German and Romance Languages and Literatures

The Department of German and Romance Languages and Literatures offers graduate and undergraduate courses in the languages, literatures, and cultures of France, Germany, Italy, Portugal, Latin America, and Spain. The language program includes a wide range of courses from introductory through conversation and composition to civilization. The literature program treats all periods of literature from both historical and critical-theoretical perspectives. These courses emphasize the close reading of texts and modern theories of literary criticism, particularly those based on contemporary philosophy, psychoanalysis, anthropology, and linguistics. In addition, an active program of visiting professors and lecturers complements the core program offered by the faculty-in-residence.

Facilities

The Milton S. Eisenhower Library has collections that provide an ample basis for advanced research in the German and Romance languages and literatures. With the Peabody Library of The Johns Hopkins University in Baltimore and the Library of Congress and other libraries in nearby Washington, a variety of excellent research resources are available to students and faculty.

A major in the department prepares students for teaching language at the elementary level or for graduate work leading to advanced degrees in French, German, Italian, Latin American, Portuguese, or Spanish studies, or in comparative literature. It also provides excellent background for work in fields such as philosophy, history, international affairs, business, law, or medicine. Opportunities are available to study abroad. Students are encouraged to take advantage of these opportunities.

Requirements for the B.A.

Currently, the B.A. is offered in French, German, Italian, Romance Languages, or Spanish. A candidate for the B.A. in the Department of German and Romance Languages and Literatures should have a good command of the spoken language of his or her specialization, and a general familiarity with the literature written in that language. The major requires a minimum of 24 hours (or eight courses) beyond the first two years of language instruction. The department also recommends that majors take courses in other literatures, history, philosophy, and anthropology. A grade of D is not acceptable in any course counted for the major.

The student who has had four years of German or a Romance language in high school or two years of German or a Romance language in college normally begins the major with Conversation and Composition (provided they have results commensurate with that level on the placement test) and (where offered) the undergraduate survey of literature. It is recommended that any student majoring in German or a Romance language spend at least one semester of junior year taking university courses in the country of study. Credit transfer is arranged by the student in consultation with the chair or Director of Undergraduate Study and/or the relevant undergraduate language coordinator, and the Office of Academic Advising. In the senior year, a major may be permitted to take courses in the department at the graduate level.

A minor in German or one of the Romance languages is available to undergraduate students in any major. Like the major, the minor allows students to develop competence in German or a Romance language while receiving grounding in the culture and literature of that language. Five or six courses in the department beyond the first two years of language study are required for the minor (see below for details).

French

The Major

Requirements consist of successful completion (a grade of C or higher) of language courses through:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.210.103</td>
<td>Learner Managed French Elements I and Advanced Writing and Speaking in French II (or equivalent placement)</td>
<td>7</td>
</tr>
<tr>
<td>AS.212.333</td>
<td>Introduction à la littérature française</td>
<td>6</td>
</tr>
<tr>
<td>&amp; AS.212.334</td>
<td>and Introduction à la littérature française II</td>
<td></td>
</tr>
<tr>
<td>AS.211.400 and AS.212.300-AS.212.400 series</td>
<td></td>
<td>15</td>
</tr>
<tr>
<td>in French cultural studies and literature (taught in French).</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Total Credits: 28

* Of which at least three must be from the AS.212.xxx offerings; AS.210.417 Eloquent French and AS.212.429 Thesis Prep, which are to be taken in the fall semester of the senior year and AS.212.430 Senior Seminar to be taken in the spring of the senior year.

For the definitive description of the French Major requirements, please visit http://grll.jhu.edu/french/undergrad and click on the link to the chart of requirements referenced under French Major.

Please note that the final authority concerning the structure of the French major rests with the French section of GRLL. Besides fulfilling the generic requirements on the French major checklist from Academic Advising, students must choose their literature courses in consultation with their major advisor to ensure coherent and adequate coverage of the corpus of French cultural and literary works. The decision as to which courses may count for a particular student’s major is the responsibility of the student’s French major advisor or, in his or her absence, that of the DUS of French. Honors in French will be granted to students whose course work for the French major is completed at a GPA of 3.7 or higher.

Note about courses taken in study abroad programs:

Please note that as of the class of 2013, a maximum of two courses in the upper-level culture or literature fields can count toward the minimum requirements for the major. Other courses can count only as additional transfer credits or as the equivalent of either Introduction à la littérature I or II. In other words, beyond Introduction à la littérature I & II, a minimum of three more upper-level literature or culture courses must be taken in the department, at least two of which must be upper-level literature courses. Any course that a student wishes to substitute for a JHU course must be pre-approved by the student’s French advisor or the DUS of French before departure for the study abroad program and re-approved by their French advisor or the French DUS upon return to JHU and upon submission of ALL materials from the course. As courses for which students have obtained pre-approval the semester
before leaving for study abroad are often not offered once the student enrolls in France, students must keep in contact with their French advisor or the DUS of French during the initial weeks of their stay to ensure pre-approval for their final program. For further information about study abroad credits, please see the study abroad page on the GRLL website (http://grll.jhu.edu/french/study-abroad).

**Minor in French Literature**

Requirements consist of seven courses beyond -AS.210.202 Intermediate French II.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.210.101</td>
<td>French Elements I</td>
<td>4</td>
</tr>
<tr>
<td>AS.210.102</td>
<td>French Elements II</td>
<td>4</td>
</tr>
<tr>
<td>AS.210.301</td>
<td>Advanced Writing and Speaking in French (or</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>equivalent placement)</td>
<td></td>
</tr>
<tr>
<td>AS.210.302</td>
<td>Advanced Writing and Speaking in French II (or</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>equivalent placement)</td>
<td></td>
</tr>
<tr>
<td>AS.212.333</td>
<td>Introduction à la littérature française</td>
<td>3</td>
</tr>
<tr>
<td>AS.212.334</td>
<td>Introduction à la littérature française II</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>At least two courses in the AS.212.300-AS.212.400 series *</td>
<td>6</td>
</tr>
<tr>
<td>AS.210.417</td>
<td>Eloquent French (or an additional upper-level</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>seminar from the AS.212.300-AS.212.400 series)</td>
<td></td>
</tr>
</tbody>
</table>

**Total Credits** 29

* Student should consult with either the DUS or a student’s chosen French minor advisor.

A grade of “C” or better must be earned in required courses, which may not be taken S/U. Minor requirements can be used to meet the University distribution requirements. Please see the GRLL department website study abroad page for restrictions concerning counting study abroad courses for minor credit.

**Minor in French Cultural Studies**

Requirements consist of successful completion of seven courses beyond the Intermediate level (AS.210.201 Intermediate French I-AS.210.202 Intermediate French II), including:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.210.101</td>
<td>French Elements I</td>
<td>4</td>
</tr>
<tr>
<td>AS.210.102</td>
<td>French Elements II</td>
<td>4</td>
</tr>
<tr>
<td>AS.210.301</td>
<td>Advanced Writing and Speaking in French</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>(or equivalent placement)</td>
<td></td>
</tr>
<tr>
<td>AS.210.302</td>
<td>Advanced Writing and Speaking in French II</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>(or equivalent placement)</td>
<td></td>
</tr>
<tr>
<td>AS.211.401</td>
<td>La France Contemporaine I</td>
<td>3</td>
</tr>
<tr>
<td>AS.211.402</td>
<td>La France Contemporaine II</td>
<td>3</td>
</tr>
<tr>
<td>AS.211.412</td>
<td>Temps et recit dans le cinema francais</td>
<td>3</td>
</tr>
<tr>
<td>AS.210.417</td>
<td>Eloquent French *</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>or AS.211.420 Real French: From Slang to</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Sophistication</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Two other advanced courses in 211.3xx-4xx and/or</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>212.3xx-4xx</td>
<td></td>
</tr>
</tbody>
</table>

**Total Credits** 32

* Eloquent French and Real French cannot both count toward the minor.

