ENGLISH (ENGL)

ENGL 003 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.
Taught by: Sanchez
Course usually offered in fall term
Also Offered As: COML 003, GSWS 003
Activity: Lecture
1.0 Course Unit

ENGL 005 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 Jetee (1962) to the latest Zombie film. By the end of the 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.
Taught by: Dadawala
Also Offered As: CIMS 005
Activity: Seminar
1.0 Course Unit

ENGL 009 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.
Taught by: Trettien
One-term course offered either term
Also Offered As: CIMS 009, COML 009, HIST 009
Activity: Lecture
1.0 Course Unit

ENGL 010 Introduction to Creative Writing
A course designed to introduce students to many of the elements of creative writing, including fiction, poetry, journalism, creative nonfiction, and memoir. Students can expect to read from a variety of assigned texts, respond to regular writing prompts, and workshop their own creative work in a collaborative setting. This course does not satisfy the writing requirement. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
One-term course offered either term
Activity: Seminar
1.0 Course Unit
Notes: This course does not satisfy the writing requirement.

ENGL 011 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.
Taught by: Barnard
Course offered spring; odd-numbered years
Also Offered As: COML 015, GSWS 005
Activity: Seminar
1.0 Course Unit
ENGL 014 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.
Taught by: Ferguson
Also Offered As: CIMS 274, THAR 273
Activity: Seminar
1.0 Course Unit

ENGL 015 Topics in Literature
An introduction to Writing about Literature, with emphasis on a particular theme, genre, or period. See the English Department's website at www.english.upenn.edu for a description of current offerings.
One-term course offered either term
Also Offered As: CIMS 015, CLST 019, GSWS 017, LALS 016
Activity: Seminar
1.0 Course Unit
Notes: For additional information, please see our website at: https://www.english.upenn.edu/https://www.english.upenn.edu/

ENGL 016 Topics in Literature
Freshman Seminars under the title "Topics in Literature" will afford entering students who are considering literary study as their major the opportunity to explore a particular and limited subject with a professor whose current work lies in that area. Topics may range from the lyric poems of Shakespeare's period to the ethnic fiction of contemporary America. 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. One of them may be counted toward the English major and may be applied to a period, genre, or thematic requirement within the major. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
One-term course offered either term
Also Offered As: AFRC 017, COML 016
Activity: Seminar
1.0 Course Unit
Notes: Freshman Seminar

ENGL 017 Freshman Seminar
The primary goal of the freshman seminar program is to provide every freshman the opportunity for a direct personal encounter with a faculty member in a small sitting devoted to a significant intellectual endeavor. Specific topics be posted at the beginning of each academic year. Please see the College Freshman seminar website for information on current course offerings https://www.college.upenn.edu/node/403
One-term course offered either term
Also Offered As: ARTH 100, CIMS 016, URBS 106
Activity: Seminar
1.0 Course Unit
Notes: For Freshmen Only

ENGL 018 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.
Course not offered every year
Activity: Lecture
1.0 Course Unit

ENGL 020 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.
One-term course offered either term
Activity: Seminar
1.0 Course Unit

ENGL 021 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.
Course not offered every year
Activity: Seminar
1.0 Course Unit
ENGL 022 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.
Course not offered every year
Activity: Lecture
1.0 Course Unit

ENGL 024 Introduction to American and British Film and Media
This is a course on the history of Hollywood. It seeks to unravel Hollywood’s complex workings and explain 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 and color cinematography, television and the VCR, and new digital technologies changed film and the film industry? 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. See the English Department’s website at www.english.upenn.edu for a description of current offerings.
Course not offered every year
Also Offered As: CIMS 024
Activity: Lecture
1.0 Course Unit

ENGL 025 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. Chaucer was fluent in French, the most prestigious lingua franca of Europe. His wife Philippa was French, so his pillow talk was French. He learned Latin, the language of law and the Church, as a boy. He first learned Italian from merchants working along the Thames, where he grew up; he later travelled to Italy (and Spain) on royal missions. Out of all his he fashioned his mash up Middle English. This wonderfully flexible language captures the nuances of medieval London life while projecting itself imaginatively into ancient Athens, Tartary, and realms of romance. Chaucer’s poetry comes fully alive when read aloud. Each of you will gradually come to read and perform Middle English fluently and well. And this will give you a good idea of where modern English comes from: Middle English is the floor upon which, word by word, modern English walks; a frequent challenge is "etymologize that!" Our flower the daisy, for example, comes from the Old English dayes eye, "the eye of day"; the dandelion is from the French dent de lion ("the lion’s tooth": such is the shape of its petals). Why do so many poets, especially women poets, and minority women poets, find Chaucer so imaginatively liberating? What is so special about Alisoun, the Wife of Bath? How does a return to English origins open the way to new English expressive futures? Sylvia Plath, Lavinia Greenlaw, Marilyn Nelson, Patience Agbabi, Jean Binta Breeze, Pattie McCarthy, Zadie Smith all have things to say here. Caroline Bergvall, author of wonderful Chaucerian poems in her Meddle English, has recently published a chapbook called “Alisoun Sings”; we’ll invite her to (virtual) class. You might be similarly inspired into creative response; your final assignment can take the form of a poem, video, screenplay, or you can write a traditional critical essay. Our course will concentrate upon The Canterbury Tales, an amazingly varied framed collection of stories, juxtaposing knightly deeds of chivalry with low deeds of sexual opportunism; philosophical musing and tales of talking chickens; tales of liberty and tyranny; oriental exoticism and gritty, close-to-home realism; enlightened views of Islam and tales of wicked mothers-in-law; alchemy and magic; ecology and astronomy; saint’s life and undergraduate escapade; freelance eroticism and married love. "Genre" never stabilizes in Chaucer, and there is no stable Chaucerian template: every new tale is a fresh adventure. We will develop a "slow cooking" habit of reading the text: better to go slowly and appreciate what is going on. Taught by: Wallace
Course not offered every year
Also Offered As: COML 025
Activity: Lecture
1.0 Course Unit
ENGL 026 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 authoritators 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.
Course not offered every year
Activity: Lecture
1.0 Course Unit

ENGL 029 Classical Antiquity and English Literature
This course will examine the relationship between English literature and that of ancient Greece and Rome. At times we will discuss how classical theories of genre and aesthetics were appropriate and reinvented in medieval, renaissance, and seventeenth-century texts. What does it mean to call Hamlet and Oedipus 'The King tragedies, or The Frogs and The Way Of The World comedies? Should we consider the development of English drama and poetry as an extension of an imposing classical tradition or as a sustained and resistant response to it? See the English Department's website at www.english.upenn.edu for a description of the current offerings.
For BA Students: Arts and Letters Sector
Course not offered every year
Also Offered As: CLST 102
Activity: Lecture
1.0 Course Unit
Notes: Formerly ENGL 096

ENGL 031 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, social traditions, impacted 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.
Taught by: Loomba
Course not offered every year
Also Offered As: COML 031
Activity: Lecture
1.0 Course Unit

ENGL 033 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.
Course not offered every year
Activity: Lecture
1.0 Course Unit

ENGL 034 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.
For BA Students: Humanities and Social Science Sector
Course not offered every year
Activity: Lecture
1.0 Course Unit
Notes: Formerly ENGL 071

ENGL 038 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 historical, social and political activity. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Course not offered every year
Activity: Lecture
1.0 Course Unit

ENGL 040 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. The course may be offered in various forms, some covering less, and some more historical back ground. Most will provide a sampling of eighteenth-century, Romantic, and Victorian poets. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
One-term course offered either term
Activity: Seminar
1.0 Course Unit
ENGL 041 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.
Course not offered every year
Activity: Lecture
1.0 Course Unit

ENGL 045 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 reading will vary from course to course, students should expect to read such authors as Austen, Behn, Brockden 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.
Course not offered every year
Activity: Lecture
1.0 Course Unit

ENGL 046 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.
Course not offered every year
Activity: Lecture
1.0 Course Unit

ENGL 049 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 geopolitical and geo-cultural borders, asking how we might study "national" theatres in an age of transnational globalization. Our consideration of plays, performances, and theatrical texts will situate Latin American and Latinx theatre and performance within the context of its politics, culture, and history.
Taught by: Thompson
Also Offered As: COML 286, LALS 286, THAR 286
Activity: Seminar
1.0 Course Unit

ENGL 050 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, Brockden 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.
Course not offered every year
Also Offered As: GSWS 050
Activity: Lecture
1.0 Course Unit

ENGL 051 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.
Course not offered every year
Activity: Lecture
1.0 Course Unit
ENGL 052 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. Climate changes history. 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 Schuylkill 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?
Taught by: Wiggin
Course not offered every year
Also Offered As: ANTH 154, COML 152, ENVS 152, GRMN 152, HIST 152
Activity: Lecture
1.0 Course Unit

ENGL 053 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.
Course not offered every year
Activity: Seminar
1.0 Course Unit
Notes: Formerly ENGL 083

ENGL 054 Sounding Poetry: Music and Literature
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 begins not on the page, but in the bardic traditions of Homer's Iliad, which encoded many of the values of its time in oral formulas. Poetry was, however, no mere encyclopedia, but also a source of risk, as we will read in Plato's warning against its hypnotic powers, and in the excesses of the Bacchae. We continue through 19th and 20th century attempts to recover these classic traditions (Wordsworth, Longfellow, Pound). Yet Europe was not the only center of poetic production. How does the Homeric tradition relate to living traditions of West African singing poets (griots) and Southern African praise songs? And what traces of these traditions can we hear in the blues? We will listen to early blues recordings and discuss the politics of collecting folklore, and the genius of African American modernists (Langston Hughes, Claude McKay, Georgia Douglas Johnson) who bought vernacular speech onto the page. We will read and listen to a number of 20th century poets inspired when page meets stage in jazz poetry, dub poetry, spoken word, and hip hop. Assignments will include 2 papers, 2 small-group performances, memorization exercises, and a creative adaptation of one poem. See the English Department's website at www.english.upenn.edu for a description of current offerings.
For BA Students: Arts and Letters Sector
Taught by: TBD
Course usually offered in fall term
Also Offered As: AFRC 054, COML 054
Activity: Lecture
1.0 Course Unit

ENGL 055 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 Brontes, 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.
Course not offered every year
Activity: Lecture
1.0 Course Unit

ENGL 056 Modern Drama
This course will explore the major dramatic and theatrical movements that constitute the "modern," from the successive rises of melodrama and "realism" in the nineteenth century, to those theatrical aesthetics that positioned themselves beyond or against realism at the turn of the twentieth century, to the present day. We'll explore political theatre, the invention of the avant garde, the rise of the auteur-director, performance art, feminist and queer theatres, and the integration of non-western theatre into shared theatre practice in the colonial and post-colonial world. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Course not offered every year
Also Offered As: THAR 125
Activity: Lecture
1.0 Course Unit
ENGL 057 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.
Course not offered every year
Activity: Lecture
1.0 Course Unit
Notes: Formerly ENGL 080

ENGL 058 Irish 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.
Course not offered every year
Activity: Lecture
1.0 Course Unit
Notes: Formerly ENGL 063

ENGL 059 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.
Course not offered every year
Also Offered As: COML 059, FREN 258
Activity: Lecture
1.0 Course Unit

ENGL 060 Rise of the Novel
This course explores the history of the British novel and the diverse strategie 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.
Course not offered every year
Activity: Lecture
1.0 Course Unit

ENGL 061 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.
Course not offered every year
Also Offered As: COML 061
Activity: Lecture
1.0 Course Unit

ENGL 062 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 poetries, 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.
Course not offered every year
Also Offered As: COML 062
Activity: Lecture
1.0 Course Unit
ENGL 063 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. Course usually offered in spring term
Also Offered As: ARTH 294, ARTH 694, GSWS 294, VLST 236
Activity: Lecture
1.0 Course Unit

