memory and imagination to launch our stories, but most of all we are going to make use of fact: everything that can be found out, gleaned, uncovered, dug up, stumbled upon. Because first and last, this is nonfiction, this is the art of reported fact. So a lot of this class will go forward using the tools and techniques of journalism: good, old-fashioned reporting and research, legwork. And turning that reporting into writing gold. A photograph represents time stopped in a box. It is a kind of freeze-frame of eternity. It is stopped motion, in which the clock has seemed to hold its breath. Often, the stories inside photographs turn out to be at surprising odds with what we otherwise thought, felt, imagined. Say, for instance, that you hunger to enter the photographic heart of this youthful, handsome, dark-haired man—who is your father—as he leans now against the gleaming bumper of a 1965 red-leather, bucket-seat Mustang. It was three decades before you were born. The moment is long buried and forgotten in your collective family’s past—and yet in another way, it is right here before you, on this photosensitive surface. Whether the figure in the photograph is alive or deceased, you are now going to try with all of your writing and reporting might to “walk back in.” Almost literally. You are going to achieve a story about this moment, with a beginning, middle, and end. “Every great photograph has a secret,” a noted critic once said. An essayist for Time magazine once wrote: “All great photographs have lives of their own. But sometimes they can be false as dreams.”
Fall or Spring
1 Course Unit

ENGL 3411 Writing about the Arts and Popular Culture
This is a workshop-oriented course that will concentrate on all aspects of writing about artistic endeavor, including criticism, reviews, profiles, interviews and essays. For the purposes of this class, the arts will be interpreted broadly, and students will be able—and, in fact, encouraged—to write about both the fine arts and popular culture, including fashion, sports and comedy. Students will be doing a great deal of writing throughout the course, but the main focus will be a 3,000-word piece about an artist or arts organization in Philadelphia (or another location approved by the instructor) that will involve reporting, interviews and research. Potential subjects can run the full range from a local band to a museum, from a theater group to a designer, from a photographer to a sculptor.
Fall or Spring
1 Course Unit
ENGL 3413 Advanced Journalistic Writing: Journalistic Storytelling

The key issue: “How does the writer hook the reader, and how does the writer keep that reader hooked to the end?” Journalistic Storytelling is about mastering the mechanics of effective nonfiction narrative storytelling. Imagine that you are writing general-interest feature articles for a general-interest publication or website: What are the best ways to put the reader into your story? What are the elements that make a piece work? What are the elements of a good opening? When is it better to “show” as opposed to “tell”? When is it best to use first, second or third person? When is it best for the writer to use your own voice—or keep that voice at a distance? When is it best to use humor, and when to avoid it? When is it best to use anecdotes and scenes—both of which are staples of narrative storytelling? What are the “universal” themes that exist between the lines? We’ll work in different genres: observational pieces, profiles, personal pieces, long-form third-person pieces—and guest professionals will visit to share their expertise. An editor of mine used to say, “Good writing can be nurtured, cultivated, and encouraged.” That’s what I try to do. And I always say, “Journalistic writing is the most fun you can have working hard, and the hardest work you can do while having fun.”

Fall or Spring
1 Course Unit

ENGL 3414 Advanced Journalistic Writing: Science, Technology, Society

Millions of Americans are science-illiterate. An annual survey published by the National Science Foundation reveals that more than 50 percent of Americans over age 18 don’t understand what antibiotics are; don't understand evolution; don't know what a laser is. There is much confusion about science as reported in the press. What foods should we eat? Are GMOs dangerous? Does the discovery of new “risk genes” for autism or schizophrenia hold any practical significance for patients and their families? What does your online data trail reveal about you, and to whom? This workshop is intended for students interested in using popular science writing to broaden public understanding of who scientists are and what they do. The premise is that good science writing should help the public understand how to judge scientific claims, one basis of intelligent participation in debates about major policy questions such as our response to climate change or whether limits should be placed on gene editing. This is a writing workshop, and the plan is for each student to produce 3-4 polished pieces of writing (2-3 of 500-750 words and 1 of 1,500-2,000 words) about scientists (including a profile of one scientist “at work”) and scientific subject matter, based on a range of techniques that all journalists must master. Some of the skills we focus on: quickly researching a topic; identifying potential interviewees; performing interviews; focusing the story; and writing and rewriting story drafts. The object is to show improvement between first and subsequent drafts, with help from others in the workshop, who will provide periodic short critiques.

Fall or Spring
Also Offered As: STSC 2202
1 Course Unit

ENGL 3415 Advanced Journalistic Writing: Global Journalism

How should we approach writing—knowing—about people and things that are foreign to us? It’s a question that historians, anthropologists, and sociologists ask routinely, but that most practicing journalists typically have not been trained to consider. In mainstream American journalism, international postings have long been awarded as plums to reporters who have scored major successes on domestic beats. This practice is consonant with an old journalistic shibboleth that any good reporter should be able to tell any story, anywhere, with no prior preparation or study. This course is grounded in a diametrically opposed notion: that intelligent reporting about the foreign is predicated upon self-awareness of one’s own cultural particularity and an active interest in the perspective and voice of “the other.” Students in the course will have an opportunity to write in a variety of modes—factual reportage, op-ed, review, analysis—about people and places that take them beyond their own immediate experience. The intent is to use reporting to enlarge the area of personal experience, thus enabling students to become more conscious of, and to move beyond, cultural assumptions, presuppositions, and prejudices. The instructor, who began a decade of international reporting as a cultural stranger among the peoples he wrote about, will draw on this formative experience in leading workshop members through their initial encounters as writers with the problem of knowing the other.

Fall or Spring
1 Course Unit

ENGL 3416 The Art of the Profile

“Choose someone who touches some corner of the reader’s life.”—William Zinsser, on profile-writing We’ll explore—and practice—some of the key elements of profile-writing: Gaining access to the profile subject; conducting an effective interview and extracting quotes that reveal the person; observing the profile subject in action, and extracting details that reveal the person; making the profile subject compelling—and, ideally, relatable—for the reader. We’ll also debate issues that have long challenged profile writers: How do you persuade complete strangers to share compelling details of their public or private lives? What are the best ways to assemble the essential ingredients of a good profile: facts, quotes, and/or anecdotes? Do you tape the interviews or just take notes? How can you best structure a profile in order to keep the reader’s attention? Is it possible to write a profile if the person won’t talk—or if the person is deceased? Is it better to quote at length—or merely to observe? When, and under what circumstance, should the writer insert his or her judgment/voice into the profile story? On the other hand, is there sometimes a problem of having too much access? Beyond all that, is it even possible to capture the essence of a person on the written page? Are you a friend, a confidante, or a manipulator? A journalist at The New Yorker once said that a writer’s relationship with the profile subject is “a kind of love affair”—but, on the other hand, a famous author once said that a profile writer is typically “gaining their trust and betraying without remorse.” Which is closer to the truth? All told, profile reporting challenges one’s social skills. How good are yours?

Fall or Spring
1 Course Unit
ENGL 3417 Political Journalism
The prime goal of this course is to help students develop political writing skills—most importantly, a respect for factual reporting, context and perspective, and informed opinion. This course will explore the daunting challenges that political journalists face when writing about polarizing topics for polarized audiences—while grappling with the thorny issues of “objectivity” and “balance.” This course is designed to be timely, so we’ll closely monitor breaking stories as they arise. In other words, this course requires close attention to the political news—because we’ll be living off the news. And given the volatility of the 24/7 cycle, we reserve the right to improvise on the syllabus.
Fall or Spring
1 Course Unit

ENGL 3418 Political Commentary Writing
National politics is waged 24/7 on the stump, on TV, online, on Twitter and other social media outposts, and Americans struggle to make sense of the incessant noise. Political commentary writers have an even greater burden. Seemingly by the minute, they are tasked with making quick smart judgments, and communicating those judgments in clear language. This course focuses entirely on the daunting art of political commentary writing. Students will track the news as it unfolds, and, most importantly, write commentary pieces about the news on an online blog created for this course. At a time when Americans are more awash in opinions than ever before, the aim is to master the craft of writing clear, responsible, incisive, substantive, and entertaining point-of-view journalism—and backing it with factual research. The ultimate goal is to successfully develop an “earned voice,” attained via effective writing, effective reporting, and, above all, effective thinking. In addition, prominent guest speakers will discuss their special expertise.
Fall or Spring
1 Course Unit

ENGL 3419 Political Commentary Writing: The Congressional Midterms
National politics is a 24/7 staple on the stump, on social media, on TV, in ads, and in the minds of millions of Americans who struggle to make sense of the incessant noise. Political commentary writers have a great challenge: seemingly by the hour, they are tasked with making smart judgments, supporting those judgments with empirical material, and communicating those judgments in clear language. They have to cut through the clutter, and engage the reader—smartly and entertainingly. For those reasons, only true junkies of national politics—and those who aspire to write about it—are likely to enjoy this course, which focuses entirely on the difficult art of timely political commentary writing, and on the challenges that commentary writers face in an era of polarization that is stoked further by the democratizing Twittersphere. Students who are passionate about writing and politics will track the congressional midterm campaigns week by week, and write commentary posts on an online blog that has been created for this course. Students will track other breaking news stories as well. At a time when Americans are more awash in opinions than ever before, our aim is to master the craft of writing clear, responsible, incisive, substantive, and entertaining point-of-view journalism—and backing it up with factual research. All political views are welcome—as long as they are argued and supported effectively. The ultimate goal is to successfully develop an “earned voice” via effective writing, effective reporting, and, above all, effective thinking. In addition, guest journalists will visit to discuss their work.
Fall or Spring
1 Course Unit

ENGL 3420 Political Commentary Writing: The Presidential Primaries
National politics in the digital era is waged 24/7 on the stump, on TV, online, on Twitter and other social media outposts, and Americans struggle to make sense of the incessant noise. Political commentary writers have an even greater burden. Seemingly by the minute, they are tasked with making quick smart judgments, and communicating those judgments in clear language. This course focuses entirely on the daunting art of political commentary writing - and on the challenges that commentary writers face in the era of the Twittersphere. Students will track the news as it unfolds week by week, and, most importantly, write commentary pieces about the news on an online blog created for this course. At a time when Americans are more awash in opinions than ever before, the aim is to master the craft of writing clear, responsible, incisive, substantive, and entertaining point-of-view journalism—and backing it with factual research. The ultimate goal is to successfully develop an “earned voice,” attained via effective writing, effective reporting, and, above all, effective thinking. In addition, prominent guest speakers will discuss their special expertise. The course will focus heavily on the Republican and Democratic presidential primaries.
Fall or Spring
1 Course Unit