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**German**

**The Major**

Students are encouraged to declare their intent to major in German in their sophomore year and to make an advising appointment with the Director of Undergraduate Studies to discuss their academic plans, including options for a study abroad semester or year.

Students must complete a minimum of 27 credit hours in German beyond Elementary German (-) and Intermediate German (AS.210.261 Intermediate German I-).

Majors are required to complete the Advanced German sequence (AS.210.361 Advanced German I: Cultural Topics of the Modern German-speaking World-), which counts for 6 credits and 21 credit hours of language (210) and literature, culture and thought (213) courses. At least twelve (12) of these remaining 21 credits must be for courses in German literature, culture and thought designated as 213.xxx in the catalogue. No more than six credits for courses in translation.

The department strongly advises its majors to gain a knowledge of a second foreign language.

**Minor**

Students are encouraged to declare their intent to major or minor in German in their sophomore year and to make an advising appointment with the Director of Undergraduate Studies to discuss their academic plans, including options for a study abroad semester or year.

Students must complete a minimum of 18 credit hours in German beyond Elementary German (210.161-162) and Intermediate German (210.261-262).

Minors are required to complete the Advanced German sequence (210.361-362), which counts for 6 credits and 12 credit hours of language (210) and literature, culture and thought (213) courses. At least three (3) of these remaining 12 credits must be for courses in German literature, culture and thought designated as 213.xxx in the catalogue. No more than three (3) credits for courses in translation.

**B.A./M.A. Degree**

The department offers highly qualified students the option to complete a combined degree in five years. To receive the B.A./M.A. degree, the student must complete advanced courses in German literature and pass the departmental written and oral master’s examinations. Students interested in this option should make an appointment with the director of undergraduate studies no later than the spring of their junior year to discuss the options available to them.

**Honors Program**

The Department of German offers an Honors Program for highly qualified undergraduates. Students must have a minimum GPA of 3.5 to qualify for the program. Students will work on a project in German literature and thought under the guidance of a faculty advisor. The program is completed by a senior essay more comprehensive in scope than a seminar paper. Students interested in the honors program should meet with the director of undergraduate studies no later than the spring semester of their junior year to discuss the requirements and outline the research project to be conducted the following year.
Italian

The Major
A minimum of eight semester courses (210.300-400 or 214.200-400) beyond the first two years (four semesters) of language instruction (210.252) are required for graduation with a major in Italian. Two courses in Italian films or film-making, Italian history, or art history are acceptable toward the minimum eight semester courses required for the major. Two independent studies are acceptable toward the requirements and they must be taken after a literature course in Italian. At least six of the eight courses must be taught in Italian.

The Minor
The minor requirements consist of successful completion of language courses through 210.251-252 Intermediate Italian or equivalent placement. Six courses beyond the first two years of language instruction must include 210.351-352 (Advanced Italian Conversation and Composition I and II). At least three of these six courses must be in Italian. No more than one independent study is permitted to count for the minor. The independent study must be taken after a literature course in Italian and have the approval of the sponsor and written consent from the Director of Undergraduate Studies.

Portuguese
The study of Portuguese gives you access to the diverse cultural and literary worlds of Brazil, Portugal and the Portuguese-speaking African and Asian countries. In fact, Portuguese is the third most spoken European language, and the most widely spoken language in South America. Today, there are more than 200 million native Portuguese speakers throughout the world from Angola to Brazil and from Portugal to the distant island nation of East Timor in the Pacific. The Portuguese program in the Department of German and Romance Languages and Literatures offers not only the three levels of language training, but also a growing number of courses on literature as well as the culture and civilization of Brazil.

Romance Languages Major
Students may complete a Romance language major in one of two configurations: by specializing in two of the Romance languages offered by the department, or by majoring in two Romance languages and minoring in a third.

The options are configured as follows:

Dual Language Options
Satisfy two languages as described below:

French

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.210.301</td>
<td>Advanced Writing and Speaking in French</td>
<td>6</td>
</tr>
<tr>
<td>&amp; AS.210.302</td>
<td>Advanced Writing and Speaking in French II</td>
<td></td>
</tr>
<tr>
<td>AS.212.333</td>
<td>Introduction à la littérature française</td>
<td>3</td>
</tr>
<tr>
<td>or AS.212.334</td>
<td>Introduction à la littérature française II</td>
<td></td>
</tr>
<tr>
<td>Three upper-level courses plus senior thesis or equivalent independent study project</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>Total Credits</td>
<td>21</td>
<td></td>
</tr>
</tbody>
</table>

Spanish

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.210.311</td>
<td>Advanced Spanish I</td>
<td>6</td>
</tr>
<tr>
<td>&amp; AS.210.312</td>
<td>Advanced Advanced Spanish II</td>
<td></td>
</tr>
<tr>
<td>AS.215.231</td>
<td>Introduction to Literature in Spanish</td>
<td>3</td>
</tr>
<tr>
<td>Three upper-level courses plus independent study</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>Total Credits</td>
<td>21</td>
<td></td>
</tr>
</tbody>
</table>

Italian

Six upper-level courses (beyond Intermediate 210.252) plus independent study

Three Language Options

Language I:
If French: AS.210.301 Advanced Writing and Speaking in French and AS.210.302 Advanced Writing and Speaking in French II
If Spanish: AS.210.311 Advanced Spanish I and
If Italian: competency through and AS.210.252 Intermediate Italian II

Upper-Level Courses
If French: AS.212.333 Introduction à la littérature française plus two additional upper-level courses.
If Spanish: AS.215.231 Introduction to Literature in Spanish plus two additional upper-level courses.
If Italian: five upper-level courses

Language II:
If French: Advanced French I and II
If Spanish: Advanced I and II
If Italian: competency through Intermediate II

Three Upper-Level Courses
If French: Introduction à la littérature française I or II plus two additional upper-level courses
If Spanish: Intro to Spanish Literature plus two additional upper-level courses
If Italian: five upper-level courses

Language III:
If French: Advanced French I and II
If Spanish: Advanced I and II
If Italian: competency through Intermediate I
If Portuguese: Advanced Portuguese I and II

Two Upper-Level Courses
If French: AS.210.333 and AS.210.334Introduction à la littérature française or II plus one additional upper-level course
If Spanish: AS.215.231 Intro to Spanish Literature plus one additional upper-level course
### Spanish

#### The Major

Requirements consist of successful completion, with a grade of B or better, of language courses through:

Select one of the following:

- **AS.210.112** Spanish Elements II
- **AS.210.311** Advanced Spanish I
- **AS.210.312** Advanced Spanish II
- **AS.211.380** Modern Latin American Culture
- **AS.211.390** Modern Spanish Culture
- **AS.215.231** Introduction to Literature in Spanish

A combination of five courses from the **AS.215.200-400** series, distributed between the cultures and literatures of Latin America and Spain.