ENGL 064 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. Course not offered every year
Activity: Lecture
1.0 Course Unit

ENGL 065 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, Rhys, Baldwin, Naipaul, Pynchon, Rushdie, and Morrison. See the English Department's website at www.english.upenn.edu for a description of the current offerings. Course not offered every year
Also Offered As: COML 065
Activity: Lecture
1.0 Course Unit

ENGL 066 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.
Taught by: Crawford
One-term course offered either term
Also Offered As: AFRC 066, THAR 066
Activity: Lecture
1.0 Course Unit

ENGL 067 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'Neil, 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.
Course not offered every year
Also Offered As: CIIM 273, THAR 272
Activity: Lecture
1.0 Course Unit

ENGL 069 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.
Course not offered every year
Activity: Lecture
1.0 Course Unit
ENGL 070 Latina/o Literature and Culture
This course offers a broad introduction to the study of Latina/o/x 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 Latino/a/x's 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 latindades, 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.
Taught by: Sternad Ponce de Leon
Course not offered every year
Also Offered As: ARTH 070, COML 070, GSWS 060, LALS 060
Activity: Lecture
1.0 Course Unit

ENGL 072 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.
For BA Students: Arts and Letters Sector
Course not offered every year
Also Offered As: ASAM 002
Activity: Lecture
1.0 Course Unit

ENGL 074 Contemporary American Literature
The readings for this course expose the student to a wide range of American fiction and poetry since World War II, giving considerable attention to recent work. Works may include All The King's Men by Robert Penn Warren, Herzog by Saul Bellow, On The Road by Jack Kerouac, V by Thomas Pynchon, Of Love and Dust by Ernest J. Gaines, A Flag For Sunrise by Robert Stone, The Killing Ground by Mary Lee Settle, and selected poems by Ginsberg, Plath, and Walcott. Readings range from term to term. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Course not offered every year
Also Offered As: AFRC 085, CIMS 074
Activity: Lecture
1.0 Course Unit
Notes: Formerly ENGL 085

ENGL 078 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.
Taught by: Mukherjee
Course usually offered in spring term
Also Offered As: ARTH 107, CIMS 103, COML 099
Activity: Lecture
1.0 Course Unit

ENGL 080 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.
Taught by: TBD
Course not offered every year
Activity: Lecture
1.0 Course Unit

ENGL 081 African-American Literature
An introduction to African-American literature, typically ranging across a wide spectrum of moments, methodologies, and ideological postures, from Reconstruction and the Harlem Renaissance to the Civil Rights Movement. Most versions of this course will begin in the 19th century; some versions of the course will concentrate only on the modern period. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Course not offered every year
Also Offered As: AFRC 081, GSWS 081
Activity: Lecture
1.0 Course Unit

ENGL 082 Caribbean Literature
Caribbean Literature
Taught by: Nunes
Course not offered every year
Also Offered As: AFRC 082, COML 082
Activity: Lecture
1.0 Course Unit
ENGL 083 Sicily on Page and Screen
What images come to mind when we hear the words Sicily and Sicilians? Often our thoughts range from scenic vacation spots, delicious seafood and cannoli, and sweet grandmothers dressed in black, to mafia violence, vendettas, and the deep-rooted code of silence, omerta. But, how did these ideas get to us? Is there truth in them? Is there more to this island and its people? Through careful analysis of literary and cinematic representations of this Italian region, and those that do and have inhabited it, we will trace and analyze how Sicilians have represented themselves, how mainland Italians have interpreted Sicilian culture, how outsiders have understood these symbols, how our own perceptions shaped what we thought we knew about this place and, finally, how our own observations will have evolved throughout our studies. We will watch films such as Tornatore’s Cinema paradiso and Coppola’s The Godfather II, and read texts such as Lampedusa’s The Leopard and Maraini’s Bagheria. This course aims to increase students’ understanding and knowledge of the Sicilian socio-cultural system. It will help students develop their ability to understand and interpret Sicilian culture through close analysis of its history, values, attitudes, and experiences, thereby allowing them to better recognize and examine the values and practices that define their own, as well as others’, cultural frameworks.

Taught by: Broccia
Course not offered every year
Also Offered As: CIMS 204, COML 208, ITAL 205
Activity: Seminar
1.0 Course Unit
Notes: Course taught in English. Course Materials in English. There are no prerequisites for this course.

ENGL 085 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.

For BA Students: Humanities and Social Science S

Taught by: Irele
One-term course offered either term
Also Offered As: COML 150, REES 193
Activity: Seminar
1.0 Course Unit

ENGL 086 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.

Course not offered every year
Activity: Lecture
1.0 Course Unit
ENGL 087 Theatre, History and Culture I, Classical Athens to Elizabethan London
This course will explore the forms of public performance, most specifically theatre, as they emerge from and give dramatic shape to the dynamic life of communal, civic and social bodies, from their anthropological origins in ritual and religious ceremonies, to the rise of great urban centers, to the closing of the theaters in London in 1642. This course will focus on development of theatre practice in both Western and non-Western cultures intersects with the history of cities, the rise of market economies, and the emerging forces of national identity. In addition to examining the history of performance practices, theatre architecture, scenic conventions and acting methods, this course will investigate, where appropriate, social and political history, the arts, civic ceremonies and the dramaturgic structures of urban living. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.

For BA Students: Arts and Letters Sector
One-term course offered either term
Also Offered As: THAR 101
Activity: Lecture
1.0 Course Unit

ENGL 088 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 the current offerings.

Course not offered every year
Activity: Lecture
1.0 Course Unit

ENGL 090 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: Mary Wollstonecraft, Jane Austen, Mary Shelley, Lord Byron, the Brontes, Christina Rossetti, George Eliot, Oscar Wilde, Henry James, Gertrude Stein, Zora Neale Hurston, E. M. Forster, Virginia Woolf, Nella Larsen, Radclyffe Hall, Willa Cather, Elizabeth Bishop, Jean Rhys, James Baldwin, Sylvia Plath, Bessie Head, Audre Lorde, Adrienne Rich, Cherrie Moraga, Toni Morrison, Michael Cunningham, Dorothy Allison, Jeanette Winterson, and Leslie Feinberg. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.

Taught by: Cavitch
Course not offered every year
Also Offered As: COML 090, GSWS 090
Activity: Lecture
1.0 Course Unit

ENGL 091 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), ethnographic 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.

For BA Students: Arts and Letters Sector
Taught by: Decherney
One-term course offered either term
Also Offered As: ARTH 108, CIMS 101, COML 123
Activity: Lecture
1.0 Course Unit
ENGL 092 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.
For BA Students: Arts and Letters Sector
Taught by: Corrigan
One-term course offered either term
Also Offered As: CIMS 102, COML 124
Activity: Lecture
1.0 Course Unit

ENGL 093 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 evolution of written and performed traditions, it will draw on a variety of readings and viewings designed to locate the play, playwright, trend or concept under discussion within a specific socio-historical context. The evolution of written and performed drama, theatre architecture, and scenography will be examined in tandem with the evolution of various nationalisms, population shifts, and other commercial and material forces on theatrical entertainment. Readings consequently will be drawn not only from plays and other contemporary documents, but also from selected works on the history, theory, design technology, art, politics or society of the period under discussion. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
For BA Students: Humanities and Social Science S
Taught by: Sanchez
Course not offered every year
Also Offered As: COML 096, GSWS 096
Activity: Lecture
1.0 Course Unit

ENGL 094 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.
Course not offered every year
Also Offered As: COML 094, GRMN 279
Activity: Lecture
1.0 Course Unit

ENGL 095 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. Taught by: Weissberg
Course not offered every year
Also Offered As: ARTH 356, CLST 254, COML 252, GRMN 254
Activity: Seminar
1.0 Course Unit

ENGL 096 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 Aristophanes speech in Platos 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 Anzaldua, 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.
For BA Students: Humanities and Social Science S
Taught by: Sanchez
Course not offered every year
Also Offered As: COML 096, GSWS 096
Activity: Lecture
1.0 Course Unit

ENGL 097 Theatre, History and Culture II
This course examines theatre and performance in the context of the border urban, artistic and political cultures housing them from the Renaissance to the mid-19th century. Encompassing multiple cultures and traditions, it will draw on a variety of readings and viewings designed to locate the play, playwright, trend or concept under discussion within a specific socio-historical context. The evolution of written and performed drama, theatre architecture, and scenography will be examined in tandem with the evolution of various nationalisms, population shifts, and other commercial and material forces on theatrical entertainment. Readings consequently will be drawn not only from plays and other contemporary documents, but also from selected works on the history, theory, design technology, art, politics or society of the period under discussion. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
For BA Students: Arts and Letters Sector
Course not offered every year
Also Offered As: THAR 102
Activity: Lecture
1.0 Course Unit
ENGL 098 Data Science in Literature, History, and Culture
Over the last decade, humanists have turned to data and 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.
Taught by: Enderle
Course usually offered in spring term
Activity: Seminar
1.0 Course Unit

ENGL 100 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; terrorism 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
For BA Students: Arts and Letters Sector
One-term course offered either term
Also Offered As: COML 100
Activity: Lecture
1.0 Course Unit

ENGL 101 Study of an Author
This course introduces students to literary study through the works of a single author—often Shakespeare, but other versions will feature writers like Jane Austen, Geoffrey Chaucer, Herman Melville, and August Wilson. Readings an individual author across his or her 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 more generally? And how might be 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 for those 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.
For BA Students: Arts and Letters Sector
One-term course offered either term
Also Offered As: AFRC 101, GSWS 101
Activity: Lecture
1.0 Course Unit

ENGL 102 Study of a Literary Theme
This is an introduction to literary study through the works of a compelling literary theme. The theme's function within specific historical contexts, within literary history generally, and within contemporary culture, are likely to be emphasized. Some versions of this course will also serve as an introduction to other members of the English faculty, who will visit the class as guest lecturers. 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.
For BA Students: Arts and Letters Sector
One-term course offered either term
Also Offered As: CIMS 112, COML 245, GSWS 102
Activity: Lecture
1.0 Course Unit

ENGL 103 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.
For BA Students: Arts and Letters Sector
Taught by: Loomba
One-term course offered either term
Also Offered As: COML 125, NELC 180, SAST 124, THAR 105
Activity: Lecture
1.0 Course Unit

ENGL 104 Study of a Literary Period
This is an introduction to literary study through a survey of works from a specific historical period. Some versions will begin with traditional stories or poems, including a sampling of works in translation. Others will focus exclusively on modern and contemporary American short fiction or poetry. This course is designed or the General Requirement, and is ideal for 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.
For BA Students: Arts and Letters Sector
One-term course offered either term
Also Offered As: CIMS 104, COML 104
Activity: Lecture
1.0 Course Unit
**ENGL 105 Topics in Literature and Society**
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. See the English Department’s website at www.english.upenn.edu for a description of the current offerings. For BA Students: Humanities and Social Science S Taught by: Love, Brilmyer One-term course offered either term Activity: Lecture 1.0 Course Unit

**ENGL 106 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. For BA Students: Humanities and Social Science S Taught by: Bentley One-term course offered either term Activity: Lecture 1.0 Course Unit

**ENGL 107 Literature and Medicine**
This course offers a comprehensive study of significant changes and continuities in the history of medicine from 1650-1850, 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. For BA Students: Arts and Letters Sector One-term course offered either term Activity: Lecture 1.0 Course Unit

**ENGL 111 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. See English Department's website at www.english.upenn.edu for a description of the current offerings. One-term course offered either term Activity: Seminar 1.0 Course Unit

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**ENGL 112 Workshop for Fiction Writers**
This course emphasizes the study and practice of basic techniques of short fiction, with assignments divided between readings and discussion of student-written material. May be repeated for credit with a different instructor. See English Department's website at www.english.upenn.edu for a description of the current offerings. One-term course offered either term Activity: Seminar 1.0 Course Unit Notes: May be repeated for credit with a different instructor.