ENGL 3421 Political Commentary Writing: The Presidential Election
This in-depth course on political commentary writing will feature the clash between candidates who seek office in the White House. Students will write weekly on a class blog, chronicling and analyzing the twists and turns of the campaign rhetoric, the campaign ads, and the media coverage. Presidential debates will be grist for much of the student writing. All told, students will track the news as it unfolds week by week, and deepen their understanding of what constitutes credible point-of-view journalism.
Fall or Spring
1 Course Unit

ENGL 3422 Advanced Writing Projects in Long-Form Nonfiction
An advanced course in long-form nonfiction journalistic writing for a select group of experienced and self-starting student writers. (Ideally, each accepted member will have already taken one or two nonfiction seminars within the creative writing program.) The goal will be to tailor a reporting and writing project to your interest, one you may have long wished to take up but never had the opportunity. It could be a project in the arts. It could be a profile of a person or place. It might be documentary in nature, which is to say an extremely close-up observation of your subject. (An example: think of a hospital chaplain at Penn, going on his dreary, redemptive, daily rounds, to visit the sick and anoint the dying. What if you were there, for most of the term, as unobtrusively as possible, at his black-clad elbow?) The group will meet at to-be-determined intervals. In between, the enrollees will be pairing off and in effect serving as each other’s editor and coach and fellow (sister) struggler. When we do assemble as a group, we will be reading to each other as well as discussing the works of some long-form heroes—Didion, Talese, Richard Ben Cramer, one or two others you may not have heard of. In essence, this is a kind of master course, limited in enrollment, and devoted to your piece of writing, to be handed in on the final day. It will be in the range of 25 to 30 pages, something above 8,000 words. The course presumes a lot of individual initiative and self-reliance. If you’re interested, please email phendric@english.upenn.edu and suggest your qualifications. Permission to enroll is required.
Spring
1 Course Unit
ENGL 3501 Writing and Witnessing
This course will explore one of the fundamental questions we face as humans: how do we bear witness to ourselves and to the world? How do we live and write with a sense of response-ability to one another? How does our writing grapple with traumatic histories that continue to shape our world and who we are in it? The very word “witnessing” contains a conundrum within it: it means both to give testimony, such as in a court of law, and to bear witness to something beyond understanding. In this class, we will explore both senses of the term “witness” as we study work by writers such as Harriet Jacobs, Paul Celan, M. NourbeSe Philip, Bhanu Kapil, Layli Long Soldier, Claudia Rankine, Juliana Spahr, and others that wrestles with how to be a witness to oneself and others during a time of ongoing war, colonialism, racism, climate change, and other disasters. Students are welcome in this class no matter what stage you are at with writing, and whether you write poetry or prose or plays or make other kinds of art. Regardless of your experience, in this class you’ll be considered an “author,” which in its definition also means a “witness.” We will examine and question what authorship can do in the world, and we will analyze and explore the fine lines among being a witness, a bystander, a participant, a spectator, and an ally. In this class you will critically analyze and write responses to class readings; you’ll do writing exercises related to the work we read; and you’ll complete (and be workshoped on) a portfolio of creative writing (and/or art) that bears witness to events that matter to you.
Not Offered Every Year
1 Course Unit

ENGL 3502 Writing and Borders
This workshop is, first of all, about writings that are influenced by crossings, borders, and war. But it is also about writing that exceeds the limits of form to arrive at the poetic; when the drive to put down experience in poems spills out into prose (and vice versa), or when the borders of poetic form seem to be incapable of holding or transferring experience into language. Essentially we will explore how writing influenced by borders seeks to occupy space, not in the real sense, but in the abstract—where language and content are always in tension with one another to achieve new forms, or where writing, as one poet and critic puts it “gains distinction not from content, but from what content demands—the renewal of poetic resources.” We will also explore the possibilities of these statements in our own experimentations to achieve form in poetry and prose.
Not Offered Every Year
1 Course Unit

ENGL 3510 Making Comics
This course is a creative writing workshop in the inexhaustible art of making comics. Open to both beginners and enthusiasts alike, the seminar will expose students to the unique language of comics and allow them to create their own stories in the medium. Through essential critical readings, practical homework, and lab assignments, students will develop an understanding of how text and sequential images create a unique kind of reading experience and storytelling. Over the course of the semester, students will take on a variety of roles in the making of comics (writing, illustrating, page layout, inking, character creation, and more), read groundbreaking comics theory and criticism, analyze now-classic and experimental comics, adapt a variety of prose & verse genres into comics, and, ultimately, create a longer graphic narrative project as a group. Although this is not intended as a course in drawing, all students will be expected to explore comics storytelling through the combination of words and cartoons (yes, stick figures are fine!). In-class reviews will give students direct insight into how certain choices of composition affect the storytelling process. During the first half of the semester, the course will rigorously combine theory and practice, navigating through a slew of different genres (e.g. poem, short story, journalism, memoir, etc.) and how these can be transmogrified into comics form. The second half will be dedicated to the production of the longer comic project.
Fall or Spring
1 Course Unit

ENGL 3511 Writing through Culture and Art
This is a year-long creative writing class, given as a collaboration between the Center for Programs in Contemporary Writing and the Philadelphia Museum of Art. Students will be encouraged to develop correspondent methods of responding to the PMA's exhibitions. The class will involve regular trips to attend concerts, museums and lectures. The students will have access to the most cutting-edge artists today via class visits and studio visits. English 165 will culminate in a publication of student work.
Fall or Spring
1 Course Unit

ENGL 3512 Duchamp is My Lawyer
This course examines the impact of copyright law on artists and creative industries. Looking at publishing, music, film, and software, we will ask how the law drives the adoption of new media, and we will consider how regulation influences artistic decisions. A mix of the theoretical with the practical, we will be using UbuWeb (the largest and oldest site dedicated to the free distribution of the avant-garde) as our main case study. The course will cover both the history of copyright law and current debates, legislation, and cases. We will also follow major copyright stories in the news. Readings cover such diverse topics as the player piano, Disney films, YouTube, video game consuls, hip hop, the Grateful Dead, file sharing, The Catcher in the Rye, and many more. We will also examine the critical role of “shadow libraries,” (free culture hubs) in regards how the cultural artifact is produced and distributed in the digital age, alongside today's gatekeepers of algorithmic culture, such as Netflix, Amazon, and Spotify.

Spring
Also Offered As: CIMS 3512
1 Course Unit
ENGL 3513 Cities and Stories
So much of what we know about cities comes from the stories we tell about them. This course takes the city-in-stories as both our subject and our muse. We will work across genres and disciplines, reading a mix of fiction and nonfiction in which cities figure prominently, from Italo Calvino's Invisible Cities to Sarah Broom's Yellow House. We'll go from Mumbai, in Katherine Boo's Behind the Beautiful Forevers, to Oakland, in Tommy Orange's There There. With each text, we'll examine how the city is presented, including what and who we see and don't see, and the role it plays in the narrative. We'll also explore the author's craft and write our own creative nonfiction about city streets and neighborhoods. The class will be part discussion-based seminar and part peer-review writing workshop. It is open to both creative writing and urban studies students excited to explore the intersections between our stories, our cities, and ourselves.
Spring
Also Offered As: URBS 3500
1 Course Unit

ENGL 3514 Writing Towards Transformation
Writing Towards Transformation is a critical and creative writing workshop focused on developing works across genres that express and elaborate upon current and historical conditions of crisis and injustice. Using guided meditation, critical feedback and healthy, ethical discussion, the students of the class will develop manuscripts of poems, short stories, essays, plays and/or screenplays that in some way articulate their analysis of the present and the past towards a transformative future. We will read essays, manifestos, theater and fiction as well as view films that will hopefully inspire each student to develop texts and scripts of hope. Writers used as models of inspiration will include Gary Indiana, Valerie Solanas, June Jordan, Bertolt Brecht, Cherrie Moraga, Leslie Feinberg and Toni Cade Bambara, among many others. This is a graduate level course open to undergraduates by permission of the instructor.
Also Offered As: GSW 3514, LALS 3514
1 Course Unit

ENGL 3515 Translating Laughter
While this course will deal with the history and theory of translation at large, the practical aspect of the course or the workshop component of it will focus on translating humor from various texts and mediums. We will begin by examining the history and theory of translation by focusing on examples of translating humor from Arabic such as Michael Cooperson's recent translation of Maqamat in Imposters and by delving into English versions of the Arabian Nights by Lane, Burton, and Haddawy. We will also read some of the theory on translation and parody by Borges, Venuti, Benjamin, Bakhtin, and others as we also examine translations of specific passages in the Arabic text and how they manifest themselves in literary translations and visual translations. This will give us a chance to broaden our definition of translation and to look at movies and their subtitles, cartoons, graphic novels, and comics. Students will be required to choose from similar texts and mediums for their translation projects and presentations during the semester, and to submit a final paper reflecting on their texts and translation practices. Knowledge of another language is necessary but students are welcome to discuss the possibility of creating a version from previous translations - granted they are available. Finally we will set workshops to present, share, and examine the effects of our translations together.
1 Course Unit

ENGL 3516 Writing as Translation
This workshop course is devoted to creative writing as inherently a form of translation. Some or all students will try their hands at writing their own translations, although please note that knowledge of a language other than English is not required.
1 Course Unit

ENGL 3500 Screenwriting Workshop
This is a workshop-style course for those who have thought they had a terrific idea for a movie but didn't know where to begin. The class will focus on learning the basic tenets of classical dramatic structure and how this (ideally) will serve as the backbone for the screenplay of the aforementioned terrific idea. Each student should, by the end of the semester, have at least thirty pages of a screenplay completed. Classic and not-so-classic screenplays will be required reading for every class, and students will also become acquainted with how the business of selling and producing one's screenplay actually happens. Students will be admitted on the basis of an application by email briefly describing their interest in the course to the instructor.
Fall or Spring
Also Offered As: CIMS 1160
1 Course Unit

ENGL 3501 Advanced Screenwriting
This is a workshop style course for students who have completed a screenwriting class, or have a draft of a screenplay they wish to improve or want to learn everything in one shot and are ready to do a lot of writing, and even more rewriting.
Fall or Spring
Also Offered As: CIMS 1300
1 Course Unit

ENGL 3604 Playwriting Workshop
This course is designed as a hands-on workshop in the art and craft of dramatic writing. It involves the study of new plays, the systematic exploration of such elements as storymaking, plot, structure, theme, character, dialogue, setting, etc.; and most importantly, the development of students' own short plays through a series of written assignments and in-class exercises. Since a great deal of this work takes place in class - through lectures, discussions, spontaneous writing exercises, and the reading of student work - weekly attendance and active participation is crucial. At the end of the semester, students' plays are read in a staged reading environment by professional actors.
Spring
Also Offered As: THAR 0114
1 Course Unit