**Total Credits:** 24

One of the five courses may be from another department such as Anthropology, History, Political Science, and so forth as long as it is on Latin America or Spain; **AS.210.411** Translation for the Professions or **AS.210.413** Curso de Perfeccionamiento may also count as one of these required courses. Students placing out of Advanced Spanish will take instead a 215.xxx literature or culture course. Native speakers should consult with the Spanish major advisor. It is strongly recommended that majors spend one semester abroad and/or attend summer or intersession programs. Currently, the department offers a fall program in Madrid, Spain, as well as the Argentina and Peru summer programs organized by the Program in Latin American Studies. Students are expected to consult with the Director of Undergraduate Studies, their department advisor, and the Office of Study Abroad prior to studying abroad.

#### The Minors

The minors in Spanish language and cultures will consist of six courses beyond the **AS.210.212** Intermediate Spanish II level as explained below in the description of the two possible tracks a student may follow. It is also recommended that Spanish minors study abroad for a semester, a summer, or an intersession. With the approval of the Director of the Spanish Language Program, only two Spanish language courses taken abroad (in programs other than Johns Hopkins programs) or at another accredited institution may be applied toward the minor, and only one additional Spanish language course will be approved for credit (but this course will not count toward the minor). Students may choose one of these two specialized minors: Spanish for the Professions or Spanish Language and Hispanic Cultures.

### Spanish for the Professions

Students must complete six courses beyond **AS.210.212** Intermediate Spanish II that must include the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.210.311</td>
<td>Advanced Spanish I</td>
<td>3</td>
</tr>
<tr>
<td>AS.210.312</td>
<td>Advanced Spanish II</td>
<td>3</td>
</tr>
<tr>
<td>or AS.210.317</td>
<td>Adv Spanish Composition</td>
<td></td>
</tr>
</tbody>
</table>

One of the following three courses:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.210.313</td>
<td>Medical Spanish</td>
<td>3</td>
</tr>
<tr>
<td>AS.210.314</td>
<td>Spanish for International Commerce</td>
<td></td>
</tr>
<tr>
<td>AS.210.315</td>
<td>Spanish for International Relations</td>
<td></td>
</tr>
<tr>
<td>AS.210.411</td>
<td>Translation for the Professions &amp;</td>
<td>6</td>
</tr>
<tr>
<td>&amp; AS.210.412</td>
<td>Spanish Language Practicum-Community Based Learning</td>
<td></td>
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</tbody>
</table>

The sixth course may be select from:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.210.413</td>
<td>Curso de Perfeccionamiento</td>
<td>3</td>
</tr>
<tr>
<td>AS.211.380</td>
<td>Modern Latin American Culture</td>
<td></td>
</tr>
<tr>
<td>AS.211.390</td>
<td>Modern Spanish Culture</td>
<td></td>
</tr>
<tr>
<td>or any course from the <strong>AS.215.200-400</strong> Spanish literature series</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

**Total Credits:** 21

* Students placing out of AS.210.311 should take instead a 215.xxx literature class.

This minor is not open to native speakers.

### Spanish Language and Hispanic Cultures

Students must complete six courses beyond **AS.210.212** Intermediate Spanish II that must include the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.210.212</td>
<td>Intermediate Spanish II</td>
<td>3</td>
</tr>
<tr>
<td>AS.210.311</td>
<td>Advanced Spanish I</td>
<td>3</td>
</tr>
<tr>
<td>&amp; AS.210.312</td>
<td>Advanced Spanish II &quot;</td>
<td>6</td>
</tr>
<tr>
<td>or AS.210.317</td>
<td>Adv Spanish Composition</td>
<td></td>
</tr>
<tr>
<td>AS.215.231</td>
<td>Introduction to Literature in Spanish</td>
<td>3</td>
</tr>
</tbody>
</table>

three additional courses to be chosen from:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.210.413</td>
<td>Curso de Perfeccionamiento</td>
<td>9</td>
</tr>
<tr>
<td>AS.211.380</td>
<td>Modern Latin American Culture</td>
<td></td>
</tr>
<tr>
<td>AS.211.390</td>
<td>Modern Spanish Culture</td>
<td></td>
</tr>
<tr>
<td>or any course from the <strong>AS.215.200-400</strong> Spanish literature series (at least one of them must be from the 300-400 level)</td>
<td></td>
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</tbody>
</table>

**Total Credits:** 18-21

* Students placing out of AS.210.311 Advanced Spanish I should take instead a 215.xxx literature class.

Native speakers should consult with the Spanish minor advisor.

### Study Abroad in Madrid, Spain

The Department offers the following courses as part of the study abroad program in Madrid, Spain (Universidad Carlos 3):

**215.340 Modern Spanish Literature**

This course covers some representative Spanish literary works of the 20th century, and is divided into four sections: pre-Civil War texts (1900-1939), post-Civil War texts (1939-1975), the literature of the Transition (1975-1982), and contemporary literature (1982-2008). Ramón de Valle-Inclán, Miguel de Unamuno, Federico García Lorca, Antonio Buero Vallejo and Adelaida García Morales are some of the authors whose work will be studied. Three exams and a short research paper in addition to class attendance and participation are required.

**215.342 Twentieth-century Latin American Literature**

If Italian: four upper-level courses

If Portuguese: Brazilian Culture and Civilization plus Contemporary Latin American Novel and Short Story
The object of this course is to familiarize students with representative literary works of authors such as Horacio Quiroga, Juan Rulfo, Ernesto Sábato, Jorge Luis Borges, Pablo Neruda and Gabrriel García Márques, among others. Discussions of literary historical tendencies, esthetic conceptions and narrative techniques will be based on close reading of assigned works. Two exams and two papers in addition to class attendance and participation are required.

215.412 Spanish Theater

This course will cover the development of the history of Spanish theater: authors, esthetic tendencies and historical and cultural contexts. From the early period, the reading of Calderón de la Barca’s La vida es sueño introduces the student to Golden Age Spanish Theater, which will be discussed in the context of the corales de comedias, Spanish society and culture. The emphasis of the course, however, is placed on more recent Spanish theatrical works by authors such as Ramón de Valle-Inclán, Alfonso Sastre, Sanchis Sinisterra and Alonso de Santos. A short essay is required on the Golden Age section of the course; a second (voluntary) paper will analyze Valle Inclán’s Luces de bohemia. There will be a final exam. Attendance and participation are required.

215.305 Spanish Art

Spanish Art covers architecture and art from earliest times. The course is divided into three sections: architecture and urbanism in Spain from antiquity to the 20th century, Spanish painting from Mannerism to the 19th century, and contemporary painting and sculpture. Visits to various museums in Madrid—The Prado, Reina Sofia, Sorolla—are included and required. Class assignments, attendance, demonstrated interest and class participation count heavily toward the final grade. There is also a final exam.

211.290 Modern Spanish Culture

Spanish culture will be studied in its historical and social contexts between 1931 and 1982. Movies, textbooks, popular music, photography, posters, literary works and censorship and the Movida Madrileña will constitute the material studied before and after Franco’s dictatorship. Visits to museums (Reina Sofia) and monuments (Valle de los caídos) are an integral part of the course. A final paper and exam are required, as is class attendance and participation.

In addition to general university requirements for the Ph.D., the following regulations apply to graduate students in the Department of German and Romance Languages and Literatures.