**ENGL 113 Poetry Writing Workshop**
This is a workshop for students who are interested in exploring a variety of approaches to poetry. Students will encounter a diverse series of readings, in-class writing activities, weekly writing assignments, and creative methods for heightening your abilities as a reader and writer. May be repeated for credit with different instructor. See the English Department's website at www.english.upenn.edu for a description of the current offerings. One-term course offered either term Also Offered As: AFRC 114 Activity: Seminar 1.0 Course Unit Notes: May be repeated for credit with different instructor.

**ENGL 114 Playwriting Workshop**
The expressive possibilities and limitations of the stage medium through close reading of plays of various styles and period, study of the various resources of various types of theater, and original exercise in dramatic writing. See the English Department's website at www.english.upenn.edu for a description of the current offerings. One-term course offered either term Also Offered As: THAR 114 Activity: Seminar 1.0 Course Unit Notes: May be repeated for credit with different instructor.

**ENGL 115 Workshop for Advanced Fiction Writers**
An advanced workshop in the writing of fiction, with reading assignments and discussion of student works in progress. Topics may include the short story or the art of the novel. See the English Department's website at www.english.upenn.edu for a description of the current offerings. One-term course offered either term Prerequisite: ENGL 112 Activity: Seminar 1.0 Course Unit Notes: This course is not open to freshmen. May be repeated for credit with a different instructor. Permission needed from instructor; writing sample required.
ENGL 116 Screenwriting Workshop
This course will look at the screenplay as both a literary text and a blue print for production. Several classic screenplay texts will be critically analyzed (REBEL WITHOUT A CAUSE, DOCTOR STRANGELOVE, PSYCHO, etc.) Students will then embark on writing their own scripts. We will intensively focus on: character enhancement, creating "believable" cinematic dialogue, plot development and story structure, conflict, pacing, dramatic foreshadowing, the element of surprise, text and subtext and visual story-telling. Class attendance is mandatory. Students will submit their works-in-progress to the workshop for discussion. See English Department's website at www.english.upenn.edu for a description of the current offerings.
One-term course offered either term
Also Offered As: CIMS 116
Activity: Seminar
1.0 Course Unit
Notes: May be repeated for credit with a different instructor.

ENGL 117 The Arts and Popular Culture
A creative writing workshop that concentrates on various 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 are able -- and, in fact, encouraged -- to write about both the fine arts and popular culture, including music, theater, film, fashion, photography and television. Students will write on a weekly basis, and many assignments will be tailored to each student's individual interests and are likely to include reporting and research.
Writing subjects can range from a local band to a museum, from a theater group to a comedian. Course offerings may include Writing about Music, Writing about Popular Culture, or other topics and themes. Prerequisite: Students who have previously taken ENGL 117 should also be able to take this course in the spring term file. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
One-term course offered either term
Activity: Seminar
1.0 Course Unit
Notes: Students who have previously taken ENGL 117 should also be able to take this course in the spring term file.

ENGL 118 Advanced Poetry Writing Workshop
This workshop is especially valuable for creative writing concentrators in poetry within the English Major, for those who are working on longer works, or for those who wish to work on a series of poems connected by style and subject matter. Prerequisite: This workshop is designed for those students who have taken the introductory workshop ENGL 113 or its equivalent and desire advance study. May be repeated for credit with a different instructor. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
One-term course offered either term
Activity: Seminar
1.0 Course Unit
Notes: This workshop is designed for those students who have taken the introductory workshop ENGL 113 or its equivalent and desire advance study. May be repeated for credit with a different instructor.

ENGL 120 Working with Translations
In this class we will study and translate some of the major figures in 20th century poetry, including Rainer Maria Rilke, Claire Malroux, Pablo Neruda, Cesare Pavese, Anna Akhmatova, and Bei Dao. 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. Students should have at least an intermediate knowledge of a language other than English. We will study multiple translations of seminal poems, render our own versions in response, and have the additional opportunity to work directly from the original. Students may also work in pairs, or groups. 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 (among others) Urdu, Italian, French, and Polish poetry, they might ultimately reveal how notions of national literature have radically shifted in recent years to more polyglottic and globally textured forms. Through guest speakers, 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. See the English Department's website at www.english.upenn.edu for a description of current offerings.
Course not offered every year
Also Offered As: COML 121
Activity: Seminar
1.0 Course Unit
Notes: This course is not open to freshmen.

ENGL 121 Writing for Children
This is a course for students who have always thought it would be challenging, fun, curious, or rewarding to write a children's book. The class will be conducted as a seminar, using a wide variety of published children's books in all genres--picture books, chapter books, young fiction, older fiction as examples of successful books for young readers. See English Department website at www.english.upenn.edu for a description of current offerings.
One-term course offered either term
Also Offered As: AFRC 121
Activity: Seminar
1.0 Course Unit

ENGL 122 Grotesque Forms
An introduction to letterpress printing and bookmaking and writing for the artist book, focusing on the history of the artist book, competence in letterpress technique, print composition and design skills, and alternative book binding. Course readings will focus on the work of Joanna Drucker and Jerome Rothenberg, and the examination of multi-media works. Field trips to local artist book collections will supplement course reading, projects, and the final project. The entire class will be taught, and practiced, through the lens of "the grotesque" in art and literature. As a final project, each student will make their own limited-edition artist book that considers the course theme of "the grotesque" through writing, image, printing and binding. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
One-term course offered either term
Activity: Seminar
1.0 Course Unit
ENGL 124 Writing and Politics
This is a course for students who are looking for ways to use their writing to participate in the 2020 election. 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. This multi-media platform popped up in 2018 to support youth registration and voting in Philadelphia’s 2018 mid-term elections. Registration of 18-year-olds that year doubled: from 3,300 to nearly 7,000. This year university, high school, and media partners across the city aim to hit 10K. Imagine that. 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. English 124 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 ground-breaking Voting Rights Act of 1965, the class is cross-listed with Africana Studies 124. 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.
Taught by: Cary
Also Offered As: AFRC 124
Activity: Seminar
1.0 Course Unit

ENGL 125 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 habitations 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 requisties or experience with performance or the performing arts is necessary. For Spring 2021, the public lectures, presentations, performances and class meetings will be adjusted to protocols and current conditions necessitated by the COVID-19 pandemic. This means most events will be virtual with the possibility of a live outdoor event. This is a recurring course.
Taught by: Sharon Hayes
Also Offered As: FNAR 086, FNAR 586, GSWS 086
Activity: Seminar
1.0 Course Unit

ENGL 129 Across Forms: Art and Writing
What if a poem spoke from inside a photograph? What if a sculpture unfurled a political manifesto? What if a story wasn’t just like a dance, but was a dance or a key component of a video, drawing, performance, or painting? In this course, artists and writers will develop new works that integrate the forms, materials, and concerns of both art and writing. Many artists employ writing in their practices, but many not look at the texts they create as writing. And many writers have practices that go beyond the page and deserve attention as art. This course will employ critique and workshop, pedagogic methodologies from art and writing respectively, to support and interrogate cross-pollination between writing and art practices. Additionally, the course will examine a field of artists and writers who are working with intersections between art and writing to create dynamic new ways of seeing, reading, and experiencing. Prerequisite: Permission to enroll is required; please submit a short description of your interest in the class to zolfr@writing.upenn.edu. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Course usually offered in fall term
Also Offered As: FNAR 315, FNAR 615
Activity: Seminar
1.0 Course Unit
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<tr>
<th>Course</th>
<th>Title</th>
<th>Description</th>
<th>Instructor</th>
<th>Notes</th>
<th>Activity</th>
<th>Credits</th>
<th>Offered</th>
<th>Cross-listed</th>
<th>Additional Info</th>
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<tbody>
<tr>
<td>ENGL 130</td>
<td>Advanced Screenwriting</td>
<td>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. Classes will consist of discussing student's work, as well as discussing relevant themes of the movie business and examining classic films and why they work as well as they do. See English Department website at <a href="http://www.english.upenn.edu">www.english.upenn.edu</a> for a description of current offerings. One-term course offered every term</td>
<td>Bracho</td>
<td>Activity: Seminar</td>
<td>1.0</td>
<td>Course Unit</td>
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<td>This course is not open to freshmen.</td>
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<tr>
<td>ENGL 131</td>
<td>Inner Outer Space Travel Writing: A Creative Writing Workshop</td>
<td>Inner Outer Space Travel Writing is a creative writing workshop focused on writing work within the science fiction/speculative fiction/alternative futuristics, science/land/travel writing, and creative-critical nonfiction traditions. Students will work within a variety of genres, with an emphasis on the essay, the short story, screen/tele-play, play, blog and performance. Students will read recommended texts from within their particular interests, and the course will culminate in both a public performance and dissemination/publication via another media platform (zine, website, podcast, etc). All levels of experience, from none/first-time writer to published writers, are encouraged to register for the course.</td>
<td>Bracho</td>
<td>Activity: Seminar</td>
<td>1.0</td>
<td>Course Unit</td>
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<td>ENGL 133</td>
<td>Self-Scripting: Writing through Body and Space</td>
<td>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.</td>
<td>O'Karra</td>
<td>Activity: Studio</td>
<td>1.0</td>
<td>Course Unit</td>
<td>Course not offered every year</td>
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<td>Also Offered As: THAR 115</td>
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<tr>
<td>ENGL 134</td>
<td>Passion Projects: Radical Experiments in Writing Plays, Screenplays, and Pilots</td>
<td>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.</td>
<td>Bracho</td>
<td>Activity: Seminar</td>
<td>1.0</td>
<td>Course Unit</td>
<td>Also Offered As: GSWS 512, LALS 512</td>
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<td>ENGL 135</td>
<td>Creative Non-Fiction Writing</td>
<td>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. May be repeated for credit with a different instructor. See the English Department's website at <a href="http://www.english.upenn.edu">www.english.upenn.edu</a> for a description of the current offerings One-term course offered every term</td>
<td>O'Hara</td>
<td>Activity: Seminar</td>
<td>1.0</td>
<td>Course Unit</td>
<td>Also Offered As: AFRC 134, GSWS 135, URBS 135</td>
<td>Notes: May be repeated for credit with a different instructor.</td>
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<td>ENGL 136</td>
<td>Experimental Playwriting</td>
<td>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.</td>
<td>O'Hara</td>
<td>Activity: Seminar</td>
<td>1.0</td>
<td>Course Unit</td>
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<td>ENGL 137</td>
<td>Cities and Stories</td>
<td>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 represented, 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.</td>
<td>Greenspan</td>
<td>Activity: Seminar</td>
<td>1.0</td>
<td>Course Unit</td>
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ENGL 138 Writing Center Theory & Practice
WRIT 138 401: This course is intended for capable writers who possess the maturity and temperament to work successfully as peer tutors at Penn. WRIT 138 402: ABCS course. Along with a study of theories, strategies, and methods for teaching and tutoring writing in diverse communities, this course will also interrogate our own social locations and the ways we engage with the realities of teaching and learning. To enable this, this course will provide opportunities for community engagement and reflection beyond the walls of our classroom by working with nearby high school students to prepare them for college-level writing. In addition to fieldwork, students will read and discuss key texts on community-engaged writing instruction, keep a weekly reflection and reading response journal, and engage in a scaffolded semester-long research project on community-engaged writing theory and practice. Taught by: Varies
One-term course offered either term
Also Offered As: WRIT 138
Activity: Seminar
1.0 Course Unit

ENGL 140 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.
Taught by: Bracho
Also Offered As: GSW 514, LALS 514
Activity: Seminar
1.0 Course Unit

ENGL 142 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.
Taught by: Decherner
Course usually offered in spring term
Also Offered As: CIMS 142
Activity: Seminar
1.0 Course Unit

ENGL 144 Speculative Fiction
A creative writing course devoted to speculative fiction. Topics may include science fiction, fantasy, horror, or other related genres. Students will study the literary origins of these genres and create their own original work. See the English Department's website at www.english.upenn.edu for a complete description of the current offerings.
Activity: Seminar
1.0 Course Unit

ENGL 145 Advanced Non-Fiction Writing
An advanced writing course devoted to creative nonfiction. Topics may include writing for literary magazines; writing for journals of opinion; memoir; family history; travel writing; documentary; or other topics and genres in which literary structures inform the writing of nonfiction prose. Offerings may address writing as a public act, questions of ethics and policy, methods of research and fact-checking, marketing, and how to understand and enter the world of publishing. May be repeated for credit with a different instructor. See the English Department's website at www.english.upenn.edu for a description of the current offerings. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
One-term course offered either term
Also Offered As: GSW 145
Activity: Seminar
1.0 Course Unit
Notes: May be repeated for credit with a different instructor.