ENGL 3605 Advanced Playwriting
This course is intended to reinforce and build upon the areas covered in Level 1 Playwriting (THAR-114) so that students can refine the skills they've acquired and take them to the next level. Topics covered will include techniques for approaching the first draft, in-depth characterization, dramatic structure, conflict, shaping the action, language/dialect (incl. subtext, rhythm, imagery, exposition etc), how to analyse your own work as a playwright, dealing with feedback, the drafting process, techniques for rewriting, collaboration (with directors, actors etc) and the 'business of the art' - working with theatres, agents, dramaturgs etc. Students will undertake to write their own one-act plays over the course. The classes will be a mixture of lecture, discussion, study of dramatic texts, writing exercises and in-class analysis of students' work.
Not Offered Every Year
Also Offered As: THAR 1114
1 Course Unit
ENGL 3606 Experimental Playwriting
In this course, students will write for theater and performance. Writers in the class will take cues from a myriad of experimental playwrights and performance artists who have challenged conventional ideas of what a script should look and sound like. Students will be asked to challenge how narrative is constructed, how characters are built and what a setting can be. This class will push beyond the formal structures of the well-made play script and address how writers explore and reinvent form and language as a means for radical change in the field of performance. Some playwrights we will read include Gertrude Stein, Suzan-Lori Parks, Maria Irene Fornes, Robert O’Hara, Young Jean Lee, John Jesurun, and Toshiki Okada. This class is ideal for playwrights, performers, screenwriters, and writers of experimental fiction. This course is cross-listed with Theatre Arts.
Not Offered Every Year
Also Offered As: THAR 3606
1 Course Unit

ENGL 3608 The Planets in my Pen: Experiments in Writing, Visual Art & Performance
The Planets in my Pen is a multi-genre creative arts workshop constellation around experimentation. We will be looking at innovative writing, visual art and film as models for the making of poetry, fiction, memoir, drawing, painting, sculpture, installation, plays and performance. The genres, techniques and movements of science fiction, surrealism, performance art and the political essay will be key with an emphasis on feminist, queer, left and anticolonial models of art and world making. The works of William S. Burroughs, John Rechy, Nelly Santiago, Jean Genet, Ntozake Shange, Octavia Butler, Adrienne Kennedy, Lucrecia Martel, Aimé Césaire, Jamaica Kincaid, Regina Jose Galindo, Raul Ruiz, Josefina Baez, Zadie Smith and Cherrie Moraga will be among those read, viewed and studied. As their final project students will submit a final manuscript, performance and/or art object as well as participate in a public reading/viewing/screening.
Also Offered As: GSWS 3600, LALS 3600, THAR 3600
1 Course Unit

ENGL 3650 Self-Scripting: Writing through Body and Space
In Self-Scripting, students will write through a variety of exercises and activities that put text into play with the body and space. Over the course of the semester, students will actively engage space and composition as they develop and explore scriptwriting for performance. We will explore exercises in an active laboratory setting. This course aims to expand on techniques for writing plays, poetry, and experimental biography.
Not Offered Every Year
1 Course Unit

ENGL 3651 Passion Projects: Radical Experiments in Writing Plays, Screenplays, and Pilots
This creative writing workshop will focus on writing for screen, stage and internet and is open to undergraduate and graduate students at every level of writing experience. The course will be writing intensive and also include the reading and analysis of feminist, trans, queer, working class and racially liberatory plays, films, television and performance as models of inspiration. Meditation, drawing, theater games, improv exercises, screenings and outings to see work on and off campus will round out this holistic and experimental approach to making work that illuminates and entertains audiences from across the US and global audience spectrum.
Also Offered As: GSWS 3651, LALS 3651
1 Course Unit

ENGL 3652 Is This Really Happening? Performance and Contemporary Political Horizons
This class addresses the meeting points inside of and between a range of resistant performance practices with a focus on artists using performance to address political and social encounters in the contemporary moment. Performance, a chaotic and unruly category that slides across music, dance, theater and visual art, has long been a container for resistant actions/activities that bring aesthetics and politics into dynamic dialogue. Embracing works, gestures, movements, sounds and embodiments that push against and beyond the conventions of a given genre, performance can't help but rub uncomfortably against the status quo. Scholars working across Performance Studies and Black Studies importantly expanded critical discourse around performance to address the entanglement of the medium with physical, psychic, spatial and temporal inhabitations of violence and power. Generating copious genealogies of embodied resistance, this scholarship instigates a complex, interdisciplinary and multidimensional perspective on intersections between art and life, performance and politics. The class hosts a series of public lectures, presentations and performances by visual artists, choreographers, theater artists, composers/musicians, performers, curators and activists engaged with the social and political moment. Presentations will be open to the public with students in the course developing in-depth research into the work of each visiting artist/performer/presenter to engage the larger context of each visitor’s scholarship and/or practice through readings, discussion and in-class presentations. This course is open to all interested students. No prior requisites or experience with performance or the performing arts is necessary.
Also Offered As: FNAR 3160, GSWS 0860
1 Course Unit

ENGL 3653 Collaborative Practices: Staging Projects Together
Do you want to develop a play or performance with others? Are you a theater designer, actor, or performer who wants to engage a project at each creative step from its early stages to its staging? Are you a writer who wants to engage the voices of actors and performers? Collaborative Practices is an ABCS course in which Penn students will build and hone their stage practices in collaboration with young artists and performers at a historic Philadelphia boarding school for academically capable students from families headed by a single parent or guardian. We will work closely with students at Girard College, a grade 1-12 school in Philadelphia, to create original theatrical and performance works together. Collaborative Practices offers models for staging original works in collaboration from start to finish and interrogates assumptions about collaboration inside a hands-on mentorship relationship. Penn students will have class on the Girard campus for 12 sessions and our work will culminate in a performance event at Girard College. Both seasoned and beginner theater and performance students are welcome.
Also Offered As: THAR 2520
1 Course Unit
ENGL 3654 Performing Parables: Ragas and Sagas of the Sundarban
In this course writer Amitav Ghosh invites Penn students to engage his ongoing collaboration with the musician/performer Ali Sethi to stage his newest book Jungle Nama. Ghosh’s book Jungle Nama employs dwipipoyar verse form and the popular folk tale of Bon Bibi the guardian spirit of the Sundarban to address the eroding ecosystem of the Sundarban. In this course students will work in a short intensive collaborative process with the artists to realize a lyric and musical performance of Jungle Nama. The class employs both academic research and performance methodologies to guide students through histories of traditional Indian performance and folk tales and a thorough examination of Ghosh’s source materials and influences (including studies of the Sundarban and its ecosystem). The course is co-taught with Director Brooke O’Harra. O’Harra, Ghosh and Sethi will lead students in a rigorous process of research, development and rehearsal, culminating in a public performance of a musical version of Jungle Nama. All levels and experience are welcome. Performance roles will be cast based on individual interests. In addition to performance roles, students will assume responsibility for other aspects of the process and production. In advance of registration, students are asked to audition and/or interview for the course depending upon initial interest. Actors, singers, dancers, musicians, artists and scholars are all encouraged to apply. Also Offered As: ANTH 1790, FNAR 1790, SAST 1790, THAR 1790
1 Course Unit
ENGL 3899 Independent Study: Bassini Writing Apprenticeship
Supervised independent study in creative writing; Bassini Writing Apprenticeship.
Fall or Spring
1 Course Unit
ENGL 3998 Creative Writing Honors Thesis
Creative Writing Honors Thesis independent study.
Fall or Spring
1 Course Unit
ENGL 3999 Independent Study in Creative Writing
Supervised independent study in creative writing.
Fall or Spring
1 Course Unit
ENGL 4097 Honors Thesis Seminar
This seminar is a workshop for seniors in the Honors Program. Admitted students will compose a critical essay of substantial length under the supervision of a faculty advisor.
Fall or Spring
1 Course Unit
ENGL 4098 Senior Thesis Independent Study
Supervised reading and research toward the Senior Honors Thesis.
Fall or Spring
2 Course Units
ENGL 4955 JRS Med/Ren & 20C-21C Lit
This course offers junior English majors the opportunity to design and undertake a semester-long research and writing project in an advanced seminar setting. Discussions will address research methods, advanced writing and critical thinking issues, as well as debates in both Medieval/Renaissance and 20th and/or 21st Century Literature. See the English Department’s website at www.english.upenn.edu for a description of current offerings.
1 Course Unit
ENGL 4956 JRS Med/Ren & 20C-21C Lit with Theory and Poetics
This course offers junior English majors the opportunity to design and undertake a semester-long research and writing project in an advanced seminar setting. Discussions will address research methods, advanced writing and critical thinking issues, Theory and Poetics, as well as debates in both Medieval/Renaissance and 20th and/or 21st Century Literature. See the English Department’s website at www.english.upenn.edu for a description of current offerings.
1 Course Unit
ENGL 4957 JRS Med/Ren & 20C-21C Lit with Difference and Diaspora
This course offers junior English majors the opportunity to design and undertake a semester-long research and writing project in an advanced seminar setting. Discussions will address research methods, advanced writing and critical thinking issues, Difference and Diaspora, as well as debates in both Medieval/Renaissance and 20th and/or 21st Century Literature. See the English Department’s website at www.english.upenn.edu for a description of current offerings.
1 Course Unit
ENGL 4958 JRS Med/Ren & 20C-21C Lit with Theory and Poetics & Difference and Diaspora
This course offers junior English majors the opportunity to design and undertake a semester-long research and writing project in an advanced seminar setting. Discussions will address research methods, advanced writing and critical thinking issues, Theory and Poetics, Difference and Diaspora, as well as debates in both Medieval/Renaissance and 20th and/or 21st Century Literature. See the English Department’s website at www.english.upenn.edu for a description of current offerings.
1 Course Unit
ENGL 4976 JRS 19C Lit & 20C-21C Lit
This course offers junior English majors the opportunity to design and undertake a semester-long research and writing project in an advanced seminar setting. Discussions will address research methods, advanced writing and critical thinking issues, as well as debates in both 19th Century literature and 20th and/or 21st Century Literature. See the English Department’s website at www.english.upenn.edu for a description of current offerings.
1 Course Unit
ENGL 4977 JRS 19C Lit & 20C-21C Lit with Difference and Diaspora
This course offers junior English majors the opportunity to design and undertake a semester-long research and writing project in an advanced seminar setting. Discussions will address research methods, advanced writing and critical thinking issues, Difference and Diaspora, as well as debates in both 19th Century literature and 20th and/or 21st Century Literature. See the English Department’s website at www.english.upenn.edu for a description of current offerings.
1 Course Unit
ENGL 4978 JRS 19C Lit & 20C-21C Lit with Theory and Poetics
This course offers junior English majors the opportunity to design and undertake a semester-long research and writing project in an advanced seminar setting. Discussions will address research methods, advanced writing and critical thinking issues, Theory and Poetics, as well as debates in both 19th Century literature and 20th and/or 21st Century Literature. See the English Department’s website at www.english.upenn.edu for a description of current offerings.
1 Course Unit
ENGL 4979 JRS 19C Lit & 20C-21C Lit with Theory and Poetics and Difference and Diaspora
This course offers junior English majors the opportunity to design and undertake a semester-long research and writing project in an advanced seminar setting. Discussions will address research methods, advanced writing and critical thinking issues, Theory and Poetics, Difference and Diaspora, as well as debates in both 19th Century literature and 20th and/or 21st Century Literature. See the English Department's website at www.english.upenn.edu for a description of current offerings.
1 Course Unit