To be accepted into the Ph.D. program, students must demonstrate by an exceptionally strong academic record that they are capable of advanced study in literature. They will choose French, German, Italian, Latin American, or Spanish literature as the major field of interest. The student will normally take three years of graduate courses and devote the fourth year to study and research in the country on which the student’s study concentrates. The well-prepared student can expect to receive the Ph.D. after five years of study. The graduate program in German and Romance Languages and Literatures emphasizes work in three complementary areas: literary history, close textual analysis (including explication de texte), and theory of interpretation. By way of preparing students in a variety of critical schools, the faculty and the visiting professors offer training in the different disciplines pertaining to critical theory, including philosophy, theory of language, psychoanalytic theory, intellectual history, and cultural anthropology.

In addition to the major language, the Ph.D. candidate must demonstrate proficiency in one or two other languages besides English, depending on the specialization. (See below for further information.) A dissertation proposal, presented to the Department Seminar, is required before official admittance to candidacy for the Ph.D.

Requirements for the M.A. degree

The department does not accept applications for the M.A. degree as a terminal degree.

French

For students who choose to specialize in an early modern period (medieval, Renaissance, or 17th century), proficiency in Latin is required by the end of the third semester. Students may also choose a minor field: another Romance literature, modern criticism, comparative literature, medieval studies, or some other field connected with the student’s major field.

German

In addition to fulfilling the general university requirements for advanced degrees, candidates for the M.A. must demonstrate fluency in spoken German, be able to write German reasonably well, have a good knowledge of the history of German language and literature, be familiar with the general cultural background, and have read extensively in German literature, particularly in the periods after 1700. During their first two years at Hopkins, candidates for the M.A. degree must pass a series of three topical examinations. After the M.A., two major qualifying papers are required under the supervision of two advisors, chosen by the candidate, before work on the dissertation can be undertaken.

Italian

In addition to the major language, the student must demonstrate proficiency in French and in one other foreign language. The student must take a minimum of five semesters of graduate courses. After this period, normally in the third year, the student will take examinations which, if completed successfully, will lead to candidacy for the Ph.D.

Spanish

In addition to the major language, the student must demonstrate proficiency in French and in one other foreign language. The student must take a minimum of five semesters of graduate courses. After this period, normally in the third year, the student will take four field examinations which, if completed successfully, will lead to candidacy for the Ph.D.

Graduate Study Abroad

The Department encourages and expects graduates student to do research abroad during their program of study. In the French section, an exchange program with the École Normale Superieure offers the opportunity for graduate students to study in Paris, where they are encouraged to participate to research programs at ENS, EHRESS, and other Universities; an exchange program with University Paris-Diderot-Paris 7 offers the opportunity for graduate or post-graduate students in French to study and teach in Paris; and the University of Geneva offers a fellowship each year for a grad student in the French section. Ph.D. students in the French section are also encouraged to apply for the Chateaubriand scholarship offered by the Embassy of France. Exchange programs with the FU Berlin (Friedrich Schlegel Graduate School
of Literary Studies), the University of Hamburg, and the Humboldt University, offer the opportunity for graduate students in the German section to study in Germany. In addition, the German section offers Max Kade travel grants for research in a German-speaking country. Italian graduate students can take advantage of a wealth of formal and informal contacts with Italian scholars, archives, and institutes. Spanish students may elect to make their fourth year a non-teaching year. After presenting a research proposal to their advisor, with the approval of that advisor and the head of section, they may elect to go abroad for a semester or the entire academic year in order to conduct research essential to their dissertation.

**Financial Aid**

The department has a number of fellowships for graduate students. Awards include university fellowships, which carry stipends and teaching fellowships currently set at $22,000 per academic year for teaching one section of an undergraduate language course each semester, in addition to remission of tuition fees. All graduate students are expected to do four years of apprentice teaching of elementary and intermediate level undergraduate courses as part of their professional preparation. The amount of classroom teaching required is usually three to four hours a week. Students are admitted for five years, fully funded, subject to annual review to assure satisfactory progress. In addition, stipends (equivalent to that year’s teaching fellowship) are available for study abroad during the third or fourth year.

Fourth-year graduate students may also compete for Dean’s Teaching Fellowships, which provide opportunities for the design and teaching of undergraduate courses in literature, cultural studies, or intellectual history.

Graduate students conducting research in Italian studies compete each year for two Charles S. Singleton Travel Grants for study in Italy. This program is administered by the department and is open to graduate students from other departments.

**Application Procedures**

Prospective graduate students may visit the departmental website at [http://grll.jhu.edu](http://grll.jhu.edu) for further information on programs and faculty. All questions regarding the programs offered by the department should be emailed to grll@jhu.edu. Prospective students are encouraged to apply online through the secure Graduate Admissions website ([https://app.applyyourself.com/?id=jhu-grad](https://app.applyyourself.com/?id=jhu-grad)).

For current faculty and contact information go to [http://grll.jhu.edu/directory/](http://grll.jhu.edu/directory/)

**Faculty**

**Chair**

Elisabeth Strowick
Professor: German

**Professors**

Wilda Anderson
French Enlightenment literature, science and literature.

Sara Castro-Klarén
Latin-American literature, colonial studies, contemporary novel.

Christopher Celenza
Italian literature, Director, Charles Singleton Center for the Study of Pre-Modern Europe.

William Egginton
Andrew W. Mellon Professor in the Humanities: Spanish and Latin American literatures.

Pier Massimo Forni
Italian literature and culture.

Eduardo González
Latin American literature, film and media studies.

Jacques Neefs
James M. Beall Professor: Genetic criticism, 19th- and 20th-century literature, theory of the novel.

Elena Russo
Interrelations of Enlightenment philosophy and literature.

Derek Schilling
French, 20th- and 21st-century literature and film.

Harry Sieber
Renaissance and Baroque literature of Spain.

Walter Stephens

Rochelle Tobias
German.

**Associate Professor**

Katrin Pahl
German.

**Assistant Professors**

Nadia Altschul
Assistant Professor: Spanish medieval literature.

Andrew Marc Caplan
Tandetnik Professor of Yiddish Literature, Language, and Culture.

Andrea Krauss
German.

Neta Stahl
Seminitic Languages and Literatures

**Faculty Emeriti**

Richard L. Kagan
Lieselotte E. Kurth
Professor Emerita.

Stephen G. Nichols
James M. Beall Professor Emeritus of French and Research Professor: medieval language, literature, and culture, interrelation of literature with history, philosophy, and art history.

Paul Olson
Professor Emeritus.
Research Professor
Bernadette Wegenstein
Media theorist; Director: Center for Advanced Media Studies.

Visiting Assistant Professor
James Coleman
Italian literature.

Language Program Directors
Mary M. Bensabat-Ott
Portuguese Language Program Director, Associate Teaching Professor: Portuguese

Kristin Cook-Gailloud
French Language Program Director, Senior Lecturer: French.

Deborah McGee Mifflin
German Language Program Director, Associate Teaching Professor: German

Loreto Sánchez-Serrano
Spanish Language Program Director, CALL Specialist, Associate Teaching Professor: Spanish

Alessandro Zannirato
Italian Language Program Director, Associate Teaching Professor: Italian

Senior Lecturer
Bruce Anderson
Senior Lecturer: French language and culture.

Claude Guillemard
French.