ENGL 149 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 dwipdipoyar 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 takes 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. Course specifics: The course will run until March 3 with an intensive 4-week rehearsal and development period that culminates in a live performance. Space is limited. Permission required.
Taught by: O’Harra
Also Offered As: ANTH 179, FNAR 149, SAST 179, THAR 253
Activity: Seminar
1.0 Course Unit
ENGL 151 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 Cooper'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.
Taught by: Almallah
Activity: Seminar
1.0 Course Unit

ENGL 155 Writing in the Documentary Tradition
This course 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 do not 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 janitor 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 a solitary and dreary and yet redemptive rounds of the sick and the dying in the hospital--for the entire term. At the 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 35 to 40 pages long, at minimum. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
One-term course offered either term
Activity: Seminar
1.0 Course Unit

ENGL 156 Photographs and Stories
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. 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 photograph. They are always there, if you know how to look. It's about the quality of your noticing, the intensity of your seeing. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
One-term course offered either term
Activity: Seminar
1.0 Course Unit

ENGL 157 Introduction to Journalistic Writing
This workshop is designed as an introduction to journalistic writing. Topics may include Writing about Food, Journalism and the Environment, Digital Newswriting, and other themes. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
One-term course offered either term
Activity: Seminar
1.0 Course Unit

ENGL 158 Advanced Journalistic Writing
A workshop in creative writing devoted to original student work in journalism. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
One-term course offered either term
Also Offered As: STSC 118
Activity: Seminar
1.0 Course Unit

ENGL 159 Political Writing in the Digital Age
A primer on writing about U.S. politics, in an era of major technological upheaval and serious voter polarization. Today's 24/7, wi-fi'd, blogging environment along with the rise of new conservative media are changing the ways that writers cover politics and deliver the information. May be repeated for credit with a different instructor. See English Department website at www.english.upenn.edu for a description of current offerings.
One-term course offered either term
Activity: Seminar
1.0 Course Unit
Notes: May be repeated for credit with a different instructor.

ENGL 160 Long-form Journalism
This course in long-form journalism is required of all journalistic writing minors. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
One-term course offered either term
Activity: Seminar
1.0 Course Unit
ENGL 161 The Art of the Profile
One of the toughest challenges for any journalist is to master the art of the profile-writing. In this course, students will read and critique some of the classic profile articles of the past 40 years and, most importantly, write profile articles of their own. Writing about people is often very rewarding, but rarely easy. In this course, students will debate the questions that have plagued and energized journalists for generations: How do you persuade someone that theirs is a worthy topic for a profile? How do you ask sensitive questions? If the person is a celebrity, how do you avoid being manipulated into writing a "puff piece"? Do you tape the interviews or just take notes? How do you structure a profile in order to keep the reader’s attention? Is it even possible to capture the essence of a person on the written page? Are you a friend to the profile subject—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." 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? Students, in addition to writing their own profiles, will kick around these questions while reading some of the best contemporary profile writers, including Susan Orlean, Gay Talese, David Remnick, Mark Bowden, and Judy Bachrach. The instructor will also offer several of his own. See the English Department’s website at www.english.upenn.edu for a description of current offerings.
One-term course offered either term
Activity: Seminar
1.0 Course Unit

ENGL 162 Covering Political Elections
In this course, students with a passion for both writing and politics will have the unique opportunity to track the news as it unfolds week by week, to critique it in class, and, most importantly, to write about it in a variety of formats, ranging from "straight" news to informed opinion. Students can expect spirited class debate about the elusive nature of "objectivity," the often thin line between truth and rumor, the challenges of fact-checking a candidate's "spin," the challenges of writing responsibility in an era when even facts seem to be polarized, the challenges of analyzing election results and writing effectively, the growing pressure on journalists to reveal their political beliefs, and much more. Some of the writing will happen in class; students will view excerpts from election debates and broadcasts, and will file their reports "on deadline." And students will also have a chance, in class, to critique some of the nation's best political writers—reporters, feature writers, columnists, and bloggers. Topics for this course may include reporting on Congressional midterms and reporting on the Presidential election. See English Department website at www.english.upenn.edu for a description of current offerings.
One-term course offered either term
Activity: Seminar
1.0 Course Unit
Notes: This course is not open to freshmen.

ENGL 165 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. May be repeated for credit with a different instructor. Prerequisite: Permission of the instructor. Ideally, applicants will have already taken 117 with the instructor, but that is not firm prerequisite and other students should absolutely feel free to apply. See English Department website at www.english.upenn.edu for a description of current offerings.
One-term course offered either term
Activity: Seminar
1.0 Course Unit
Notes: May be repeated for credit with a different instructor.

ENGL 169 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.
Taught by: Hendrickson
Course usually offered in spring term
Activity: Seminar
1.0 Course Unit
ENGL 171 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.

Taught by: O’Harra
Also Offered As: THAR 252
Activity: Studio
1.0 Course Unit

ENGL 199 Independent Study in Writing
Supervised study in writing.
One-term course offered either term
Activity: Independent Study
1.0 Course Unit
Notes: Interested students must receive permission by the professor and the English Department.

ENGL 200 Junior Research Seminar
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 debates within the field/period/topic of the course, research methods, and advanced writing and critical thinking issues. This course is required for most English Majors. See the English Department's website at www.english.upenn.edu for a description of current offerings.
One-term course offered either term
Activity: Seminar
1.0 Course Unit
Notes: This course is required of most English Majors.

ENGL 201 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.
Taught by: Decherney
Course not offered every year
Also Offered As: CIMS 200
Activity: Seminar
1.0 Course Unit

ENGL 202 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.
Taught by: Ferguson
Course offered fall; odd-numbered years
Also Offered As: CIMS 283, THAR 283
Activity: Seminar
1.0 Course Unit

ENGL 204 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 Italian 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 open air markets, 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.
Taught by: Johnston
Course not offered every year
Also Offered As: ITAL 206
Activity: Seminar
1.0 Course Unit
ENGL 205 Spiegel-Wilks Seminar
Topic varies from semester to semester. For the Fall 2021 semester, the topic will be: Rx/Museum: Barnes Foundation Curatorial Seminar. This Spiegel-Wilks Curatorial Seminar is offered in collaboration with the Barnes Foundation. Students will be provided with an immersion in curatorial and museum studies and will have the opportunity to interact with curators, scholars, and staff at Penn and the museum, including Executive Director and President Thom Collins, who will co-teach the course. The course will meet weekly at the Barnes Foundation in a classroom inside the permanent collection. The syllabus will explore topics such as the history of the collection, Barnes’ perspectives on art and education, and the cultural politics of art and institutions today. As part of the course, students will also conduct research and contribute to a digital platform, Rx/Museum, a partnership between Penn Medicine, the Barnes Foundation, the Philadelphia Museum of Art and Slought Foundation. Through a weekly ‘dose’ of art, the project brings the museum experience to the hospital and seeks to foster a humanistic approach to health and healing through visual art and reflective pedagogy.
Course not offered every year
Also Offered As: ARTH 305
Activity: Seminar
1.0 Course Unit

ENGL 210 Critical-Creative Approaches to Literature
These courses enable students to think and write creatively as a means to the critical understanding of literary texts. The topic of the course will vary from semester to semester, but the course will always seek 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.
Course not offered every year
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English Majors.

ENGL 211 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.
One-term course offered either term
Also Offered As: FNAR 318, FNAR 518
Activity: Seminar
1.0 Course Unit

ENGL 212 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 in 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.
Taught by: Turner and Comberg
Course not offered every year
Activity: Seminar
1.0 Course Unit

ENGL 218 Topics In Old English
This seminar explores an aspect of Anglo-Saxon 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.
Course not offered every year
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English majors.
ENGL 219 Topics in the History of Language
This course investigates in-depth a topic in the history of the English language or of linguistic theory more broadly. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
One-term course offered either term
Also Offered As: COML 095, HIST 056, REES 095
Activity: Seminar
1.0 Course Unit

ENGL 220 Study Abroad
See the English Department’s website at www.english.upenn.edu.
Course not offered every year
Activity: Seminar
1.0 Course Unit

ENGL 221 Topics In Medieval Literature
This seminar explores an aspect of medieval literature intensively; specific course topics will vary from year to year. Topics in the past have included the medieval performance, medieval women, and medieval law and literature. Prerequisite: Spaces will be reserved for English majors
See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Course not offered every year
Activity: Seminar
1.0 Course Unit
Notes: Formerly ENGL 220, Spaces will be reserved for English majors

ENGL 222 Topics In Romance
This seminar explores an aspect of epic or romance 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.
Course not offered every year
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English majors

ENGL 225 Topics In Chaucer
This course explores an aspect of Chaucer’s writings 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.
Course not offered every year
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English majors

ENGL 226 Topics In Drama to 1660
This course explores an aspect of drama before 1660 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.
Taught by: Loomba
Course not offered every year
Also Offered As: GSWS 226
Activity: Seminar
1.0 Course Unit

ENGL 229 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.
Taught by: Copeland
Course not offered every year
Also Offered As: CLST 360, COML 304, GSWS 228
Activity: Seminar
1.0 Course Unit
Notes: Formerly ENGL 296, Spaces will be reserved for English majors

ENGL 231 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.
Course not offered every year
Also Offered As: CIMS 300, COML 300, ITAL 300
Activity: Seminar
1.0 Course Unit
Notes: Formerly ENGL 230, Spaces will be reserved for English majors

ENGL 234 Introduction to Written Culture, 14th - 18th Centuries
This course explores an aspect of the History of the Book 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.
Course not offered every year
Also Offered As: COML 411, HIST 411
Activity: Seminar
1.0 Course Unit
Notes: Formerly ENGL 297 or 298, Spaces will be reserved for English majors

ENGL 236 Topics In Renaissance Drama
Through specialized readings, writing assignments, and in-class acting exercises, the class will develop methods of interpreting Shakespeare’s plays through theatrical practice. Topics include Shakespeare’s use of soliloquy, two and three person scenes, the dramatic presentation of narrative source material, modes of defining and presenting the “worlds” of the plays, and the use of theatrical practice to establish authoritative text. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Course not offered every year
Also Offered As: THAR 236
Prerequisite: THAR 120 OR THAR 121
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English majors

ENGL 238 Topics In 17th-Century Literature
This course explores an aspect of 17th-century 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.
Course not offered every year
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English majors
ENGL 240 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. Taught by: Meyer
Also Offered As: GSWS 240
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English majors

ENGL 241 Topics In 18th-Century Literature
This course explores an aspect of 18th-century 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. Course not offered every year
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English majors