ENGL 4980 JRS 20C-21C Lit with Theory & Poetics and Difference and Diaspora
This course offers junior English majors the opportunity to design and undertake a semester-long research and writing project in an advanced seminar setting. Discussions will address research methods, advanced writing and critical thinking issues, Theory and Poetics, as well as debates in 20th and/or 21st Century Literature, with an added focus on difference and diaspora. See the English Department's website at www.english.upenn.edu for a description of current offerings.
1 Course Unit

ENGL 4984 JRS Med/Ren
This course offers junior English majors the opportunity to design and undertake a semester-long research and writing project in an advanced seminar setting. Discussions will address research methods, advanced writing and critical thinking issues, and debates within the Medieval and/or Renaissance period. See the English Department's website at www.english.upenn.edu for a description of current offerings.
1 Course Unit

ENGL 4985 JRS Med/Ren with Theory & Poetics
This course offers junior English majors the opportunity to design and undertake a semester-long research and writing project in an advanced seminar setting. Discussions will address research methods, advanced writing and critical thinking issues, Theory and Poetics, as well as debates within the Medieval and/or Renaissance period. See the English Department’s website at www.english.upenn.edu for a description of current offerings.
1 Course Unit

ENGL 4986 JRS Med/Ren with Difference and Diaspora
This course offers junior English majors the opportunity to design and undertake a semester-long research and writing project in an advanced seminar setting. Discussions will address research methods, advanced writing and critical thinking issues, and debates within the Medieval and/or Renaissance period, with a focus on difference and diaspora. See the English Department’s website at www.english.upenn.edu for a description of current offerings.
1 Course Unit

ENGL 4987 JRS Med/Ren with Theory & Poetics and Difference and Diaspora
This course offers junior English majors the opportunity to design and undertake a semester-long research and writing project in an advanced seminar setting. Discussions will address research methods, advanced writing and critical thinking issues, Theory and Poetics, as well as debates within the Medieval and/or Renaissance period, with an added focus on difference and diaspora. See the English Department’s website at www.english.upenn.edu for a description of current offerings.
1 Course Unit

ENGL 4988 JRS Long 18C Lit
This course offers junior English majors the opportunity to design and undertake a semester-long research and writing project in an advanced seminar setting. Discussions will address research methods, advanced writing and critical thinking issues, and debates within the Literature of the Long 18th Century period. See the English Department’s website at www.english.upenn.edu for a description of current offerings.
1 Course Unit

ENGL 4989 JRS Long 18C Lit with Theory and Poetics
This course offers junior English majors the opportunity to design and undertake a semester-long research and writing project in an advanced seminar setting. Discussions will address research methods, advanced writing and critical thinking issues, Theory and Poetics, as well as debates within the Literature of the Long 18th Century period. See the English Department’s website at www.english.upenn.edu for a description of current offerings.
1 Course Unit

ENGL 4990 JRS Long 18C Lit with Difference and Diaspora
This course offers junior English majors the opportunity to design and undertake a semester-long research and writing project in an advanced seminar setting. Discussions will address research methods, advanced writing and critical thinking issues, Theory and Poetics, as well as debates in the Literature of the Long 18th Century period, with a focus on difference and diaspora. See the English Department's website at www.english.upenn.edu for a description of current offerings.
1 Course Unit

ENGL 4991 JRS Long 18C Literature
This course offers junior English majors the opportunity to design and undertake a semester-long research and writing project in an advanced seminar setting. Discussions will address research methods, advanced writing and critical thinking issues, Theory and Poetics, as well as debates in the Literature of the Long 18th Century period, with an added focus on difference and diaspora. See the English Department’s website at www.english.upenn.edu for a description of current offerings.
Fall or Spring
1 Course Unit

ENGL 4992 JRS 19C Literature
This course offers junior English majors the opportunity to design and undertake a semester-long research and writing project in an advanced seminar setting. Discussions will address research methods, advanced writing and critical thinking issues, and debates within 19th Century Literature. See the English Department’s website at www.english.upenn.edu for a description of current offerings.
1 Course Unit

ENGL 4993 JRS 19C Literature with Theory & Poetics
This course offers junior English majors the opportunity to design and undertake a semester-long research and writing project in an advanced seminar setting. Discussions will address research methods, advanced writing and critical thinking issues, Theory and Poetics, as well as debates within 19th Century Literature. See the English Department’s website at www.english.upenn.edu for a description of current offerings.
1 Course Unit
ENGL 4994 JRS 19C Literature with Difference and Diaspora
This course offers junior English majors the opportunity to design and undertake a semester-long research and writing project in an advanced seminar setting. Discussions will address research methods, advanced writing and critical thinking issues, and debates within 19th Century Literature, with a focus on difference and diaspora. See the English Department’s website at www.english.upenn.edu for a description of current offerings.
1 Course Unit

ENGL 4995 JRS 19C Literature with Theory & Poetics and Difference and Diaspora
This course offers junior English majors the opportunity to design and undertake a semester-long research and writing project in an advanced seminar setting. Discussions will address research methods, advanced writing and critical thinking issues, Theory and Poetics, as well as debates in 19th Century Literature, with an added focus on difference and diaspora. See the English Department’s website at www.english.upenn.edu for a description of current offerings.
1 Course Unit

ENGL 4996 JRS 20C-21C Literature
This course offers junior English majors the opportunity to design and undertake a semester-long research and writing project in an advanced seminar setting. Discussions will address research methods, advanced writing and critical thinking issues, and debates within 20th Century Literature. See the English Department’s website at www.english.upenn.edu for a description of current offerings.
1 Course Unit

ENGL 4997 JRS 20C-21C Literature with Theory & Poetics
This course offers junior English majors the opportunity to design and undertake a semester-long research and writing project in an advanced seminar setting. Discussions will address research methods, advanced writing and critical thinking issues, Theory and Poetics, as well as debates within 20th-21st Century Literature. See the English Department’s website at www.english.upenn.edu for a description of current offerings.
1 Course Unit

ENGL 4998 JRS 20C-21C Literature with Difference and Diaspora
This course offers junior English majors the opportunity to design and undertake a semester-long research and writing project in an advanced seminar setting. Discussions will address research methods, advanced writing and critical thinking issues, and debates within 20th Century Literature, with a focus on difference and diaspora. See the English Department’s website at www.english.upenn.edu for a description of current offerings.
1 Course Unit

ENGL 5001 Cinema and Globalization
In this course, we will study a number of films (mainly feature films, but also a few documentaries) that deal with a complicated nexus of issues that have come to be discussed under the rubric of "globalization." Among these are the increasingly extensive networks of money and power, the transnational flow of commodities and cultural forms, and the accelerated global movement of people, whether as tourists or migrants. At stake, throughout, will be the ways in which our present geographical, economic, social, and political order can be understood and represented. What new narrative forms have arisen to make sense of contemporary conditions? Films will include: The Year of Living Dangerously, Perfumed Nightmare, Dirty Pretty Things, Monsoon Wedding, Babel, Y Tu Mama Tambien, Maria Full of Grace, In This Word, Darwin's Nightmare, Black Gold, Life and Debt, The Constant Gardener, Syria, and Children of Men. In addition to studying the assigned films carefully, students will also be expected to read a selection of theoretical works on globalization (including Zygmunt Baumann's Globalization: The Human Consequences) and, where appropriate, the novels on which the assigned films are based. Advance viewing of the films is required. (I find it is best to place films on reserve for students' use, or to ask that students get their own DVDs from Amazon or Netflix, but screenings can certainly be arranged.) Writing requirements: either a mid-term and final paper, or an in-class power point presentation and final paper.
Not Offered Every Year
Also Offered As: CIMS 5001
1 Course Unit

ENGL 5002 Hollywood Film Industry
This is a course on the history of Hollywood. It seeks to unravel Hollywood's complex workings and explains how the business and politics of the film industry translate into the art of film. We will trace the American film industry from Edison to the internet, asking questions such as: What is the relationship between Hollywood and independent film? How has the global spread of Hollywood since the 1920s changed the film industry? How has Hollywood responded to crises in American politics (e.g., world wars, the cold war, terrorism)? And how have new technologies such as synchronized sound, color cinematography, television, home video, computer graphics, and other digital technologies changed film and Hollywood? We will look closely at representative studios (Paramount, Disney, and others), representative filmmakers (Mary Pickford, Frank Capra, and George Lucas, among many others), and we will examine the impact of industrial changes on the screen.
Not Offered Every Year
Also Offered As: CIMS 5002
1 Course Unit
ENGL 5003 Copyright and Culture
In this course, we will look at the history of copyright law and explore the ways that copyright has both responded to new media and driven art and entertainment. How, for example, is a new medium (photography, film, the Internet, etc.) defined in relation to existing media? What constitutes originality in collage painting, hip hop music, or computer software? What are the limits of fair use? And how have artists, engineers and creative industries responded to various changes in copyright law? A major focus of the course will be the lessons of history for the current copyright debates over such issues as file sharing, online video, and remix culture. In this course, we will look at the history of copyright law and explore the ways that copyright has both responded to new media and driven art and entertainment. How, for example, is a new medium (photography, film, the Internet, etc.) defined in relation to existing media? What constitutes originality in collage painting, hip hop music, or computer software? What are the limits of fair use? And how have artists, engineers and creative industries responded to various changes in copyright law? A major focus of the course will be the lessons of history for the current copyright debates over such issues as file sharing, online video, and remix culture. Not Offered Every Year
Also Offered As: CIMS 5003
1 Course Unit

ENGL 5004 Horror Cinema
The course will explore European Horror Cinema from the 1970s to the present time, focusing on a number of cult films that have helped rejuvenate and redefine the genre in a radically modern sense by pushing the envelope in terms of subversive representation of gore, violence and sex. We will look at various national cinemas (primarily Western Europe – Italy, France, Spain, Germany, Belgium, The Netherlands – with the occasional foray into Eastern Europe and Scandinavia) and at a range of subgenres (giallo, mondo, slasher, survival, snuff, ...) or iconic figures (ghosts, vampires, cannibals, serial killers, ...) Issues of ethics, ideology, gender, sexuality, violence, spectatorship will be discussed through a variety of critical lenses (psychoanalysis, socio-historical and cultural context, aesthetics, politics...). The class will be conducted entirely in English. Be prepared for provocative, graphic, transgressive film viewing experiences. Not for the faint of heart!
Not Offered Every Year
Also Offered As: CIMS 5004
1 Course Unit