Suzanne Roos
Intermediate French Course Coordinator, Senior Lecturer, MLN Managing Editor: French cinema and theory.

Michelle Tracy
Spanish Elements Course Coordinator

Barry Weingarten
Intermediate Spanish Course Coordinator.

Heidi Wheeler
Intermediate & Professional German Course Coordinator.

April Wunsch
French.

Lecturers
Beatrice Caplan
Yiddish Language and culture.

Paula Gefaell Borrás
Spanish Language.

Aranzazu Moreno Hubbard
Advanced Spanish Course Coordinator.

Veronika Jicinska
German language.

Naiara Martínez Vélez
Spanish language.

Maria del Rosario Ramos
Superior Spanish Course Coordinator.

Sergio Ruiz-Perez
Spanish Language.

Michelle Tracy
Spanish Elements Course Coordinator, Lecturer.

Sara Urruticoechea Romero
Spanish Language.

Sue Waterman
Research methods.

Joint Appointments
Hent de Vries
Professor of Humanities.

Eckart Förster
Professor of Philosophy.

Earle Havens
Adjunct Assistant Professor of History.

Peter Jelavich
Professor of History.

Margaret Keck
Professor of Political Science.

Gianna Pomata
Professor (School of Medicine)

Todd Shepard
Associate Professor of History.

Susan Weiss
Professor of Musicology.

Recent and Current Visiting Faculty
Alejandra Guzmán Almagro
Researcher, University of Barcelona

Leslie Arthur
Associate Professor, Baltimore Hebrew University

Leonard Barkan
Professor (Princeton University).

Maurizio Campanelli
Lecturer, Department of Greek, Latin, and Italian Studies, University of Rome La Sapienza.

Anna Celenza
Professor, Georgetown University

Roger Chartier
Professor (école des Hautes Études en Sciences Sociales): history of the book and print culture in early modern Europe.

Juliette Cherbuliez
Professor of French (University of Minnesota).

Francesco Ciabuttoni
Courses

AS.210.101. French Elements I. 4 Credits.
Provides a multi-faceted approach to teaching language and culture to the novice French student. The emphasis of the course is an aural-oral proficiency without neglecting the other basic skills of grammar structure, phonetics, reading, and writing; must complete both semesters successfully in order to receive credit. No previous knowledge of French necessary, or Webcape score of 0-200 (online placement exam link available at grll.jhu.edu). May not be taken on a satisfactory/unsatisfactory basis.
Instructor(s): C. Guillemard; Staff.

AS.210.102. French Elements II. 4 Credits.
Provides a multi-faceted approach to teaching language and culture to the novice French student. The emphasis of the course is an aural-oral proficiency without neglecting the other basic skills of grammar structure, phonetics, reading, and writing. May not be taken Satisfactory/Unsatisfactory. Recommended course background: AS.210.101 or AS.210.103.
Instructor(s): C. Guillemard; Staff.

AS.210.103. Learner Managed French Elements I. 4 Credits.
This intensive, three-week course allows students to review the material of the first semester of French Elements (210.101) at a fast pace. Designed for students with some French background who will join the regular French Elements II course in the spring: online webcape score between 100 and 300(http://www.advising.jhu.edu/placement_french.php) Not recommended for true beginners unless fluent in another Romance language. Major online component supplements in-class instruction. Must complete the year by taking French Elements II 210.102 in order to receive credit. Please contact the course coordinator if you have any questions: cguille1@jhu.edu.

AS.210.104. Learner Managed French Elements II. 4 Credits.
Special section for self-motivated students: Online materials are designed for 1 and 1/2 more hours a week required for the course. Year-long course; must complete both semesters successfully in order to receive credit. Recommended for those who have some knowledge of French and need a review of the language. No Satisfactory/Unsatisfactory option.

AS.210.111. Spanish Elements I. 4 Credits.
This is an introductory Spanish language course. On completion of this course, the students will have acquired the basic communication and grammatical skills necessary for speaking, writing, listening and reading in Spanish. Students will demonstrate these skills through their performance in class, and by completing several online assignments, in addition to three comprehensive exams which focus on the following thematic topics: Greetings, University Life, Family and Leisure. Students will also be introduced to the culture, history and geography of various Spanish and Latin American countries. The content covered in Spanish Elements 1 is the foundation for all consecutive Spanish courses. There are no prerequisites for this course. A placement exam is often required to ensure the appropriate level.
Instructor(s): M. Tracy; Staff.

AS.210.112. Spanish Elements II. 4 Credits.
This introductory Spanish language course is a continuation of the content covered in Spanish Elements I. On completion of this course, the students will have further developed the communication and grammatical skills necessary for speaking, writing, listening and reading in Spanish. Students will demonstrate these skills through their performance in class, and by completing several online assignments, in addition to three comprehensive exams which focus on the following thematic topics: Food, Sports, Shopping, Travel, and Health. Students will also be introduced to the culture, history and geography of various Spanish and Latin American countries. The content covered in Spanish Elements II prepares the students for Intermediate Spanish.
Prerequisites: AS.210.111 or appropriate webcape score.
Instructor(s): M. Tracy; Staff.
AS.210.151. Italian Elements I. 4 Credits.
This is a three-credit course, and Italian Elements II (AS210.152) must be completed in the Spring 2014 to receive credit. No Satisfactory/Unsatisfactory option. The aim of the course is to provide students with basic listening, reading, writing, speaking and interactional skills in the language. All classes are conducted in Italian; oral participation is strongly encouraged from the beginning.
Instructor(s): A. Zannirato; Staff
Area: Humanities.

AS.210.152. Italian Elements II. 4 Credits.
Course helps students develop basic listening, reading, writing, speaking, and interactional skills in Italian. The content of the course is highly communicative, and students are constantly presented with real-life, task-based activities. Course adopts a continuous assessment system (no mid-term and no final).
Prerequisites: AS.210.151 or Placement Exam Part 1.
Instructor(s): A. Zannirato; Staff.

AS.210.161. German Elements I. 4 Credits.
Four skills introduction to German language and culture. Develops proficiency in speaking, writing, reading, and listening skills through the use of basic texts, multi-media, and communicative language activities. Online tools required. Both semesters must be completed with passing grades to receive credit. May not be taken on a Satisfactory/Unsatisfactory basis. Tuesday section is a mandatory hour; choose your section based on the MWF time. Conflicts with Tuesday hour can be resolved after start of semester. Course coordinator: Deborah Mifflin
Instructor(s): D. Mifflin.

AS.210.162. German Elements II. 4 Credits.
Continuation to the introduction to the German language and a development of reading, speaking, writing, and listening through the use of basic texts and communicative activities. The culture of the German-language countries is also incorporated into the curriculum. May not be taken on a Satisfactory/Unsatisfactory basis. Tuesday section is a mandatory hour; choose your section based on the MWF schedule. Tuesday hour is mandatory but flexible and conflicts with Tuesday hour can be resolved after start of semester. Course coordinator: Deborah Mifflin.
Instructor(s): D. Mifflin.