ENGL 242 Life Stories in America, 1730-1830
This seminar explores the social and cultural history of America by focusing on the lives of specific individuals, ranging from Jesuit priests in early Quebec to Philadelphia politicians to Saramaka slaves to Maine midwives. One of the people in Philadelphia who we will discuss is Benjamin Franklin, Penn’s founding father. As we examine biography and autobiography as two of history’s most powerful narrative frames, we will concentrate on the spaces and places in the social landscape that shaped individual understandings of work, sense of self, gender, beliefs, and political power.
Taught by: St. George
Also Offered As: HIST 242
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English majors

ENGL 243 Topics In Early American Literature
This course explores an aspect of early 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. Course not offered every year
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English Majors

ENGL 245 Topics In The 18th-Century Novel
This course explores an aspect of 18th-century novel 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. Course not offered every year
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English majors

ENGL 246 Spirituality and Global Warming
This course listed as secondary in ENGL and primary in RELS 246. See the English Department’s website at www/english.upenn.edu for a description of the current offerings. Course not offered every year
Also Offered As: ENVS 246, RELS 246
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English majors

ENGL 248 Topics In Trans-Atlantic Literature
This course examines in-depth a topic in trans-Atlantic literature, 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. Course not offered every year
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English majors

ENGL 250 Topics In Romanticism
This course explores an aspect of Romantic 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. Course not offered every year
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English majors

ENGL 251 Topics In 19th-Century Literature
This course explores an aspect of 19th-century 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. Course not offered every year
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English majors

ENGL 253 Topics In 19th-Century American Literature
This course explores an aspect of 19th-century American literature intensively; specific course topics will vary from year to year. Prerequisite: Spaces will be reserved for English majors See the English Department’s website at www.english.upenn.edu for a description of the current offerings. Course not offered every year
Activity: Seminar
1.0 Course Unit
Notes: Formerly ENGL 283, Spaces will be reserved for English majors

ENGL 254 Topics in Music and Literature
The particular of the seminar will change depending on the instructor, and so it is particularly recommended that students consult the actual course description for that semester. These are housed on the Department of English's website at: www/english.upenn.edu
Taught by: White
Course not offered every year
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English Majors.
ENGL 255 Topics In The 19th-Century Novel
This course explores an aspect of the 19th-century novel 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.
One-term course offered either term
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English majors

ENGL 256 Topics In Modern Drama
This course explores an aspect of Modern drama 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.
Course not offered every year
Also Offered As: THAR 274
Activity: Seminar
1.0 Course Unit
Notes: ?Formerly ENGL 271?. Spaces will be reserved for English majors

ENGL 257 Topics of Americas Before 1900
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 dimensionalize 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. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Also Offered As: FNAR 177, FNAR 677
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English majors

ENGL 258 Topics in Irish Literature
This course explores an aspect of modern Irish 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.
One-term course offered either term
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English majors

ENGL 259 Topics In Modernism
This course explores an aspect of literary modernism intensively; specific course topics will vary from year to year. Past offerings have included seminars on the avant-garde, on the politics of modernism, and on 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. Prerequisite: Some knowledge of 20th-century poetry. Spaces will be reserved for English majors
Course not offered every year
Also Offered As: ARTH 385, COML 140, FREN 259, GRMN 249
Activity: Seminar
1.0 Course Unit
Notes: Formerly ENGL 210, Spaces will be reserved for English majors

ENGL 260 Topics In The Novel
This course explores an aspect of the novel intensively, asking how novels work and what they do to us and for us. 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.
Course not offered every year
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English majors

ENGL 261 Topics In 20th-Century Literature
The course explores an aspect of 20th-century 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.
Course not offered every year
Also Offered As: COML 262
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English Majors

ENGL 262 Topics In 20th-Century Poetry
The course explores an aspect of 20th-century poetry 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.
Course not offered every year
Also Offered As: COML 274
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English Majors

ENGL 263 Topics In 20th-Century American Literature
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.
Course not offered every year
Also Offered As: COML 262
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English Majors

ENGL 264 Topics In Modern American Literature
This course explores an aspect of Modern American literature intensively; specific course topics will vary, and have included "American Expatriotism," "The 1930's," and "Intimacy and Distance: William Faulkner, Zora Neale Hurston, Eudora Welty, and Richard Wright." Prerequisite: Spaces will be reserved for English majors See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Course not offered every year
Also Offered As: COML 274
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English Majors

ENGL 265 Topics In The 20th-Century Novel
This course explores an aspect of the 20th-century novel 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.
Course not offered every year
Activity: Seminar
1.0 Course Unit
Notes: Formerly ENGL 284, Spaces will be reserved for English majors

ENGL 266 Topics In The 20th-Century Novel
ENGL 266 Topics In Law and Literature
This course explores an aspect of law and 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.
Course not offered every year
Also Offered As: CIMS 266
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English Majors

ENGL 268 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 epochal 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.
Taught by: Anson
Activity: Seminar
1.0 Course Unit

ENGL 269 Topics In Poetry and Poetics
This course explores an aspect of poetry and poetics intensively; specific course topics will vary from year to year. Prerequisite: Spaces will be reserved for English majors See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Course not offered every year
Also Offered As: COML 281
Activity: Seminar
1.0 Course Unit
Notes: Formerly ENGL 270, Spaces will be reserved for English majors

ENGL 270 Topics In Latina/o Literature
This course explores an aspect of Latina/o 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.
Course not offered every year
Also Offered As: LALS 291
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English Majors

ENGL 271 Topics In the Literature of Africa and the African Diaspora
This course explores an aspect of the literature of Africa and the African Diaspora 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.
Course not offered every year
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English Majors

ENGL 272 Topics In Asian American Literature
This seminar is an advanced-level topics-based version of ENGL 072, Introduction to Asian American Literature. The intended audience is junior and senior English majors and advanced students in Asian studies, Asian American studies, contemporary U.S. and world history, ethnic studies, urban studies, etc. Typical versions of this seminar will include representations and images of Asians in contemporary U.S. novels and films; Asian American literature by women; Asian American film narrative and film aesthetics; studies in Asian American literature and visual art; Asian American literature and immigration; Asian American literature in the context of the literature of exile and journey; Asian American literature 1929-1945; Asian American literature, 1945 to the present; Anglophone/ South Asian literature in England, 1970 to the present; Southeast Asia, Vietnam, and American literature, 1970-1990; etc. Students will typically present research projects and write several long essays. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Course not offered every year
Also Offered As: ASAM 202, CIMS 272
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English Majors

ENGL 273 The Chinese Body and Spatial Consumption in Chinatown
This course looks at representations of the Chinese (and Asian body) since the Limehouse district in East London and the advent of Chinese contract laborers to the Americas in the 19th century. The localization of the Chinese throughout the Americas within Chinatowns precints were also subject to representational imaginings that were negotiated through the lens of civic planning, literature and later in cinema. Chinatowns are ultimately a product of racism. They were created as a political and social support system for newly arrived Chinese immigrants. While Chinese laborers arrived into the United States in 1840 and in significant numbers into Canada about 1860, Chinese contract workers were encouraged to immigrate to the Americas as an inexpensive source of labor, especially after the end of the American Civil War. Industrial leaders in America, Canada and elsewhere in the Americas (Mexico, Cuba, Peru, etc) saw the arrival of Chinese workers as a victory for commercial interests. However, the celebration was short-lived, as anti-Chinese sentiment quickly transformed into anti-Chinese hysteria. Rather than attacking the vested interests that exploit foreign labor as embodied by the Chinese worker, racist unions with the cooperation of civic leaders and the police deemed it safer to burn Chinatowns than capitalist property. Deeply under-studied to this day is the number of mass murders of Chinese workers in the 19th century by anti-Chinese thugs. This seminar will focus in on how the body of the Chinese (and Asian) was imagined and reimagined multiple times from the middle of the 19th century to today.
Taught by: Lum/Yang
Also Offered As: ASAM 313, FNAR 313, FNAR 613
Activity: Seminar
1.0 Course Unit

ENGL 274 Topics In Contemporary American Literature
This course explores an aspect of contemporary American literature intensively; specific course topics will vary from year to year but have included "The Literary History of The Cold War, 1947-1957" and the "Kelly House Fellows Seminar." See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Prerequisite: Spaces will be reserved for English majors
Course not offered every year
Activity: Seminar
1.0 Course Unit
Notes: Formerly ENGL 285, Spaces will be reserved for English majors
ENGL 275 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. Taught in English.
For BA Students: Humanities and Social Science S
Taught by: Wiggin
Course not offered every year
Also Offered As: COML 209, ENVS 239, GRMN 239
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English Majors.

ENGL 276 Advanced Topics in Theatre History
The purpose of this course is to introduce students to the basic materials and methods of theatre history and historiography, as applied to a particular topic, organized around a specific period, national group, or aesthetic issue. This course is concerned with methodological questions: how the history of theatre can be documented; how primary documents, secondary accounts, and historical and critical analyses can be synthesized; how the various components of the theatrical event—acting, scenography, playhouse architecture, audience composition, the financial and structural organization of the theatre industry, etc.—relate to one another; and how the theatre is socially and culturally constructed as an art form in relation to the politics and culture of a society in a particular time and place. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Course not offered every year
Also Offered As: CIMS 225, THAR 275, URBS 274
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English Majors

ENGL 278 Topics in Digital and New Media
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.
Course not offered every year
Also Offered As: ARTH 292, CIMS 278, COML 066, REES 066
Activity: Seminar
1.0 Course Unit

ENGL 279 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. All readings and lectures in English.
For BA Students: Arts and Letters Sector
Taught by: Hellerstein
Course not offered every year
Also Offered As: CIMS 279, COML 265, GRMN 261, JWST 263
Activity: Lecture
1.0 Course Unit

ENGL 280 Arts and Research Studio: 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. Expectations: This course meeting weekly for 3 hours. But as you will see listed below (these activities and dates are not confirmed for this draft syllabus) the course includes and require that you attend a series of off-campus trips both in Philadelphia and to NYC that occur outside of the class schedule. Below is a list of archives we will visit, performances we will attend, and artists' studios we will visit for in-depth conversation with artist about their practice. 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. We will take advantage of the staging of Killjoy Kastle in Philadelphia in Fall 2019. This site-specific art installation, the work of Toronto artists Allyson Mitchell and Dierdre Logue, is a haunted house that addresses the difficult history of lesbian feminism, as well as its potential for contemporary LGBT politics. Since the Haunted House will include materials related to the history of feminist and LGBT activism in Philadelphia, students in the course can actively contribute to the research for this project.
Taught by: Love
Course offered fall; odd-numbered years
Also Offered As: THAR 281
Activity: Studio
1.0 Course Unit
ENGL 281 Topics In African-American Literature
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. Previous versions of this course have included "African American Autobiography," "Backgrounds of African American Literature," "The Black Narrative" (beginning with eighteenth century slave narratives and working toward contemporary literature), as well as seminars on urban spaces, jazz, migration, oral narratives, black Christianity, and African-American music. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
Course not offered every year
Also Offered As: AFRC 281
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English Majors

ENGL 282 (T)rap 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.
Taught by: White
Course not offered every year
Also Offered As: AFRC 279
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English Majors.

ENGL 283 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.
Taught by: Ponce de Leon
Course not offered every year
Also Offered As: LALS 283
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English Majors.

ENGL 284 Topics In Race and Ethnicity
This course explores an aspect of race and ethnicity 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.
Course not offered every year
Also Offered As: AFRC 286
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English Majors.