ENGL 5005 Sex/Love/Desire In Art Cinema
This topic course explores multiple and different aspects of Cinema Studies. Specific course topics vary from year to year. See the Cinema Studies website at cinemastudies.sas.upenn.edu/courses for a description of the current offerings.
Not Offered Every Year
Also Offered As: CIMS 5005
1 Course Unit

ENGL 5010 Introduction to Old English Language and Literature
This is an accelerated study of the basic language of Anglo-Saxon England, together with a critical reading of a variety of texts, both prose and poetry. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 5050 Digital Humanities Studies
This course is designed to introduce advanced undergraduate and graduate students to the range of new opportunities for literary research afforded by Digital Humanities and recent technological innovation. Digital Humanities: you’ve heard of it. Maybe you’re excited about it, maybe you’re skeptical. Regardless of your primary area of study, this course will give you the critical vocabularies and hands-on experience necessary to understand the changing landscape of the humanities today. Topics will include quantitative analysis, digital editing and bibliography, network visualization, public humanities, and the future of scholarly publishing. Although we will spend a good portion of our time together working directly with new tools and methods, our goal will not be technological proficiency so much as critical competence and facility with digital theories and concepts. We will engage deeply with media archaeology, feminist technology studies, critical algorithm studies, and the history of material texts; and we will attend carefully to the politics of race, gender, and sexuality in the field. Students will have the opportunity to pursue their own scalable digital project. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Fall or Spring
Also Offered As: CIMS 5051, COML 5050
1 Course Unit

ENGL 5180 King Arthur: Medieval to Modern
From the Middle Ages to the present, stories about King Arthur, the brave deeds of the nights of the Round Table, and Merlin’s mysterious prophecies have mesmerized readers and audiences. In this course, we will study nearly 1000 years of literature about King Arthur, beginning with Geoffrey of Monmouth’s twelfth-century History of the Kings of Britain and Sir Gawain and the Green Knight, and ending with Mark Twain, Alfred Lord Tennyson, and the fantasy fiction classic, T. H. White’s Once and Future King. We will also be reading authors who repurposed Arthurian literature to think about gender relations (for example, Elizabeth Phelps’ critique of domesticity), colonialism and nationalism (Wales and India), and religious cultures (for example, the medieval Hebrew version of King Arthur). Throughout the course, we will think about what Arthurian legends mean to the way we write history and the ways in which we view our collective pasts (and futures). Assignments will include response papers, an oral presentation, and a final paper.
Not Offered Every Year
1 Course Unit

ENGL 5240 Topics Medieval Studies
This course covers topics in Medieval literature. Its emphasis varies with instructor. See the English Department’s website at www.english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit
ENGL 5245 Topics in Medieval Studies: Premodern Animals (c.500-1500)
From St. Cuthbert, whose freezing feet were warmed by otters, to St. Guinefort, a miracle-performing greyhound in 13th-century France, to Melusine, the half-fish, half-woman ancestress of the house of Luxembourg (now the Starbucks logo), medieval narratives are deeply inventive in their portrayal of human-animal interactions. This course introduces students to critical animals studies via medieval literature and culture. We will read a range of genres, from philosophical commentaries on Aristotle and theological commentaries on Noah’s ark to werewolf poems, beast fables, political satires, saints’ lives, chivalric romances, bestiaries, natural encyclopaedias, dietary treatises and travel narratives. Among the many topics we will explore are the following: animals in premodern law; comfort and companion animals; vegetarianism across religious cultures; animal symbolism and human virtue; taxonomies of species in relation to race, gender, and class; literary animals and political subversion; menageries and collecting across medieval Europe, the Near East, and Asia; medieval notions of hybridity, compositeness, trans-species identity, and interspecies relationships; art and the global traffic in animals (e.g., ivory, parchment); European encounters with New World animals; and the legacy of medieval animals in contemporary philosophy and media. No prior knowledge of medieval literature is required. Students from all disciplines are welcome.
Also Offered As: CLST 7710, COML 5245, RELS 6101
1 Course Unit

ENGL 5250 Chaucer
An advanced introduction to Chaucer’s poetry and Chaucer criticism. Reading and discussion of the dream visions, Troilus and Criseyde, and selections from Canterbury Tales, from the viewpoint of Chaucer’s development as a narrative artist. See the English Department’s website at www.english.upenn.edu for a description of current offerings.
Not Offered Every Year
1 Course Unit

ENGL 5380 Major Renaissance Writers
This is a monographic course, which may be on Spenser, Milton, or other major figures of the period. See the English Department’s website at www.english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 5400 Topics in 18th Century British Literature
This course covers topics in 18th Century British literature. Its emphasis varies with instructor. See the English Department’s website at www.english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 5410 Topics in Cultural History
Topic for Fall 2021: Making and Marking Time.
Not Offered Every Year
Also Offered As: ARTH 5870, COML 5410, GRMN 5410
1 Course Unit

ENGL 5430 Environmental Humanities: Theory, Method, Practice
Environmental Humanities: Theory, Methods, Practice is a seminar-style course designed to introduce students to the trans- and interdisciplinary field of environmental humanities. Weekly readings and discussions will be complemented by guest speakers from a range of disciplines including ecology, atmospheric science, computing, history of science, medicine, anthropology, literature, and the visual arts. Participants will develop their own research questions and a final project, with special consideration given to building the multi-disciplinary collaborative teams research in the environmental humanities often requires.
Not Offered Every Year
Also Offered As: COML 5430, ENVS 5410, GRMN 5430, SPAN 5430
1 Course Unit

ENGL 5440 18th-century Visual Cultures of Race & Empire
This course approaches the Western history of race and racial classification (1600-1800) with a focus on visual and material culture, natural history, and science that connected Atlantic and Pacific worlds. Across the long eighteenth century, new knowledges about human diversity and species distinctions emerged alongside intensifications of global trade with Asia. The course will include case studies of chinoiserie textiles, portraits of consuming individuals, natural history prints and maps, Chinese export porcelain and furnishings, and “blackamoor” sculpture. Objects of visual and material culture will be studied alongside readings on regional and world histories that asserted universal freedoms as well as hierarchies of human, animal, and plant-kind. Keeping in mind that the idea of race continues to be a distributed phenomenon - across color, gender, class, religion, speech, culture - we will explore changing vocabularies of difference, particularly concerning skin color, across a range of texts and images. Knowledge often does not take written or literary form, and for this reason, we will study examples of visual and material culture as well as forms of technology that were critical to defining human varieties, to use the eighteenth-century term. Although we will be reading texts in English, some in translation, we will also account for European and non-European knowledge traditions - vernacular, indigenous - that informed scientific and imaginative writings about the globe. Topics may include cultural and species distinction, global circulations of commodities between the East and West Indies, the transatlantic slave trade, the casta system of racial classification in the Americas, religious and scientific explanations of blackness and whiteness, and visual representations of non-European people.
Spring
Also Offered As: ARTH 5680, COML 5041
1 Course Unit

ENGL 5450 Eighteenth-Century Novel
A survey of the major novelists of the period, often beginning with Defoe and a few of the writers of amatory fiction in the early decades of the century and then moving on to representative examples of the celebrated novels by Richardson, Fielding, and others of the mid-century and after. See the English Department’s website at www.english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit
ENGL 5480 English Literature and Culture, 1650-1725
English 548, with its companion, English 549, studies the literature of this period in the context of the artistic and cultural milieu of the later seventeenth and early eighteenth centuries. Texts usually include works by Dryden, Rochester, Swift, Pope, and Defoe. See the English Department’s website at www/english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 5500 Topics in Romanticism
This class explores the cultural context in which the so-called Romantic Movement prospered, paying special attention to the relationship between the most notorious popular genres of the period (gothic fiction and drama) and the poetic production of both canonical and emerging poets. See the English Department’s website at www/english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 5530 British Women Writers
A study of British women writers, often focusing on the women authors who came into prominence between 1775 and 1825. See the English Department’s website at www/english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 5560 Topics in 19th-Century British Literature
This course covers topics in nineteenth-century British Literature, its specific emphasis varying with the instructor. See the English Department’s website at www/english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 5560 The Novel
This course will provide an intensive introduction to the study of the novel, approaching the genre from a range of theoretical, critical, and historical perspectives. It may examine conflicting versions of the novel’s history (including debates about its relationship to the making of the individual, the nation-state, empire, capital, racial and class formations, secularism, the history of sexuality, democracy, print and other media, etc.), or it may focus on theories of the novel, narratology, or a particular problem in novel criticism. It may attend to a specific form or subgenre of fiction, or it may comprise a series of genres and texts. See the English Department’s website at www/english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 5570 African-American Literature
This course treats some important aspect of African-American literature and culture. Some recent versions of the course have focused on the emergence of African-American women writers, on the relation between African-American literature and cultural studies, and on the Harlem Renaissance. See the English Department’s website at www/english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 5570 Topics in African Literature
This course covers topics in 20th-century literature, its emphasis varying with instructor. See the English Department’s website at www/english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 5570 Topics in Criticism & Theory: Object Theory
Topics vary annually
Not Offered Every Year
Also Offered As: ARTH 5730, CIMS 5730, COML 5730, GRMN 5730, REES 6683
1 Course Unit

ENGL 5575 Topics in Criticism: What is Poetics?
What is poetics? How does it differ from other forms of criticism in terms of both attitude or posture and method? In terms of practices of art and politics, What is its relationship to poiesis and ethics -- what is poetics? -- as articulated by such varied thinkers as Joan Retallack, Denise Ferreira Da Silva and P.A. Judy? What’s to be observed about the current turn of black studies toward poetics? For the seminar, let’s think about the above as matters of a) critical inquiry b) art practice and c) professional discipline. It may be possible to triangulate by way of “critique” and “aesthetics.” Proposing the inseparability of critical inquiry and writing practice, the final assignment will be deemed experimental since the monograph-ish essay won’t be presumed. Consequently, we will discuss the institutional state/status of what participants will have made. Possible readings include Michel Foucault, What is Critique?, Gilles Deleuze and Felix Guattari, What is Philosophy?, Hortense Spillers, Black, White & in Color (selections); Joan Retallack, The Poethical Wager; Denise Ferreira Da Silva, Unpayable Debt; Boris Groys, Going Public; Rachel Zolf, No One’s Witness; Leslie Scalapino, Objects in the Terrifying Tense/Longing from Taking Place.
Also Offered As: COML 5735
1 Course Unit
ENGL 5740 Introduction to Bibliography
This course offers an introduction to the principles of descriptive and analytic bibliography and textual editing. The history of authorship, manuscript production, printing, publishing, and reading will be addressed as they inform an understanding of how a particular text came to be the way it is. Diverse theories of editing will be studied and put into practice with short passages. The course is generally suitable for students working in any historical period, but particular emphases specified in the current offerings on the English website. www.english.upenn.edu
Not Offered Every Year
1 Course Unit