AS.210.163. Elementary Yiddish I. 3 Credits.
Year-long course. Includes the four language skills: reading, writing, listening, and speaking, and introduces students to Yiddish culture through text, song, and film. Emphasis is placed both on the acquisition of Yiddish as a tool for the study of Yiddish literature and Ashkenazic history and culture, and on the active use of the language in oral and written communication. Both semesters must be taken with a passing grade to receive credit.
Instructor(s): E. Niborski

AS.210.164. Elementary Yiddish II. 3 Credits.
Year-long course that includes the four language skills—reading, writing, listening, and speaking—and introduces students to Yiddish culture through text, song, and film. Emphasis is placed both on the acquisition of Yiddish as a tool for the study of Yiddish literature and Ashkenazic history and culture, and on the active use of the language in oral and written communication. Both semesters must be taken with a passing grade to receive credit. Recommended Course Background: AS.210.163 or instructor permission.
Area: Humanities.

AS.210.165. Elementary French I. 3 Credits.
Four skills introduction to French language and culture. Develops proficiency in speaking, writing, reading, and listening through the use of basic texts and communicative activities. The culture of the French-language countries is also incorporated into the curriculum. May not be taken on a Satisfactory/Unsatisfactory basis. Tuesday section is a mandatory hour; choose your section based on the MWF schedule. Tuesday hour is mandatory but flexible and conflicts with Tuesday hour can be resolved after start of semester. Course coordinator: Deborah Mifflin.
Instructor(s): D. Mifflin.

AS.210.177. Portuguese Elements. 4 Credits.
This one-year course introduces students to the basic skills in reading, writing, and speaking the language. Emphasis is placed on oral communication with extensive training in written and listening skills. Class participation is encouraged from the very beginning. All classes are conducted in Portuguese. Extensive language lab is required. Students must complete both semesters with passing grades to receive credit. May not be taken on a Satisfactory/Unsatisfactory basis. No previous knowledge of Portuguese is required.
Instructor(s): M. Bensabat Ott.

AS.210.178. Portuguese Elements II. 4 Credits.
This course expands students knowledge of the basic language skills: reading, writing, listening, speaking. It uses a multifaceted approach to immerse students in the cultures of Brazil, Portugal, and Portuguese-speaking Africa. The focus of the course is on oral communication with, however, extensive training in grammar. The course is conducted entirely in Portuguese. Lab work required. Students must complete both semesters with passing grades to receive credit.
Prerequisites: AS.210.177 or equivalent score on placement test.
Instructor(s): M. Bensabat Ott.

AS.210.201. Intermediate French I. 3 Credits.
A two-semester course conducted entirely in French, this course develops skills in speaking, listening comprehension, reading, and writing. Systematic review of language structures with focus on oral communication and acquisition of vocabulary; extensive practice in writing; readings and films from French-speaking countries. Course coordinator: Suzanne Roos.
Prerequisites: Students who have taken AS.210.203 [ High Intermediate French ] are ineligible to register for AS.210.201
Instructor(s): S. Roos
Area: Humanities.

Focus on oral communication; develops skills in oral and written expression, listening comprehension, and reading, with extensive study of films and readings from French-speaking countries. Online component via Blackboard. Continuation of AS.210.201. Recommended course background: AS.210.201 or AS.210.203.
Instructor(s): S. Roos; Staff
Area: Humanities.

AS.210.203. High Intermediate French I. 3 Credits.
A two-semester course offering a systematic review of language structures, conducted exclusively in French. This course is for students who can express themselves more fluently in both their written and oral work and can analyze more difficult texts than in Intermediate French. Students will study authentic texts, including film “text,” and focus on their written and oral skills. Extensive reading and writing is required. Credit will not be given if previously enrolled in 210.201-202 or the equivalent. Recommended Course Background: AS.210.102 or appropriate score on Webcape exam.
Prerequisites: Students who have taken AS.210.201 [ Intermediate French I ] are ineligible to take AS.210.203
Instructor(s): A. Wuensch
Area: Humanities.
AS.210.204. High Intermediate French II. 3 Credits.
This course is for students who can express themselves more fluently in both their written and oral work and can analyze more difficult texts than in Intermediate French. Students will study authentic texts, including film “text”, and focus on their written and oral skills. Taught exclusively in French. Credit will not be given if previously enrolled in AS.210.201-AS.210.202 or the equivalent. Recommended Course Background: AS.210.201, AS.210.203, or Webcape score between 420 and 480.
Prerequisites: Students who have taken AS.210.202 [ Intermediate French II ] are ineligible to register for AS.210.204
Instructor(s): A. Wuensch
Area: Humanities.

AS.210.205. French: Introduction To Phonetics. 3 Credits.
This course is designed for intermediate – advanced students seeking to improve their pronunciation in French. The focus of the course is improvement through awareness of the sounds of standard spoken French, through extensive monitored practice, and through phonetic transcription (the International Phonetic Alphabet). The course will address the particular challenges facing adult speakers of English who are learning French for the first time and assumes no previous instruction in Phonetics. Students will explore the different accents of French through film, audiocassette, CD’s and personal recordings. The textbook for the course is Facile à dire: Les Sons du français. Recommended Course Background: AS.210.201 or equivalent.
Prerequisites: AS.210.101 OR AS.210.102 (French Elements I - II)
Area: Humanities.

AS.210.207. German Pronunciation & Diction Practice. 1 Credit.
One-credit course focusing on pronunciation and diction. Students will improve their accent, intonation, sentence melody, and will gain confidence while speaking and reading aloud. Individual feedback and strategies for improvement through regular audio recordings. May be taken Satisfactory/Unsatisfactory. Not for major/minor credit.
Prerequisites: AS.210.161 or above
Instructor(s): D. Mifflin; Staff
Area: Humanities.

AS.210.209. The Sounds of French. 3 Credits.
This course introduces students to the sound system of French: its development over centuries, its standardized Parisian form versus regional and international dialects and accents, and the popularity of “word games” (abbreviations, acronyms, and verlan). The course will include extensive practice in perceiving, articulating, and transcribing sounds, words, and intonation groups through viewing film clips, listening to songs, and completing in-class lab assignments. Recorded speech samples obtained at the beginning, middle, and end of the semester will allow students to track their progress in moving toward more native pronunciation and intonation. May be taken concurrently with AS.210.205 or AS.210.305.
Instructor(s): B. Anderson
Area: Humanities.

AS.210.211. Intermediate Spanish I. 3 Credits.
Intermediate Spanish I is a comprehensive study of Spanish designed for students who have attained an advanced elementary level in the language. The course is organized around a thematic approach to topics relevant to contemporary Hispanic culture. Students will practice the four language skills in the classroom through guided grammatical and creative conversational activities and through the completion of three comprehensive exams. Outside of class, students will complete extensive online assignments and write three major compositions (as part of the three exams). In addition, students will broaden their knowledge of Hispanic culture by viewing a Spanish-language film and by reading several literary selections. Successful completion of Intermediate Spanish I will prepare students for the next level of Spanish (Intermediate Spanish II).
Prerequisites: AS.210.112 or appropriate placement exam score.
Instructor(s): B. Weingarten; Staff
Area: Humanities.

AS.210.212. Intermediate Spanish II. 3 Credits.
Intermediate Spanish II is a comprehensive study of Spanish designed for students who have attained a mid-intermediate level in the language or who have completed Spanish 210 and 211. The course is organized around a thematic approach to topics relevant to contemporary Hispanic culture. Students will practice the four language skills in the classroom through guided grammatical and creative conversational activities and through the completion of three comprehensive exams. Outside of class, students will complete extensive online assignments and write three major compositions (as part of the three exams). In addition, students will broaden their knowledge of Hispanic culture by viewing a Spanish-language film and by reading several literary selections. Successful completion of Intermediate Spanish II will prepare students for the next level of Spanish (Advanced Spanish I).
Prerequisites: AS.210.211 or appropriate webcape score.
Instructor(s): B. Weingarten; P. Gefaell-borras; Staff
Area: Humanities.