ENGL 285 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 operaetta, we will survey the works of prominent writers in the American musical theatre, including Kern, Berlin, Gershwin, Porter, Rodgers, Hart, Hammerstein, Bernstein, Sondheim and others. Class lecture/discussions will be illustrated with recorded examples.
Taught by: Fox
Course not offered every year
Also Offered As: CIMS 271, THAR 271
Activity: Seminar
1.0 Course Unit
ENGL 286 Topics In American Literature
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.
Course not offered every year
Also Offered As: GSWS 286
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English Majors

ENGL 287 Theatre and Politics
This course will examine the relationship between theatre and politics in the twentieth and twenty-first centuries. How do theatre artists navigate their artistic and political aims? How do we distinguish between art and propaganda? Throughout the semester we will ask how the unique components of theatre--its poetic structure, engagement with spectators, aesthetics of representation, relationship to reality, and rehearsal process--contribute to its political capacity. Students will read a variety of plays drawn from late twentieth century and contemporary global theatre practice alongside political and aesthetic theory to interrogate the relationship between artistic production, power, and resistance. We will conclude with a consideration of the ways politics is itself a performance, considering how power is supported by theatrical means and how performance functions in resistance movements.
Taught by: Thompson
Also Offered As: COML 285, THAR 282
Activity: Seminar
1.0 Course Unit

ENGL 288 Topics In American Poetry
Sometimes limiting itself to the works of one or two authors, sometimes focusing on a particular theme such as "American Poetry and Democratic Culture," this course devotes itself to the study of twentieth-century American poetry. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Course not offered every year
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English Majors

ENGL 289 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.
Taught by: Fox
Also Offered As: CIMS 284, THAR 284
Activity: Seminar
1.0 Course Unit

ENGL 290 Topics In Gender, Sexuality, and Literature
The advanced women's studies course in the department, focusing on a particular aspect of literature by and about women. Topics might include: "Victorian Literary Women"; "Women, Politics, and Literature"; "Feminist Literary Theory"; and similar foci. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Course not offered every year
Also Offered As: AFRC 290, COML 290, GSWS 290
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English Majors

ENGL 291 Topics In Film History
This course explores an aspect of Film History intensively; specific course topics vary from year to year. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Course not offered every year
Also Offered As: ARTH 391, CIMS 201, COML 201
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English Majors

ENGL 292 Topics In Film Studies
This course explores an aspect of Film Studies intensively; specific course topics vary from year to year. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Course not offered every year
Also Offered As: ARTH 289, CIMS 202, COML 292
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English Majors
ENGL 293 Topics In Postcolonial Literature
This course explores an aspect of Postcolonial literature intensively; specific course topics vary from year to year. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Course not offered every year
Also Offered As: COML 378
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English Majors

ENGL 294 Topics In Literary Theory
This course explores an aspect of literary theory intensively; specific course topics vary from year to year. Prerequisite: Spaces will be reserved for English majors. See the English Department’s website at www.english.upenn.edu for a description of the current offerings. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Course not offered every year
Also Offered As: COML 291, GSWS 296
Activity: Seminar
1.0 Course Unit
Notes: Formerly ENGL 204, Spaces will be reserved for English majors

ENGL 295 Topics In Cultural Studies
This course explores an aspect of cultural studies intensively; specific course topics vary from year to year. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Course not offered every year
Also Offered As: ARTH 293, CIMS 295, COML 295
Activity: Seminar
1.0 Course Unit
Notes: Spaces will be reserved for English Majors

ENGL 299 Independent Study in Language and Literature
Supervised reading and research.
Taught by: Copeland
One-term course offered either term
Activity: Independent Study
1.0 Course Unit
Notes: Interested students must receive permission by the professor and the English Department

ENGL 300 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 colonistial 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, documentary films, songs, blogs, journal articles by Igiaba Scego, Cristina Ali Farah, Gabriella Ghermandi, Medhin Paolos, Fred Kudjo Kuwornu, Amir Issaa, Amara Lakhou, 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 changed 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.
Taught by: Di Rosa
Course not offered every year
Also Offered As: COML 284, ITAL 285
Activity: Seminar
1.0 Course Unit
ENGL 303 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.).
Taught by: Malague
Course not offered every year
Also Offered As: GSWS 279, THAR 279
Activity: Seminar
1.0 Course Unit

ENGL 304 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 a international context.
Taught by: Alekseyeva
One-term course offered either term
Also Offered As: CIMS 304, EALC 268
Activity: Seminar
1.0 Course Unit

ENGL 305 Cinema and Media
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.
Taught by: Redrobe/Mazaj
Course not offered every year
Also Offered As: ARTH 295, ARTH 695, CIMS 305, COML 299, GSWS 295
Activity: Lecture
1.0 Course Unit

ENGL 309 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 challenge 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.
Taught by: Macklin
Course not offered every year
Also Offered As: ANTH 339, COML 308
Activity: Seminar
1.0 Course Unit
Notes: Students must receive permission from the Director of English Honors Program.

ENGL 310 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.
Taught by: Alekseyeva, Zhou
Course not offered every year
Also Offered As: ARTH 381, CIMS 310, EALC 104, REES 269
Activity: Seminar
1.0 Course Unit

ENGL 311 The Honors Program
An essay of substantial length on a literary or linguistic topic, written under the supervision of a faculty adviser. See the English Department's website at www.english.upenn.edu for a description of current offerings.
One-term course offered either term
Activity: Seminar
1.0 Course Unit
Notes: Students must receive permission from the Director of English Honors Program.
ENGL 318 Topics In Old English
This seminar explores an aspect of Anglo-Saxon 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.
Course not offered every year
Activity: Seminar
1.0 Course Unit
Notes: Benjamin Franklin Seminar

ENGL 321 National Literatures
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. Research subtending this offering has been conducted over the last years, both in my editing of Europe: A Literary History, 1348-1418 (2 vols and 82 chapters, Oxford UP, 2016) and in preparation for “Medieval Studies in Troubled Times: the 1930s,” to be offered as Presidential plenary at the Medieval Academy of America convention at Penn on 9 March 2019. I have also travelled and lectured extensively for Penn Alumni Travel over the last decade, crossing national boundaries and also pondering how complex literary issues might be framed for a broad (but exceptionally intelligent) audience. Issues arising in traversing Mediterranean space are explored in an article published (in Italian) in Studi migranti. 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? Preference given to Ben Franklin students.
Taught by: Wallace
One-term course offered either term
Also Offered As: COML 321
Activity: Seminar
1.0 Course Unit
Notes: Preference given to Ben Franklin students

ENGL 323 Topics In Medieval Poetry
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. When crosslisted with ENGL 323, this is a Benjamin Franklin Seminar.
Course not offered every year
Also Offered As: COML 333, ITAL 333
Activity: Seminar
1.0 Course Unit
Notes: Benjamin Franklin Seminar

ENGL 326 Topics In Drama to 1660
This course explores an aspect of drama before 1660 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.
Course not offered every year
Activity: Seminar
1.0 Course Unit
Notes: Benjamin Franklin Seminar

ENGL 329 Topics In 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). Different versions of this course will have different emphases on Biblical or Hellenist backgrounds. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Course not offered every year
Also Offered As: CLST 329
Activity: Seminar
1.0 Course Unit
Notes: Benjamin Franklin Seminar

ENGL 338 Topics In 17th-Century Literature
This course explores an aspect of 17th-Century 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.
Course not offered every year
Activity: Seminar
1.0 Course Unit
Notes: Benjamin Franklin Seminar

ENGL 341 Topics In 18th-Century Literature
This course explores an aspect of 18th-Century British 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.
Course not offered every year
Activity: Seminar
1.0 Course Unit
Notes: Benjamin Franklin Seminar
ENGL 345 Topics In The 18th Century Novel
This course explores an aspect of 18th-Century novel 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.
Course not offered every year
Activity: Seminar
1.0 Course Unit
Notes: Benjamin Franklin Seminar

ENGL 353 Topics In 19th-Century American Literature
This course explores an aspect of 19th-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.
Course not offered every year
Also Offered As: GSWS 353
Activity: Seminar
1.0 Course Unit
Notes: (Formerly ENGL 383). Benjamin Franklin Seminar

ENGL 355 Topics In The 19th-Century Novel
This course explores an aspect of the 19th-Century novel 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.
Course not offered every year
Activity: Seminar
1.0 Course Unit
Notes: Benjamin Franklin Seminar

ENGL 356 Topics In Modern Drama
This course explores an aspect of Modern drama 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.
Course not offered every year
Activity: Seminar
1.0 Course Unit
Notes: Benjamin Franklin Seminar

ENGL 359 Topics In Modernism
This course explores an aspect of literary modernism intensively; specific course topics will vary from year to year. Past offerings have included seminars on the avant-garde, on the politics of modernism, and on 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.
Course not offered every year
Activity: Seminar
1.0 Course Unit
Notes: (Formerly ENGL 383). Benjamin Franklin Seminar

ENGL 360 Topics In The Novel
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. https://www.sas.upenn.edu/french/pc. Prerequisite: Two 200-level French courses taken at Penn or equivalent. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Course not offered every year
Also Offered As: COML 272, FREN 250, HIST 251
Activity: Seminar
1.0 Course Unit
Notes: ?Formerly ENGL 375? Benjamin Franklin Seminar

ENGL 361 Topics In 20th-Century Literature
The course explores an aspect of 20th-Century 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.
Course not offered every year
Also Offered As: COML 271
Activity: Seminar
1.0 Course Unit
Notes: Benjamin Franklin Seminar

ENGL 363 Topics In 20th-Century American Literature
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.
Course not offered every year
Activity: Seminar
1.0 Course Unit
Notes: Benjamin Franklin Seminar

ENGL 364 Topics In Modern American Literature
This course explores an aspect of Modern American literature intensively; specific course topics will vary, and have included “American Expatirism,” “The 1930’s,” and “Intimacy and Distance: William Faulkner, Zora Neale Hurston, Eudora Welty, and Richard Wright.” See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Course not offered every year
Activity: Seminar
1.0 Course Unit
Notes: Benjamin Franklin Seminar

ENGL 369 Topics In Poetry and Poetics
This course explores an aspect of poetry and poetics 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. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Course not offered every year
Also Offered As: GSWS 369
Activity: Seminar
1.0 Course Unit
Notes: ?Formerly ENGL 370?. Benjamin Franklin Seminar
ENGL 370 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.
Taught by: Ponce de Leon
Course not offered every year
Also Offered As: COML 384, LALS 370
Activity: Seminar
1.0 Course Unit

ENGL 378 Global Media
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 televisual 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.
Taught by: Mukherjee
One-term course offered either term
Also Offered As: ARTH 379, CIMS 378
Activity: Seminar
1.0 Course Unit

ENGL 380 Performance in the African Diaspora
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, King Hedley II. In this seminar, students will read groundbreaking playwright August Wilson’s 20th Century Cycle: ten plays that form an iconic picture of African American traumas, triumphs, and traditions through the decades, told through the lens of Pittsburgh’s Hill District neighborhood. Other readings include supporting material on Wilson’s work and African American theatre, the works of contemporary playwrights whom Wilson has influenced (such as Suzan-Lori Parks and Tarell Alvin McCraney), and context on Penn’s relationship with West Philadelphia. See the English Department’s website at www.english.upenn.edu for a description of current offerings.
Taught by: Beaver, Berger
One-term course offered either term
Also Offered As: AFRC 325
Activity: Seminar
1.0 Course Unit
ENGL 388 Topics In American Poetry
Sometimes limiting itself to the works of one or two authors, sometimes focusing on a particular theme such as "American Poetry and Democratic Culture," this course devotes itself to the study of twentieth-century American poetry. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Course not offered every year
Activity: Seminar
1.0 Course Unit
Notes: Benjamin Franklin Seminar

ENGL 390 Topics In Gender, Sexuality, and Literature
The advanced women’s studies course in the department, focusing on a particular aspect of literature by and about women. Topics might include: "Victorian Literary Women", "Women, Politics, and Literature", "Feminist Literary Theory", and similar foci. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Course not offered every year
Also Offered As: GSWS 390
Activity: Seminar
1.0 Course Unit
Notes: Benjamin Franklin Seminar

ENGL 392 Topics In Film Studies
This course explores an aspect of Film Studies intensively; specific course topics vary from year to year. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Course not offered every year
Also Offered As: ARTH 389, CIMS 392, COML 391
Activity: Seminar
1.0 Course Unit
Notes: Benjamin Franklin Seminar

ENGL 393 Topics In Postcolonial Literature
This course explores an aspect of Postcolonial literature intensively; specific course topics vary from year to year. See the English Department’s website at www.english.upenn.edu for a description of the current offerings.
Course not offered every year
Also Offered As: COML 392, SAST 323
Activity: Seminar
1.0 Course Unit
Notes: Benjamin Franklin Seminar

ENGL 395 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, Annie Rogers, Lauren Slater, 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 team-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: cavitch@english.upenn.edu / markmoorephd@icloud.com.
Taught by: Cavitch
Course usually offered in fall term
Also Offered As: COML 397, GSWS 389
Activity: Seminar
1.0 Course Unit
ENGL 396 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. During the semester there will be four short writing assignments in the form of analytical essays (3 pages each). Students may use these small essays to build into a long piece of writing on a single text or group of texts at the end of the term. Most of our readings will come from a published anthology of literary criticism and theory; a few readings will be on Canvas.
Taught by: Copeland
Course not offered every year
Also Offered As: CLST 396, COML 396
Activity: Seminar
1.0 Course Unit

ENGL 399 Independent Study in Language and Literature
Supervised reading and research.
One-term course offered either term
Activity: Independent Study
2.0 Course Units
Notes: Interested students must receive permission of the professor and the English department. This course number is for two course units and created for LPS students.