ENGL 5790 Provocative Performance
What is feminist theatre? How do artists use live performance to provoke not only thought and feeling, but also social, personal, and political change? This course will examine a wide array of plays and performances by and about women; these pieces are, in turn, serious, hilarious, outrageous, poignant—and always provocative. Our focus will be on English-language works from the late 20th century to the present (#metoo) moment. We will read these performance texts and/or view them on stage/screen; we will also read essays that provide contextual background on feminist theatre history and theory. Throughout the semester, we will engage diverse perspectives on women and race, ethnicity, class, sexuality, and gender identity; the issues we encounter will also include marriage and motherhood, career and community, feminism and friendship, and patriarchy and power. The class will take full advantage of any related events occurring on campus or in the city, and will feature visits with guest speakers. Students will have the opportunity to pursue research on their own areas of interest (some recent examples are "women in comedy," trans performance, drag kings, feminist directing, etc.).
Not Offered Every Year
Also Offered As: GSWS 5790, THAR 5790
1 Course Unit

ENGL 5820 American Literature to 1810
In this course we shall examine the ways various voices—Puritan, Indian, Black, Female, Enlightened, Democratic—intersect with each other and with the landscape of America to produce the early literature(s) of America. See the English Department’s website at www.english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 5840 Environmental Imaginaries
Drawing on theories of worldmaking and ethnographic works on culture and environment, this seminar will examine the production of Cartesian-based environmental imaginaries and their alternatives across a range of genres and practices. See the English Department’s website at www.english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 5890 Twentieth-Century American Poetry
See the English Department’s website at www.english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 5900 Recent issues in Critical Theory
This course is a critical exploration of recent literary and cultural theory, usually focusing on one particular movement or school, such as phenomenology, psychoanalysis, the Frankfurt School, or deconstruction. See the English Department’s website at www.english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 5910 Russian and Soviet Cultural Institutions
In this seminar, we will study Russian and Soviet culture through the history of its institutions, in the broader social-institutional context of land-based European empire and state socialism. The course will include material from the eighteenth to the twenty-first centuries, but attention will be focused disproportionately on the twentieth century. Each unit will focus on a specific social institution of culture, yet will also require the reading/viewing of canonical texts and films. Topics will include: reading/publics and education; authorship and professionalization; cultural management of social, ethnic, gender and national diversity (including via institutions of translation); journals and publishing houses; genres; the Union of Soviet Writers; censorship and unofficial dissemination; the film industry; cultural history and memory (jubilee celebrations); the culture industry.
Not Offered Every Year
Also Offered As: COML 6530, REES 6150
1 Course Unit

ENGL 5920 20th-Century Literature and Theory
This course treats some aspect of literary and cultural politics in the 20th-Century with emphasis varying by instructor. See the English Department’s website at www.english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 5930 Classical Film Theory
At a moment when contemporary film and media theory has become increasingly interested in how earlier film theories can help us understand our moment of transition, this course will give students the opportunity to read closely some of those key early texts that are preoccupied with questions and problems that include: the ontology of film, the psychology of perception, the transition to sound, the politics of mass culture, realism, and ethnography. Course requirements: ; completion of all readings and screenings; participation in class discussion; weekly online responses; 20-25 page paper.
Not Offered Every Year
Also Offered As: ARTH 5930, CIMS 5930, COML 5930, GSWS 5930
1 Course Unit

ENGL 5931 Contemporary Film Theory
In this course, we will dig in to a variety of contemporary film theory debates in the context of earlier texts with which they engage or against which they define themselves. We will also watch films weekly and consider the relationship between theory and practice.Course requirements: ; completion of all readings and screenings; participation in class discussion; weekly online responses; 20-25 page paper.
Not Offered Every Year
Also Offered As: ARTH 5931, CIMS 5931, GSWS 5931
1 Course Unit
ENGL 5932 The Place of Film and Media Theory
Taking its title from a recent special issue in the journal Framework, this seminar will engage the where of film and media theory. At a moment when this discourse, often presumed to have roots in Anglo and Western European traditions, is purportedly undergoing a global turn, we will consider how some of film and media theory’s key terms and preoccupations including realism, documentary, genre, identity, sound, spectatorship, nation, auteur, and screens are being inflected by expanded geographic, linguistic, aesthetic and cultural frames. We will grapple with some of the logistical challenges, motivations, resistances, and questions that scholars encounter as they attempt to shift film and media theory’s borders; compare contemporary efforts to broaden the discourse’s geographic horizon with earlier efforts to do the same; and consider what happens to the viewer’s sense of space and place in different media environments. Course requirements: full participation in readings, screenings, discussion, and class presentations; 20-25 page research paper + annotated bibliography.
Not Offered Every Year
Also Offered As: ARTH 5932, CIMS 5932, GSWS 5932
1 Course Unit

ENGL 5933 Cinema and Media Studies Methods
This proseminar will introduce a range of methodological approaches informing the somewhat sprawling interdisciplinary field of Cinema and Media Studies. It aims to equip students with a diverse toolbox with which to begin conducting research in this field; an historical framework for understanding methods in context; and a space for reflecting on both how to develop rigorous methodologies for emerging questions and how methods interact with disciplines, ideologies, and theories. The course's written assignments will provide students with the opportunity to explore a particular methodology in some depth through the lenses of pedagogy, the conference presentation, and the written essay. Throughout, we will be cultivating practical skills for the academic profession. Although our work will sometimes require engagement with particular cinema and media objects, as, for example, when we consider working in film archives or multimodal research practices, much of this course will be textually based. Methods studied will emerge in dialogue with concepts including but not limited to: Archaeology; Archive; Area; Comparativism; Data; Decolonization; Elements and Environment; Ethnography; Experience; Gaps; History; Materiality; Moving Image Analysis; Multi-modality; Participation; Perception; Platform; Social Justice; Sound; Space; Technology; Timeframe; Transnationality; Translation; Virtuality. No prior experience needed. The course is also open to upper-level undergraduates with relevant coursework in the field by permission of instructor. Course Requirements: Complete assigned readings and screenings and actively participate in class discussion: 30% Annotated bibliography or course syllabus on a particular methodology: 20% SCMS methodology-focused conference paper proposal according to SCMS format: 10% Research paper (7,000-8,000 words) using the methodology explored in the syllabus or bibliography: 40%
Also Offered As: ARTH 5933, CIMS 5933, COML 5940, GSWS 5933
1 Course Unit

ENGL 5940 Theories of Nationalism
You cannot build a wall to stop the free flow of literary and creative ideas. But in constructing narratives of national identity, states have long adopted particular texts as “foundational.” Very often these texts have been epics or romances designated “medieval,” that is, associated with the period in which specific vernaculars or “mother tongues” first emerged. France and Germany, for example, have long fought over who “owns” the Strasbourg oaths, or the Chanson de Roland; new editions of this epic poem, written in French but telling of Frankish (Germanic) warriors, have been produced (on both sides) every time these two countries go to war. In this course we will thus study both a range of “medieval” texts and the ways in which they have been claimed, edited, and disseminated to serve particular nationalist agendas. Particular attention will be paid to the early nineteenth century, and to the 1930s. Delicate issues arise as nations determine what their national epic needs to be. Russia, for example, needs the text known as The Song of Igor to be genuine, since it is the only Russian epic to predate the Mongol invasion. The text was discovered in 1797 and then promptly lost in Moscow’s great fire of 1812; suggestions that it might have been a fake have to be handled with care in Putin’s Russia. Similarly, discussing putative Mughal (Islamic) elements in so-called “Hindu epics” can also be a delicate matter. Some “uses of the medieval” have been exercised for reactionary and revisionist causes in the USA, but such use is much more extravagant east of Prague. And what, exactly, is the national epic of the USA? What, for that matter, of England? Beowulf has long been celebrated as an English Ur-text, but is set in Denmark, is full of Danes (and has been claimed for Ulster by Seamus Heaney). Malory’s Morte Darthur was chosen to provide scenes for the queen’s new robing room (following the fire that largely destroyed the Palace of Westminster in 1834), but Queen Victoria found the designs unacceptable: too much popery and adultery. Foundations of literary history still in force today are rooted in nineteenth-century historiography: thus we have The Cambridge History of Italian Literature and The Cambridge History of German Literature, each covering a millennium, even though political entities by the name of Italy and Germany did not exist until the later nineteenth century. What alternative ways of narrating literary history might be found? Itinerary models, which do not observe national boundaries, might be explored, and also the cultural history of watercourses, such as the Rhine, Danube, or Nile. The exact choice of texts to be studied will depend in part on the interests of those who choose to enroll. Faculty with particular regional expertise will be invited to visit specific classes.
Not Offered Every Year
Also Offered As: COML 5904, ITAL 5940
1 Course Unit

ENGL 5950 Post-Colonial Literature
This course covers topics in Post-Colonial literature with emphasis determined by the instructor. The primary focus will be on novels that have been adapted to film. See the English Department's website at www/english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit
ENGL 5970 Modern Drama
This course will survey several basic approaches to analyzing dramatic literature and the theatre. The dramatic event will be broken into each of its Aristotelian components for separate attention and analysis: Action (plot), Character, Language, Thought, Music and Spectacle. Several approaches to analysing the dramatic text will be studied: phenomenological, social-psychological, semiotic, and others. See the English Department's website at www.english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 5980 Theories of Gender & Sexuality
This course addresses the history and theory of gender and sexuality. Different instructors will emphasize different aspects of the topic. See the English Department's website at www.english.upenn.edu for a complete description of the current offerings.
Also Offered As: COML 5980, GSWS 5980
1 Course Unit

ENGL 6000 Proseminar
Literary studies continue to be reconfigured by a variety of theoretical and methodological developments. Various forms of Marxist and post-structuralist enquiry, as well as the often confrontational debates between theoretical and political positions as varied as Deconstruction, New Historicism, Cultural Materialism, Feminism, Queer Studies, Minority Discourse Theory, Colonial and Post-colonial Studies, Cultural Studies, and Ecological Studies, have altered disciplinary agendas and intellectual priorities for students embarked on the professional study of literature. In this course we will study key texts, statements and debates that define these issues, and ask what it means to read in depth, on the surface, or somewhere in-between.
Not Offered Every Year
1 Course Unit

ENGL 6120 Hannah Arendt: Literature, Philosophy, Politics
The seminar will focus on Arendt's major work, The Origins of Totalitarianism (and its three parts, Anti-Semitism, Imperialism, Totalitarianism). We will also discuss the reception of this work and consider its relevance today.
Not Offered Every Year
Also Offered As: COML 6120, GRMN 6120, JWST 6120, PHIL 5439
1 Course Unit