AS.210.251. Intermediate Italian I. 3 Credits.
Course continues building on the four essential skills for communication presented in Italian Elements courses. Improvement of reading and composition skills through the use of contemporary texts, reinforcement of the student’s knowledge of the language through weekly oral and written presentations on predetermined subjects. Class participation is essential. All classes are conducted in Italian. Course adopts a continuous assessment system (no mid-term and no final). No Satisfactory/Unsatisfactory option. Course coordinator: Alessandro Zannirato
Prerequisites: AS.210.152 or placement exam
Instructor(s): A. Zannirato; Staff
Area: Humanities.

AS.210.252. Intermediate Italian II. 3 Credits.
Taught in Italian. Course provides further development of students’ language skills through intensive listening, speaking, reading, writing and interactional activities on topics of increasing complexity. Course adopts a continuous assessment system (no mid-term and no final).
Prerequisites: AS.210.251 or appropriate placement exam scores (Parts I II).
Instructor(s): A. Zannirato; Staff
Area: Humanities.
AS.210.261. Intermediate German I. 3 Credits.
This course continues the same four-skills approach (speaking, writing, reading, and listening) from the first-year sequence, introducing and practicing more advanced topics and structures. Expansion and extension through topical readings and discussion and multi-media materials. Online tools required. Taught in German. Course coordinator: Heidi Wheeler
Prerequisites: AS.210.162 or placement by exam
Instructor(s): H. Wheeler
Area: Humanities.

AS.210.262. Intermediate German II. 3 Credits.
Taught in German. This course is designed to continue the four skills (reading, writing, speaking and listening) approach to learning German. Readings and discussions are topically based and include fairy tales, poems, art and film, as well as readings on contemporary themes such as Germany’s green movement. Students will also review and deepen their understanding of the grammatical concepts of German.
Prerequisites: AS.210.261 or placement exam.
Instructor(s): H. Wheeler; Staff
Area: Humanities.

AS.210.263. Intermediate Yiddish I. 3 Credits.
This course will focus on understanding the Yiddish language as a key to understanding the culture of Yiddish-speaking Jews. Emphasis will be placed on reading literary texts and historical documents. These primary sources will be used as a springboard for work on the other language skills: writing, listening, and speaking. Recommended Course Background: AS.210.164 or equivalent, or two years of German and permission of instructor.
Area: Humanities.

AS.210.264. Intermediate Yiddish II. 3 Credits.
Continuation to Intermediate Yiddish I. This course will focus on understanding the Yiddish language as a key to understanding the culture of Yiddish-speaking Jews. Emphasis will be placed on reading literary texts and historical documents. These primary sources will be used as a springboard for work on the other language skills: writing, listening, and speaking. Recommended Course Background: AS.210.263 or instructor permission.
Instructor(s): B. Caplan
Area: Humanities.

AS.210.266. German Conversation. 1 Credit.
This course is designed for students who wish to improve their conversational language skills, achieving up to an advanced level in oral production. The syllabus aims to provide useful, relevant language and necessary discourse structures to hold conversations on varied topics. Students will practice German to build confidence, develop fluency, and improve pronunciation and accuracy. Weekly topics will be determined to some extent by the interests and ability level of the group as a whole. May be taken concurrently with other courses in German. Students currently enrolled in AS.210.262 may take concurrently, with permission. May be taken Satisfactory/Unsatisfactory. Not for major or minor credit. Recommended Course Background: AS.210.262 or two years of college German or equivalent.
Instructor(s): D. Mifflin; Staff.

AS.210.277. Intermediate/ Advanced Portuguese. 3 Credits.
More advanced training in the skills of the language with emphasis on vocabulary building, ease and fluency in the language through the use of a multifaceted approach. Materials used immerse students in the cultures of Brazil, Portugal, and Portuguese-speaking Africa, and reflect the mix of cultures at work in the contemporary Lusophone world. All classes are conducted in Portuguese. Extensive language lab is required. May not be taken on a Satisfactory/Unsatisfactory basis.
Prerequisites: AS.210.177 AND AS.210.178 or placement test.
Instructor(s): M. Bensabat Ott
Area: Humanities.

AS.210.278. Intermed/Adv Portuguese. 3 Credits.
This course is conducted entirely in Portuguese. Emphasis is placed on vocabulary building, ease and fluency in the language through the use of a multifaceted approach. Materials used immerse students in the cultures of Brazil, Portugal, and Portuguese-speaking Africa, and reflect the mix of cultures at work in the contemporary Lusophone world. Lab work required.
Prerequisites: Prerequisite: AS.210.177 AND AS.210.178 or placement test.
Instructor(s): M. Bensabat Ott
Area: Humanities.

AS.210.301. Advanced Writing and Speaking in French. 3 Credits.
This very interactive third-year language course proposes, in the shape of animated class discussions, to 1) read fictional and non fictional texts through the French explication de textes approach 2) review and develop grammar and conjugation skills and 3) learn an array of new vocabulary as well as idiomatic expressions used in everyday speech. Focus will be placed on improving language skills through an individualized review of grammar and vocabulary. Course Coordinator: Bruce Anderson
Instructor(s): B. Anderson; L. Leleve
Area: Humanities Writing Intensive.

AS.210.302. Advanced Writing and Speaking in French II. 3 Credits.
Taught in French. This is a third-year language course intended to bridge the intermediate level and more advanced levels in French literature and cultural studies. Students will be given the opportunity to continue strengthening their linguistic skills. Individualized review of grammar based on the students’ written work. Students will be presented with a diversity of texts from current newspaper articles covering key national and international issues to a diversity of literary texts. Recommended course background: AS.210.301.
Instructor(s): B. Anderson; Staff
Area: Humanities Writing Intensive.

AS.210.303. Business French I. 3 Credits.
Prerequisites: AS.210.301 AND AS.210.302 OR Supplementary test.
Area: Humanities.
AS.210.306. Medical French. 3 Credits.
Medical French is designed to provide students with specific vocabulary and conversational skills used by medical and health administration professions in the French and francophone world. This course is particularly beneficial for students engaged in a health-related major, and prepares (optional) for the renowned certificate diplôme de français médical (DFM) delivered by the Chambre de Commerce et d’Industrie de Paris. Recommended Course Background: AS.210.301-AS.210.302 or equivalent placement, or permission required (kacg@mac.com).
Instructor(s): C. Guillermard
Area: Humanities.
Prerequisites: Prereq: AS.210.302 or supplementary test.