ENGL 500 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.
Taught by: Knight
Course not offered every year
Also Offered As: AFRC 377, AFRC 677, ANTH 377, ANTH 677, FNAR 377
Activity: Seminar
1.0 Course Unit

ENGL 501 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.
Course not offered every year
Also Offered As: GRMN 510
Activity: Seminar
1.0 Course Unit

ENGL 502 Screenwriting
This creative writing workshop is devoted to writing scripts for film, video, and television.
Taught by: Bloch
Activity: Seminar
1.0 Course Unit

ENGL 505 Electronic Literary Studies Proseminar
This course is designed to introduce advanced undergraduate and graduate students to the range of new opportunities for literary research afforded by recent technological innovation. See the English Department's website at www.english.upenn.edu for a description of the current offerings.
One-term course offered either term
Also Offered As: ARTH 506, CIMS 505, COML 504
Activity: Seminar
1.0 Course Unit

ENGL 507 Writing for Young Readers
A creative writing workshop devoted to writing for young readers. YA fiction, MG fiction, and other genres will be addressed.
Taught by: Bloch
Activity: Seminar
1.0 Course Unit

ENGL 511 Journalistic Writing
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.
Taught by: Martin
Activity: Seminar
0.0 Course Units
ENGL 512 Fiction Writing Workshop
In this fiction writing workshop, we will be making a conscious effort to transcend our personal reading and writing preferences in order to be apprenticed by divergent literature—aesthetic achievements centered around objective reality, subjective life, 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 story. You and another classmate will be "hosting" at least one class in open discussion of a weekly reading, and critiquing each other's drafts—focusing on craft, rather than content. 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.
Taught by: Richardson
Also Offered As: GSWS 512
Activity: Seminar
1.0 Course Unit

ENGL 513 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.
Taught by: Johnson
Course not offered every year
Activity: Seminar
1.0 Course Unit

ENGL 514 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.
Taught by: Davids
Activity: Seminar
1.0 Course Unit

ENGL 518 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.
Taught by: Steiner
Course not offered every year
Activity: Lecture
1.0 Course Unit

ENGL 524 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.
Course not offered every year
Activity: Seminar
1.0 Course Unit

ENGL 525 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.
Course not offered every year
Also Offered As: COML 522, GSWS 524, ITAL 525
Activity: Seminar
1.0 Course Unit

ENGL 537 Renaissance Epic
An introduction to the practice and theory of epic in the early modern period. Specific texts vary with instructor. See the English Department's website at www.english.upenn.edu for a complete description of the current offerings.
Course not offered every year
Also Offered As: COML 549, FREN 550, GSWS 550
Activity: Seminar
1.0 Course Unit

ENGL 538 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.
Taught by: Sanchez
Course not offered every year
Also Offered As: COML 558
Activity: Seminar
1.0 Course Unit
ENGL 540 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.
Course not offered every year
Activity: Seminar
1.0 Course Unit

ENGL 541 Archiving Jazz: Visuality And Materiality In The Phila Jazz Community 1945-2019
This seminar will be organized around three distinct pathways. First, it will serve as an introduction to Jazz Studies and thus be attentive to the ways that jazz music has sparked an interdisciplinary conversation that is wide-ranging and ongoing. Second, we will be partnering with the African American Museum of Philadelphia to consider jazz within the realm of visual art. In light of efforts to map the "black interior," how have visual artists (e.g. painters, sculptors, filmmakers, and photographers) sought to represent jazz? Third, we will endeavor to develop partnerships with the Philadelphia (and beyond) jazz community, especially as it pertains to creating and sustaining an archive that serves as way to understand jazz as an instrument of placemaking and also as a vehicle for jazz musicians to take ownership of their narratives. The seminar will meet at the African American Museum of Philadelphia and be team taught with members of the Museum staff. The course will culminate with a virtual exhibit of visual works and archival materials centering on Philadelphia's jazz community and (if funding is available) a free concert to be held at AAMP. Undergraduates are welcome to register for the course with permission of the instructor.
Taught by: Beavers
Course not offered every year
Also Offered As: AFRC 542, ARTH 519, MUSC 542, URBS 542
Activity: Seminar
1.0 Course Unit

ENGL 544 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.
Taught by: Yang
Course usually offered in spring term
Also Offered As: ARTH 568, COML 541
Activity: Seminar
1.0 Course Unit

ENGL 545 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.
Course not offered every year
Activity: Seminar
1.0 Course Unit

ENGL 548 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.
Course not offered every year
Activity: Seminar
1.0 Course Unit
ENGL 550 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.
Course not offered every year
Activity: Seminar
1.0 Course Unit

ENGL 553 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.
Course not offered every year
Also Offered As: COML 554, GSWS 553
Activity: Seminar
1.0 Course Unit

ENGL 556 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.
Course not offered every year
Activity: Seminar
1.0 Course Unit

ENGL 560 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 survey of genres and texts. See the English Department's website at: www.english.upenn.edu for a complete description of the current offerings.
Course not offered every year
Also Offered As: ARTH 584, COML 537, GRMN 541
Activity: Seminar
1.0 Course Unit

ENGL 563 Topics in Cultural History
Topic for Fall 2021: Making and Marking Time. What is time? In the late 19th century, the questions of how to define time, how to slow down time, and, above all, how to accelerate movement have become a focus of the work by many European philosophers who have tried to come to terms with what is now termed as the Industrial Revolution, and the idea of "progress." And can time be understood as something continuous, or is it fragmented, proceeding in fits and bursts? Such contemplations on time have deeply influenced writers and visual artists alike. Marcel Proust was a reader of Henri Bergson and translated his theories of time into a concept of memory. Impressionist painters insisted on picturing fleeting moments, and composers experimented with temporal sequences. Thomas Mann has tried to navigate timelessness in a novel set on a "Magic Mountain." Virginia Woolf and James Joyce have pictured an entire universe in a single day (Mrs. Dalloway, Ulysses). Early 20th century Italian Futurists made the contemplation of time part of their manifestoes, and expressionist writers and artists, as well as the supporters of the DADA movement in Germany or elsewhere in Europe were theorizing about time as well. This would influence their choice of genre and form, their writerly practice and technique. Pictures were set into motion in scholarly studies by photographer Eadweard Muybridge and finally in the new medium film. We may be able to understand a reconsideration of time as driving force for the modern movement, or simply "modernity" In this seminar, we will study a selection of literary texts of the late 19th century and the modernist movement, consider the philosophical background and changes in historiography, and consider the development in the visual arts at this time, in particular painting and the new media of photography and film.
Taught by: Weissberg
Course not offered every year
Also Offered As: ARTH 584, COML 537, GRMN 541
Activity: Seminar
1.0 Course Unit

ENGL 564 British Modernism
An introduction to British Literary Modernism. Specific emphasis will depend on instructor. See the English Department's website at www.english.upenn.edu for a complete description of the current offerings.
Course not offered every year
Also Offered As: COML 564
Activity: Seminar
1.0 Course Unit

ENGL 569 Topics in 20th-Century American 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.
Course not offered every year
Also Offered As: AFRC 569
Activity: Seminar
1.0 Course Unit
ENGL 570 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.
Course not offered every year
Also Offered As: AFRC 570, GSWS 570
Activity: Seminar
1.0 Course Unit

ENGL 572 Topics in African Literature
This course is based on a selection of representative texts written in English, as well as a few texts in English translation. It involves, a study of themes relating to social change and the persistence of cultural traditions, followed by an attempt at sketching the emergence of literary tradition by identifying some of the formal conventions of established writers in their use of old forms and experiments with new. See the English Department's website at www.english.upenn.edu for a complete description of the current offerings.
Course not offered every year
Also Offered As: AFRC 572, CIMS 572, COML 575
Activity: Seminar
1.0 Course Unit

ENGL 573 Topics in Criticism & Theory
Topic for Spring 2021: Cultures of Reading in Imperial Russia What did it mean to be a reader in imperial Russia? What did people read, and to what ends? How was literacy cultivated, and what were the social implications? In this course, students will read several canonical works of nineteenth-century Russian literature that thematize and foreground the act of reading: as a pursuit undertaken for the betterment of self, society, nation, and world; as a light pastime for the bored or underemployed; but also as an enterprise fraught with potential for moral or civic ruin. In addition to closely investigating allusions to the specific texts and authors read by literary characters, we will also examine the reading habits of our own authors as both consumers and producers of literary culture. We will consider these dynamics against a backdrop of constant fluctuations in educational policies, the book market, and the circulation of texts within and beyond Russia as we work together to develop an understanding of the imperial Russian reading public(s).
Taught by: Kim, Brian
Course not offered every year
Also Offered As: ARTH 573, CIMS 515, COML 570, GRMN 573, REES 683
Activity: Seminar
1.0 Course Unit

ENGL 574 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
Course not offered every year
Also Offered As: COML 580, HIST 574
Activity: Seminar
1.0 Course Unit

ENGL 581 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-constructs 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.
Taught by: Watterson
Also Offered As: AFRC 581, GSWS 580
Activity: Seminar
1.0 Course Unit

ENGL 582 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.
Course not offered every year
Activity: Seminar
1.0 Course Unit

ENGL 584 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.
Course not offered every year
Also Offered As: ARTH 782, COML 615, GRMN 614, URBS 614
Activity: Seminar
1.0 Course Unit

ENGL 589 Twentieth-Century American Poetry
See the English Department’s website at www.english.upenn.edu for a complete description of the current offerings.
Course not offered every year
Also Offered As: COML 590
Activity: Seminar
1.0 Course Unit

ENGL 590 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.
Course not offered every year
Also Offered As: CIMS 580, COML 590, GSWS 589, LALS 590
Activity: Seminar
1.0 Course Unit
ENGL 591 Topics in Russian and Soviet Cultural History
This course treats some aspect of literary and cultural politics in the 20th-Century with an emphasis on comparative literature and culture. See the English Department’s website at www.english.upenn.edu for a complete description of the current offerings.
Course not offered every year
Also Offered As: COML 653, REES 653
Activity: Seminar
1.0 Course Unit

ENGL 592 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.
Course not offered every year
Also Offered As: CIMS 592, COML 592
Activity: Seminar
1.0 Course Unit

ENGL 593 Topics in Cinema and Media
Spring 2016: 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. Permission of instructor required for advanced undergraduates.
Taught by: Redrobe
Course not offered every year
Also Offered As: ARTH 593, CIMS 590, COML 599
Activity: Seminar
1.0 Course Unit