ENGL 6160 Approaches to Literary Texts
Most seminars focus on literary texts composed during a single historical period; this course is unusual in inviting students to consider the challenges of approaching texts from a range of different historical eras. Taught by a team of literary specialists representing diverse periods and linguistic traditions and conducted as a hands-on workshop, this seminar is designed to help students of literature and related disciplines gain expertise in analysis and interpretation of literary works across the boundaries of time, geography, and language, from classic to modern. Students will approach literature as a historical discipline and learn about key methodological issues and questions that specialists in each period and field ask about texts that their disciplines study. The diachronic and cross-cultural perspectives inform discussions of language and style, text types and genres, notions of alterity, fictionality, literariness, symbolism, intertextuality, materiality, and interfaces with other disciplines. This is a unique opportunity to learn in one course about diverse literary approaches from specialists in different fields.
Not Offered Every Year
Also Offered As: CLST 7601, COML 6160, EALC 8290, REES 6450, ROML 6160
1 Course Unit

ENGL 6400 Franz Kafka and J. M. Coetzee
This seminar will listen attentively to the echoes of Franz Kafka in the novels of J.M. Coetzee. Building on Gilles Deleuze and Felix Guattari's concept of a minor literature, elaborated on the example of Kafka's oeuvre, we will situate Kafka against the backdrop of the German-speaking Jewish community of Habsburg-era Prague and read Coetzee within the context of apartheid and his native South Africa. Beyond an investigation of empire and its aftermath, this course will consider the arguably posthuman ethics of these authors, examining them through the lens of animal studies and the environmental humanities in order to reveal how they anticipate and participate in current thinking on the Anthropocene. Reading Kafka's fables beside Coetzee's allegorical narratives, the seminar will follow the twisted course taken by literary justice from the Josef K. of Kafka's Trial to Coetzee's Life and Times of Michael K. Alongside these two towering figures, the influence of and affinities with other German-language authors (Heinrich von Kleist, Hugo von Hofmannsthal, Robert Walser) and Anglophone contemporaries (Samuel Beckett, Nadine Gordimer, Cormac McCarthy) will also be considered. Other works to be read will include Kafka's Castle, In the Penal Colony, Metamorphosis and late animal stories as well as Coetzee's In the Heart of the Country, Waiting for the Barbarians and Elizabeth Costello. Advanced undergraduates may enroll with the permission of the instructor. Readings and discussions in English.
Not Offered Every Year
Also Offered As: COML 5400, GRMN 5400
1 Course Unit
ENGL 6490 Socialist and Post-Socialist Worlds
In 1989-1991, a whole world, perhaps many worlds, vanished: the worlds of socialism. In this graduate seminar we will investigate key cultural works, theoretical constructs and contexts spanning the socialist world(s), focused around the USSR, which was for many the (not uncontested) center of the socialist cosmos. Further, we will study the cultural and political interrelationships between the socialist world(s) and anticolonial and left movements in the developing and the capitalist developed nations alike. Finally, we will investigate the aftermaths left behind as these world(s) crumbled or were transformed beyond recognition at the end of the twentieth century. Our work will be ramified by consideration of a number of critical and methodological tools for the study of these many histories and geographies. The purview of the course is dauntingly large - global in scale - and therefore "coverage" will of necessity be incomplete. In addition to the lead instructor, a number of guest instructors from Penn and from other institutions will join us to lead our investigations into specific geographies, moments and areas. Additionally, four weeks have been left without content, to be filled in via consensus decision by the members of the seminar.
Not Offered Every Year
Also Offered As: COML 6149, REES 6149
1 Course Unit

ENGL 6770 Black Speculative Futures
Why do black cultural producers turn to the speculative? What, in turn, is speculative about blackness? These questions frame this seminar's exploration of how black artists, theorists, and activists imagine different futures, often in the service of critiquing power asymmetries and creating radical transformation in the present. We will explore how the speculative works differently across black literature, visual culture and performance. Additionally, inspired by the multi-disciplinary work that we encounter in the course, we will experiment with crafting our own embodied speculative art in order to better understand its function as both art practice and politics. The course will be divided between discussions centered on close reading of primary and secondary material and creative writing/movement exploration (no previous movement experience necessary). Occasional guest lectures with visiting artists will provide additional fodder for our critical and creative work.
Not Offered Every Year
Also Offered As: AFRC 6770, ANTH 6770
1 Course Unit

ENGL 6800 Studies in the 20th Century
Topics will vary. Please see the French department's website for current course description: https://www.sas.upenn.edu/french/pc
Not Offered Every Year
Also Offered As: FREN 6800
1 Course Unit

ENGL 6840 The French Novel of the 20th Century
Topics vary. Please check the French department's website for the course description. https://www.sas.upenn.edu/french/pc
Not Offered Every Year
Also Offered As: FREN 6840
1 Course Unit

ENGL 7052 Form, Figure, Metaphor
This course will explore the tensions and overlaps between three concepts in literary studies: form, figure, and metaphor. Through readings of works in literary theory, literature, and literary criticism, we will ask what it means to pay attention to the form of a literary text, whether at the micro scale of its literary figures or the macro scale of its overarching structure. We will historicize the shifting relations between our three key terms by exploring their role in ancient rhetoric, Victorian aesthetic theory, Russian formalism, the New Criticism, and deconstruction, among other literary-critical schools. Special attention will be paid to the notion of metaphor as it operates across genres and disciplines. While our focus will be on modern European and American literary theory, students will come away with interpretive tools beneficial to the study of literature of any period or genre.
Also Offered As: COML 6860
1 Course Unit

ENGL 7060 Ancient and Medieval Theories and Therapies of the Soul
This seminar focuses on premodern conceptions of the 'soul', the force felt to animate and energize a human body for as long as it was considered alive, and to activate virtually all aspects of its behavior through time. Premodern concepts of the soul attempted to account for a person's emotions and desires, perceptions, thoughts, memory, intellect, moral behavior, and sometimes physical condition. The course will trace the various ancient theories of the soul from the Presocratics, Plato, Aristotle, Stoic thought in Greek and Latin, medical writers (Hippocrates, Hellenistic doctors, Galen), and Neoplatonists, to the medieval receptions and transformations of ancient thought, including Augustine and Boethius, Avicenna's interpretation of Aristotle and its medieval influence, and Aquinas and other later medieval ethicists. These premodern conceptions of the soul have a surprisingly long afterlife, reaching into the literary cultures and psychological movements of early modernity and beyond. Knowledge of Greek or Latin not required, but see the following: The seminar will meet for one two-hour session per week, and a separate one-hour 'breakout' session during which students who have registered for GREK 608 will meet to study a selection texts in Greek, and students who have registered for COML/ENGL will meet to discuss medieval or early modern texts relevant to their fields of study.
Not Offered Every Year
Also Offered As: COML 6100, GREK 7203
1 Course Unit

ENGL 7080 Cultural and Literary Theory of Africa and the African Diaspora
This course introduces students to the theoretical strategies underlying the construction of coherent communities and systems of representation and how those strategies influence the uses of expressive culture over time. Topics vary. See the Africana Studies Department's website at https://africana Studies.sas.upenn.edu for a description of the current offerings.
Fall or Spring
Also Offered As: AFRC 7080, COML 7080
1 Course Unit
ENGL 7150 Middle English Literature
This seminar will study a number of selected Middle English texts in depth. Attention will be paid to the textual transmission, sources, language, genre, and structure of the works. Larger issues, such as the influence of literary conventions (for example, "courtly love"), medieval rhetoric, or medieval allegory will be explored as the chosen texts may require. See the English Department's website at www.english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 7210 Medieval Poetics
This course may include some of the following fields: studies of medieval stylistic practices, formal innovations, and theories of form; medieval ideas of genre and form; medieval thought about the social, moral, and epistemological roles of poetry; interpretive theory and practice; technologies of interpretation; theories of fiction (fabula) and allegory; sacred and secular hermeneutics; theories of language and the histories of the language arts; vernacular(s) and Latinity; material texts. See the English Department's website at www.english.upenn.edu for a complete description of the current's offerings.
Not Offered Every Year
1 Course Unit

ENGL 7300 Topics in 16th-Century History and Culture
This is an advanced course treating topics in 16th Century history and culture particular emphasis varying with instructor. See the English Department's website at www.english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 7310 Renaissance Poetry
An advanced seminar in English poetry of the early modern period. See the English Department's website at www.english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 7340 Renaissance Drama
This is an advanced course in Renaissance drama which will include plays by non-Shakespearean dramatists such as Marlowe, Jonson, and Middleton. See the English Department's website at www.english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 7360 Renaissance Studies
This is an advanced topics course treating some important issue in contemporary Renaissance studies. See the English Department's website at www.english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 7390 Milton
An examination of Milton's major poetry and prose with some emphasis on the social and political context of his work. See the English Department's website at www.english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 7450 Restoration and 18th-Century Fiction
This is an advanced course in the fiction of the Restoration and the 18th-Century, the period of "The rise of the novel". See the English Department's website at www.english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 7480 Studies in the Eighteenth Century
This course varies in its emphases, but in recent years has explored the theory of narrative both from the point of view of eighteenth-century novelists and thinkers as well as from the perspective of contemporary theory. Specific attention is paid to issues of class, gender, and ideology. See the English Department's website at www.english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 7530 Victorian British Literature
An advanced seminar treating some topics in Victorian British Literature, usually focusing on non-fiction or on poetry. See the English Department's website at www.english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 7500 Realisms Seminar--19th Century to Contemporary
An advanced graduate seminar focused on Realism and spanning several centuries. This two-part course will consider the literary history of realism and will take on some fundamental epistemological questions entailed by the novel's attempts to represent the real. We will read major theories of realism alongside canonical and marginal realist fiction. Emily Steinlight will address the variously formal, aesthetic, political, and epistemological status of realism in nineteenth-century novels and in theories old and new; some discussion will focus on the concept of totality and on the uneven histories and revitalized uses of realism across contexts. Heather Love will address the relation between classical realism, hyperrealism, and modernist/avant-garde departures in the 20th and 21st centuries, with special attention paid to the role of observation and description in literature and the social sciences. The range of readings may include novels by Honoré de Balzac, George Eliot, Leo Tolstoy, George Gissing, Mariano Azuela, Virginia Woolf, Patricia Highsmith, Nicholson Baker, Georges Perec, Karl Ove Knausgaard, and Rachel Cusk, as well as critical and theoretical work by Viktor Schklovsky, Georg Lukács, Ian Watt, Roland Barthes, Catherine Gallagher, Fredric Jameson, Elaine Freedgood, Anna Kornbluh, Colleen Lye, the Warwick Research Collective, and others. Also Offered As: COML 7600
1 Course Unit

ENGL 7610 British Modernism
This course treats one or more of the strains of British modernism in fiction, poetry, or the arts. See the English Department's website at www.english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 7680 Genres of Writing
Please check the department's website for the course description: https://www.english.upenn.edu. See the English Department's website at www.english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit
ENGL 7690 Feminist Theory
Specific topic varies. The seminar will bring together the study of early modern English literature and culture with histories and theories of gender, sexuality and race. Contact with ‘the East’ (Turkey, the Moluccas, North Africa and India) and the West (the Americas and the Caribbean) reshaped attitudes to identity and desire. How does this history allow us to understand, and often interrogate, modern theories of desire and difference? Conversely, how do postcolonial and other contemporary perspectives allow us to re-read this past? See the English Department’s website at www.english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 7700 Afro-American Literature
An advanced seminar in African-American literature and culture. See the English Department’s website at www.english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 7710 Textual Production
This course is based on library work and is intended as a practical introduction to graduate research. It addresses questions of the history of the book, of print culture, and of such categories as “work,” “character,” and “author,” as well as of gender and sexuality, through a detailed study of the (re)production of Shakespearean texts from the seventeenth to the twentieth century. See the English Department’s website at www.english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 7730 Modernism
An interdisciplinary and international examination of modernism, usually treating European as well as British and American modernists.
Not Offered Every Year
Also Offered As: COML 7670
1 Course Unit

ENGL 7740 Postmodernism
An advanced seminar on postmodernist culture. Recently offered as a study of relationship between poetry and theory in contemporary culture, with readings in poststructuralist, feminist, marxist, and postcolonial theory and in poets of the Black Mountain and Language groups. See the English Department’s website at www.english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 7750 African Literature
An advanced seminar in anglophone African literature, possibly including a few works in translation. See the English Department’s website at www.english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 7780 20th-Century Aesthetics
This course explores notions that have conditioned 20th century attitudes toward beauty among them ornament, form, fetish, the artifact “women”, the moves to 20th century fiction, art manifestos, theory, and such phenomena as beauty contests and art adjudications. See the English Department’s website at www.english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 7830 Major American Author
A seminar treating any one of the major American Writers. Past versions have focused on Melville, Whitman, Twain, James, Pound, Eliot, and others. See the English Department’s website at www.english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 7900 Recent Issues in Critical Theory
See the English Department’s website at www.english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 7905 Modern Literary Theory and Criticism
This course will provide an overview of major European thinkers in critical theory of the 20th and 21st centuries. We will pay particular attention to critical currents that originated in Eastern European avant-garde and early socialist contexts and their legacies and successors. Topics covered will include: Russian Formalism and its successors in Structuralism and Deconstruction (Shklovsky, Levi-Strauss, Jakobson, Derrida); Bakhtin and his circle, dialogism and its later western reception; debates over aesthetics and politics of the 1930s (Lukacs, Brecht, Adorno, Benjamin, Radek, Clement Greenberg); the October group; Marxism, new Left criticism, and later lefts (Althusser, Williams, Eagleton, Jameson, Zizek). Fall or Spring
Also Offered As: COML 6050, ENGL 6050, FREN 6050, GRMN 6050, ITAL 6050, REES 6435
1 Course Unit

ENGL 7920 Study of a Genre: The Manifesto
If ubiquity confers significance, the manifesto is a major literary form, and yet it has been relatively marginalized in genre studies, where attention to the manifesto has been largely devoted to anthologies. In this seminar we will focus on the manifesto as a genre by exploring its histories, rhetorics, definitions and reception from a Black Studies framework. Associated with politics, art, literature, pedagogy, film, and new technologies, the manifesto involves the taking of an engaged position that is tied to the moment of its enunciation. The manifesto’s individual or collective authors seek to provoke radical change through critique and the modeling of new ways of being through language and images. Included on the syllabus will be anticolonial, anti-racist, feminist, LGBTQ manifestos of the 18th through 21st centuries from throughout the Black world. In addition to leading class discussion, students will be responsible for a seminar paper or a final project to be developed in consultation with the instructor.
Also Offered As: AFRC 7920, COML 7920
1 Course Unit
ENGL 7940 Postcolonial Literature
An advanced seminar treating a specific topic or issue in Postcolonial Literature. See the English Department’s website at www.english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 7950 Topics in Poetics
Topics in poetics will vary in its emphasis depending on the instructor. See the English Department’s website at www.english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 7971 Afro-Latin America
In-depth analysis of the black experience in Latin America and the Spanish, French and English-speaking Caribbean, since slavery to the present. The course opens with a general examination of the existence of Afro-descendants in the Americas, through the study of fundamental historical, political and sociocultural processes. This panoramic view provides the basic tools for the scrutiny of a broad selection of literary, musical, visual, performance, and cinematic works, which leads to the comprehension of the different ethical-aesthetic strategies used to express the Afro-diasporic experience. Essential concepts such as negritude, creolite, and mestizaje, as well as the most relevant theories on identity and identification in Latin America and the Caribbean, will be thoroughly examined, in articulation with the interpretation of artistic works. Power, nationalism, citizenship, violence, religious beliefs, family and community structures, migration, motherhood and fatherhood, national and gender identities, eroticism, and sexuality are some of the main issues discussed in this seminar.
Not Offered Every Year
Also Offered As: AFRC 6971, LALS 6971, SPAN 6971
1 Course Unit

ENGL 7990 Topics in American Literature
An advanced topics course in American literature, with the curriculum fixed by the instructor. Recently offered with a focus on American Literature of Social Action and Social Vision. See the English Department’s website at www.english.upenn.edu for a complete description of the current offerings.
Not Offered Every Year
1 Course Unit

ENGL 8000 Teaching of Literature and Composition
A course combining literary study with training in teaching. These courses will normally be taken by students in their first semester of teaching.
Fall
1 Course Unit

ENGL 8500 Field List
Students work with an adviser to focus the area of their dissertation research. They take an examination on the field in the Spring and develop a dissertation proposal.
Fall or Spring
1 Course Unit

ENGL 8510 Dissertation Proposal
A continuation of ENGL 850.
Fall or Spring
1 Course Unit

ENGL 9006 Learning from James Baldwin (1924-1987)
James Baldwin, one of the greatest writers of the twentieth century, spoke to the issues of his times as well as to our own. This class will examine the intellectual legacy that Baldwin left to present-day writers such as Toni Morrison, Charles Johnson, Ta-Nehisi Coates, Thulani Davis, Caryl Phillips and others. We will spend time reading and discussing Baldwin’s novels, short stories, plays and essays. In doing so, we will be considering the complex assumptions and negotiations that we make in our day-to-day lives around our identities and experiences built upon gender, sexual preference, the social-constructions called “race,” and more. James Baldwin’s life and work will be the touchstone that grounds our discussions. We will read Go Tell It on the Mountain, Another Country, The Fire Next Time, and Giovanni’s Room and see films I Am Not Your Negro, The Price of the Ticket and The Murder of Emmett Till. Students will research subjects of their own choosing about Baldwin’s life and art. For example, they may focus on the shaping influences of Pentecostalism; segregation; racism; homophobia; exile in Paris; the Civil Rights Movement; Black Power, Baldwin’s faith, or his return to America.
1 Course Unit

ENGL 9007 Writing through Music
"Not all that’s heard is music...Remember the little / lovely notes" - Lorine Niedecker. This writing workshop will focus on the provocative interchanges between music and creative writing. We will consider music of all kinds, all genres (jazz, classical, hip-hop, ambient, folk, electronic, experimental, etc.), as a springboard for the imagination, as a counterpoint to forms of language, and as a tool for cultivating creative writing practices; we will also explore a range of poets and prose writers whose engagement with music reveals new ways of understanding the relationship between sound and the written word. Students will craft their own original pieces in this community-based classroom, where we will read and comment on each other’s work as well as on outside readings and recordings; students will also be encouraged to explore the live music scenes where they live, and to create their own music if so inclined. Through regular weekly writing assignments in a range of genres, including poetry, essay, and fiction, we will push the boundaries of our ideas and discover and expand our own listening and reading practices. Course requirements include thoughtful and committed class participation, regular writing assignments, and a final portfolio as well as statement of creative practice.
1 Course Unit

ENGL 9008 Writing Experiments
A workshop course devoted to cultivating experimental approaches in your writing. Practitioners of prose, poetry, and mixed-genre writing—as well as students who are new to any of these genres—are all welcome. We will test the boundaries of form and language as we hone our skills, experiment with new tools, read a number of writings by authors who break the rules, and explore what taking risks can teach us about our craft.
1 Course Unit
ENGL 9009 Creative Research: A Writer’s Workshop
Many writers think of research as a “task” that is somehow separate from writing. In truth, it’s as much a part of the process as waiting for le mot juste, and requires the same creativity as writing a scene, whether writing fiction or nonfiction. Research is not only what you do to “get started;” but remains key whether you’re just brainstorming or are already immersed in your sixteenth draft. Research is much more than gathering material and filling in the blanks. It is the process of discovering your material at its deepest source. In this 6-week course, we will adopt a mindset of discovery and playfulness as we explore a variety of innovative research methods, from how to interview an expert, how to ask better questions, how to mine endnotes, to finding truth in serendipity, and honing the fine art of looking right under your nose.
Not Offered Every Year
1 Course Unit

ENGL 9010 Writing for Young Readers
A creative writing workshop devoted to writing for young readers. YA fiction, MG fiction, and other genres will be addressed.
1 Course Unit

ENGL 9011 Screenwriting
This creative writing workshop is devoted to writing scripts for film, video, and television.
1 Course Unit

ENGL 9012 Journalistic Writing: From News to Narrative
In this course, we will explore journalism from straight news to narrative longform and hone skills like developing news judgment, finding stories, interviewing, reporting, researching, and understanding and engaging with audiences. For models, we will read from a wide range of newspapers, magazines, and websites. We may consider works ranging from Rachel Kaadzi Ghansah’s Pulitzer Prize - winning profile “A Most American Terrorist: The Making of Dylann Roof” in GQ, to Adam Serwer’s political commentary for The Atlantic, to Pamela Colloff’s longform expose of the flawed forensic science of blood splatter analysis in ProPublica. Along the way, students will write a straight news article, a profile, a work of commentary or criticism, and a feature. We will workshop drafts of these major writing assignments as a class, and a final portfolio of revised assignments will be due at the end of the semester.
1 Course Unit

ENGL 9998 Independent Reading
Open only to candidates who have completed two semesters of graduate work.
Fall or Spring
1-4 Course Units

ENGL 9999 Independent Study
Open to students who apply to the graduate chair with a written study proposal approved by the advisor. The minimum requirement is a long paper. Limited to 1 CU.
Fall, Spring, and Summer Terms
1 Course Unit