ENGL 594 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 epic 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.
Taught by: Wallace
Course not offered every year
Also Offered As: COML 591, ITAL 594
Activity: Seminar
1.0 Course Unit

ENGL 595 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.
Course not offered every year
Also Offered As: AFRC 594, CIMS 595
Activity: Seminar
1.0 Course Unit
ENGL 596 Topics in Contemporary Art
Topics varies. See the English Department’s website at www.english.upenn.edu for a complete description of the current offerings.
Course not offered every year
Also Offered As: ARTH 596, CIMS 596, FNAR 605, GSWS 596
Activity: Seminar
1.0 Course Unit

ENGL 597 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.
Course not offered every year
Activity: Seminar
1.0 Course Unit

ENGL 598 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 598, GSWS 593
Activity: Seminar
1.0 Course Unit

ENGL 600 Proseminar
Course not offered every year
Activity: Seminar
1.0 Course Unit

ENGL 605 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).
Taught by: Platt
One-term course offered either term
Also Offered As: COML 605, FREN 605, GRMN 605, REES 605
Activity: Seminar
1.0 Course Unit

ENGL 612 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.
Taught by: Weissberg
Course not offered every year
Also Offered As: COML 612, GRMN 612, JWST 612, PHIL 581
Activity: Seminar
1.0 Course Unit

ENGL 616 Approaches to Literary Texts
Course not offered every year
Also Offered As: CLST 636, COML 616, EALC 715, REES 616, ROML 616
Activity: Seminar
1.0 Course Unit

ENGL 640 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.
Taught by: Fleishman
Course not offered every year
Also Offered As: COML 540, GRMN 540
Activity: Seminar
1.0 Course Unit

ENGL 649 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 political and cultural 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.
Taught by: Platt
Course not offered every year
Also Offered As: COML 649, REES 649
Activity: Seminar
1.0 Course Unit
ENGL 671 Inside the Archive
What is an archive, and what is its history? What makes an archival collection special, and how can we work with it? In this course, we will discuss work essays that focus on the idea and concept of the archive by Jacques Derrida, Michel de Certeau, Benjamin Buchloh, Cornelia Vismann, and others. We will consider the difference between public and private archives, archives dedicated to specific disciplines, persons, or events, and consider the relationship to museums and memorials. Further questions will involve questions of property and ownership as well as the access to material, and finally the archive's upkeep, expansion, or reduction. While the first part of the course will focus on readings about archives, we will invite curators, and visit archives (either in person or per zoom) in the second part of the course. At Penn, we will consider four archives: (1) the Louis Kahn archive of architecture at Furness, (2) the Lorraine Beitel Collection of material relating to the Dreyfus affair, (3) the Schoenberg collection of medieval manuscripts and its digitalization, and (4) the University archives. Outside Penn, we will study the following archives and their history: (1) Leo Baeck Institute for the study of German Jewry in New York, (2) the Sigmund Freud archive at the Library of Congress, Washington, D.C., (3) the German Literary Archive and the Literturmuseum der Moderne in Marbach, Germany, and (4) the archives of the National Library of Israel in Jerusalem.
Taught by: Weissberg
Course not offered every year
Also Offered As: ARTH 569, COML 573, GRMN 577, JWST 577
Activity: Seminar
1.0 Course Unit

ENGL 705 Interdisciplinary Approaches to Literature
This course will explore one or more interdisciplinary approaches to literature. Literary relationships to science, art, or music may provide the focus. See the English Department’s website at www.english.upenn.edu for a complete description of the current offerings.
Course not offered every year
Also Offered As: COML 705
Activity: Seminar
1.0 Course Unit

ENGL 706 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.
Taught by: Rosen and Copeland
Course not offered every year
Also Offered As: COML 610, GREK 608
Activity: Seminar
1.0 Course Unit

ENGL 707 Orality and Literacy
Major lines of study of the subject of literacy are traceable in at least three disciplines: history of Western literature (especially classical and medieval studies), anthropology, and ethnography of education, including education development in the Third World and psychological and developmental education theory and practice. The linkages between oral and literary communicative modes in different cultures are studied, from a folklorist's viewpoint. The overall task of the course is not to isolate topics of narrowly defined folkloric interest in the broad field of literacy, but to integrate and critique the diverse approaches to literacy as a communicative mode or modes, from the point of view of folklore as a discipline. See the English Department’s website at www.english.upenn.edu for a complete description of the current offerings.
Course not offered every year
Also Offered As: CLST 530, COML 530
Activity: Seminar
1.0 Course Unit

ENGL 715 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.
Course not offered every year
Also Offered As: CLST 610, COML 714
Activity: Seminar
1.0 Course Unit
ENGL 721 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 offerings.
Course not offered every year
Also Offered As: CLST 628, COML 618
Activity: Seminar
1.0 Course Unit

ENGL 730 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.
Course not offered every year
Also Offered As: COML 730
Activity: Seminar
1.0 Course Unit

ENGL 731 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.
Course not offered every year
Activity: Seminar
1.0 Course Unit

ENGL 734 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.
Course not offered every year
Also Offered As: COML 734
Activity: Seminar
1.0 Course Unit

ENGL 736 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.
Course not offered every year
Also Offered As: COML 736
Activity: Seminar
1.0 Course Unit

ENGL 739 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.
Course not offered every year
Activity: Seminar
1.0 Course Unit

ENGL 745 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.
Course not offered every year
Activity: Seminar
1.0 Course Unit

ENGL 748 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.
Course not offered every year
Activity: Seminar
1.0 Course Unit

ENGL 753 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.
Course not offered every year
Also Offered As: COML 753
Activity: Seminar
1.0 Course Unit

ENGL 761 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.
Course not offered every year
Activity: Seminar
1.0 Course Unit

ENGL 768 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.
Course not offered every year
Activity: Seminar
1.0 Course Unit

ENGL 769 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.
Course not offered every year
Also Offered As: COML 769, GSWS 769, NELC 783, SAST 769
Activity: Seminar
1.0 Course Unit
ENGL 770 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.
Course not offered every year
Also Offered As: AFRC 770
Activity: Seminar
1.0 Course Unit

ENGL 771 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.
Course not offered every year
Activity: Seminar
1.0 Course Unit

ENGL 773 Modernism
An interdisciplinary and international examination of modernism, usually treating European as well as British and American modernists.
Taught by: Saint-Amour
Course not offered every year
Also Offered As: COML 767
Activity: Seminar
1.0 Course Unit

ENGL 774 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.
Course not offered every year
Also Offered As: COML 622
Activity: Seminar
1.0 Course Unit

ENGL 775 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.
Course not offered every year
Also Offered As: AFRC 775, COML 700
Activity: Seminar
1.0 Course Unit

ENGL 777 African Film and Media Pedagogy
This graduate seminar offers an intensive, critical, and collaborative study of contemporary African film and media production. The past three decades have seen an unprecedented shift in the African media landscape. Not only has the wide availability of satellite media across the continent made international film and television programing part of African popular culture, but moreover the growing film industries within the continent, most notably Nollywood, have altered how Africans are carving an image of themselves on the big and small screens. In partnership with local, regional, and international film and media centers, we will study a range of films--features, shorts, documentaries, and television shows--paying close attention to the means and sites of production as well as the formal qualities that distinguish these works. Many of the films we will analyze stand out both for their exceptional aesthetic quality as well as their remarkable ability to confront pressing political and social themes. But we will also think about trash: what counts as trashy media, and for whom? Who watches it, where, and why? Other questions we will ask include: What particular indigenous modes of storytelling do African films employ? What categories begin to emerge under the umbrella category of "African film and media," and where do diasporan film and media practitioners and critics fit in this landscape? How are these films tackling some of the urgent questions of our times, including migration and globalization; ethnic, political, and economic polarization; gender and sexuality; and massive urbanization and industrialization sweeping Africa and other parts of the Global South? What role do festivals in various countries play in shaping media production and distribution? How important is the concept of authorship in this context? And how do these films challenge the dominant western trope of Africa as a spectacle, instead offering novel ways of picturing everyday African experiences that we rarely glimpse in western media? To explore these questions, we will visit multiple sites of film production, distribution, exhibition, and education, including Scribe Video Center in Philadelphia, Sankofa Films in Washington, D.C., and the College of Performing and Visual Art at Addis Ababa University in Ethiopia. Location and knowledge production are inextricably connected, and by considering African media production from these multiple sites, and collaborating with multiple stakeholders, this course offers a directly engaged pedagogy of the complex artistic, cultural, social, and political dynamics of African audiovisual creation. The travel component of this course entails a day trip to Washington, D.C. during the semester (tentative date: April 2, 2020) and a week-long trip to Addis Ababa at the end of the spring term (students applying for this course should be prepared to travel to Addis Ababa May 30, 2020-June 7, 2020). All expenses for travel, accommodation, and food will be covered, but students will need to hold a passport. Ultimately, this course aims to use film and media production to intervene in a larger discourse on how Africa is figured in the global humanities, not as an absent or passive actor but one actively engaged in producing art and humanistic knowledge that has much to teach us and the world. Admission to the course will be by permission only and students are required to submit a short statement of interest (max. 250 words) to dagw@english.upenn.edu and redkaren@sas.upenn.edu. Students must be prepared to travel to Addis Ababa and Washington D.C. as described in the syllabus, and must hold a passport.
Taught by: Redrobe/Woubshet
Course not offered every year
Also Offered As: AFRC 791, ARTH 791, CIMS 791, COML 791
Activity: Seminar
1.0 Course Unit
ENGL 778 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.
Course not offered every year
Also Offered As: ARTH 797
Activity: Seminar
1.0 Course Unit

ENGL 783 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.
Course not offered every year
Activity: Seminar
1.0 Course Unit

ENGL 790 Recent Issues in Critical Theory
See the English Department’s website at www.english.upenn.edu for a complete description of the current offerings.
Course not offered every year
Also Offered As: COML 790, GSWS 790
Activity: Seminar
1.0 Course Unit

ENGL 791 Collective Violence, Trauma, and Representation
This seminar is organized as a laboratory space for graduate students and faculty working in a number of adjacent fields and problems. Seminar discussions will be led not only by the primary instructors, but also by a number of guests drawn from the Penn faculty. For the first weeks of the course, we will focus on seminal works in the interlinked areas of history and memory studies, cultural representations of collective violence, trauma studies, and other related topics. Beginning with the 8th week of the course, we will turn to case studies in a variety of geographic, cultural and historical contexts. Additionally, some later sessions of the course will be devoted to a presentation and discussion of a work in progress of a Penn graduate student, faculty member or a guest lecturer.
Taught by: Platt
Course not offered every year
Also Offered As: COML 683, LALS 683, REES 666
Activity: Seminar
1.0 Course Unit

ENGL 794 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.
Course not offered every year
Also Offered As: COML 794
Activity: Seminar
1.0 Course Unit

ENGL 795 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.
Course not offered every year
Activity: Seminar
1.0 Course Unit

ENGL 799 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.
Course not offered every year
Also Offered As: AFRC 799
Activity: Seminar
1.0 Course Unit

ENGL 800 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.
Course usually offered in fall term
Activity: Seminar
1.0 Course Unit

ENGL 850 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.
One-term course offered either term
Activity: Seminar
1.0 Course Unit

ENGL 851 Dissertation Proposal
A continuation of ENGL 850.
One-term course offered either term
Activity: Seminar
1.0 Course Unit

ENGL 998 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.
Course offered summer, fall and spring terms
Activity: Independent Study
1.0 Course Unit
Notes: Limited to 1 CU

ENGL 999 Independent Reading
Open only to candidates who have completed two semesters of graduate work.
One-term course offered either term
Activity: Independent Study
1.0 Course Unit