AS.210.307. Legal French. 3 Credits.
Performing in a foreign language can not only drastically improve students’ linguistic skills, but also develop their ability to express themselves in public, acquire a well-poised body position, and even communicate more effectively in every day sitatons. Through examining excerpts of popular French theater plays (by Camus, Sartrre, Feydeau, Ionesco, and others), this class proposes to 1) improve French language skills (pronunciation, intonation, vocabulary, syntax) 2) understand the linguistic nuances and socio-cultural practices expressed in the texts 3) learn the basic tools of acting (body language, vocal projection, physical and emotional expressivity, stage direction, improvisation, etc.). The course will include watching filmed representations of plays, as well as a performance at the end of the semester.
Area: Humanities.
Instructor(s): B. Anderson

AS.210.308. Acting French. 3 Credits.
This course introduces students to the sound system of French: its development over centuries, its standardized Parisian form versus regional and international dialects and accents, and the popularity of "word games" (abbreviations, acronyms, and verlan). The course will include extensive practice in perceiving, articulating, and transcribing sounds, words, and intonation groups through viewing film clips, listening to songs, and completing in-class lab assignments. Recorded speech samples obtained at the beginning, middle, and end of the semester will allow students to track their progress in moving toward more native pronunciation and intonation. Recommended Course Background: AS.340.101-AS.340.102 or equivalent; AS.210.301 (may be taken concurrently).
Instructor(s): B. Anderson
Area: Humanities.

AS.210.309. The Sounds of French. 3 Credits.
This course introduces students to the sound system of French: its development over centuries, its standardized Parisian form versus regional and international dialects and accents, and the popularity of word games (abbreviations, acronyms, and verlan). The course will include extensive practice in perceiving, articulating, and transcribing sounds, words, and intonation groups through viewing film clips, listening to songs, and completing in-class lab assignments. Recorded speech samples obtained at the beginning, middle, and end of the semester will allow students to track their progress in moving toward more native pronunciation and intonation. Recommended Course Background: AS.340.101-AS.340.102 or equivalent; AS.210.301 (may be taken concurrently).
Instructor(s): B. Anderson
Area: Humanities.

AS.210.310. Advanced Spanish I. 3 Credits.
This course is a comprehensive study of the Spanish language focused on the continuing development of students’ communicative abilities and their knowledge of Hispanic cultures. Students will expand their use of basic structures of Spanish with a special emphasis on more difficult grammatical and vocabulary aspects, and further improve both their oral and written skills. Students will sharp their critical thinking skills and listening abilities utilizing movies and written texts. This course combines an extensive use of an online component with class participation and three exams. Upon successful completion of this course, students will have acquired extended complex language tools that facilitate proficiency in Spanish and its use in various professional contexts.
Prerequisites: AS.210.212 or AS.210.213 or appropriate placement exam score.
Instructor(s): A. Hubbard; S. Urruticoechea Romero; Staff
Area: Humanities.

AS.210.311. Advanced Spanish II. 3 Credits.
This course is thorough review of the Spanish language focused on the development of students’ communicative abilities and their knowledge of Hispanic cultures. Students will both expand their knowledge of the basic structures of Spanish, with special emphasis on more difficult grammatical and vocabulary aspects, and further improve on oral and written skills. Students will increase their critical thinking skills and listening abilities utilizing movies and written texts. This course combines an extensive use of an online component, class participation and three exams. Upon successful completion of this course, students will have acquired more complex language tools to become proficient in Spanish and its use in various professional contexts.
Prerequisites: AS.210.311 (Advanced Spanish I) or appropriate placement exam score.
Instructor(s): N. Martinez-Velez; S. Ruiz-Perez; Staff
Area: Humanities.

AS.210.312. Advanced Spanish III. 3 Credits.
This course is thorough review of the Spanish language focused on the development of students’ communicative abilities and their knowledge of Hispanic cultures. Students will both expand their knowledge of the basic structures of Spanish, with special emphasis on more difficult grammatical and vocabulary aspects, and further improve on oral and written skills. Students will increase their critical thinking skills and listening abilities utilizing movies and written texts. This course combines an extensive use of an online component, class participation and three exams. Upon successful completion of this course, students will have acquired more complex language tools to become proficient in Spanish and its use in various professional contexts.
Prerequisites: AS.210.311 (Advanced Spanish I) or appropriate placement exam score.
Instructor(s): N. Martinez-Velez
Area: Humanities.

AS.210.313. Medical Spanish. 3 Credits.
Medical Spanish is a comprehensive examination of vocabulary and grammar for students who either work or intend to work in medicine and health-related fields in Spanish-speaking environments. The student will be able to participate in conversations on topics such as contrasting health systems, body structures, disorders and conditions, consulting your doctor, physical and mental health, first-aid, hospitalization and surgery on completion of this course. In completing the course's final project students will apply, synthesize, and reflect on what has been learned in the class by creating a professional dossier individualized to their professional interests.
Prerequisites: 210.311 (Advanced Spanish I) or appropriate webecape score
Instructor(s): N. Martinez-Velez
Area: Humanities.

AS.210.314. Spanish for International Commerce. 3 Credits.
Spanish for international business is an overview of business topics in an international Spanish-speaking context with an emphasis on deep review of grammar and vocabulary acquisition. On completion of this course the student will have developed the ability to read and critically discuss business and government relations in Latin America and will have examine entrepreneurship, finance, marketing, business ethics, human resources and commerce in the Spanish speaking world. In completing the course's final project students will apply, synthesize, and reflect on what has been covered in the class by creating a professional dossier individualized to their own professional interests. Concepts learned in this course will be directly applicable to careers linked to international relations and will apply to various careers in business.
Prerequisites: AS.210.311or appropriate S-Cape score
Instructor(s): M. Del Rosario Ramos
Area: Humanities.
AS.210.315. Spanish for International Relations. 3 Credits.  
Spanish for international relations is an advanced examination of grammar and an analysis of international relations' topics in Spanish. By completion of this course the student will have developed the ability to read, critically discuss and demonstrate mastery of political and socio-economic issues in Spanish-speaking environments. Potential topics include a survey of the professions in international relations, NGOs in Latin America, intellectual property, cultural diplomacy, remesas, regional coalitions and treaties, and the environment. Class presentations and final projects will allow students to apply, synthesize, and reflect on what has been learned in the class by participating in a global simulation that will include a written exercise individualized to their professional interests.  
Prerequisites: AS.210.311 or appropriate placement exam score.  
Instructor(s): M. Del Rosario Ramos  
Area: Humanities.  

AS.210.316. Conversational Spanish. 3 Credits.  
Conversational Spanish surveys high-interest themes, discusses short films by contemporary Hispanic filmmakers and offers a thorough review of grammar. The student will be able to participate in conversations on topics such as personality traits, social media, political power, art and lifestyles on completion of this course. Conversational skills mastered during the course apply to all careers interconnected by Spanish.  
Prerequisites: AS.210.311 (Advanced Spanish I) or appropriate placement exam score.  
Instructor(s): S. Ruiz-Perez  
Area: Humanities.  

AS.210.317. Adv Spanish Composition. 3 Credits.  
This third-year course is a hands-on and process-oriented introduction to discussion and compositional analysis. On completion of this course, students will have improved their Spanish writing skills in various types of compositions they might be expected to write in academic settings and in real-life formats such as film reviews, letters to the editor, cover letters, etc. The course also focuses on refinement of grammar and vocabulary use.  
Prerequisites: AS.210.312 or appropriate placement exam score.  
Instructor(s): S. Urruticoechea Romero; Staff  
Area: Humanities  
Writing Intensive.  

AS.210.327. Mise et remise en scene: Performing in the 18th Century. 3 Credits.  
An introduction to texts and performance practices of the eighteenth century French theater, and an exploration of challenges and creative approaches to its restaging today. Course has a performance requirement.  
Prerequisites: Advanced French (210.301 and 210.302)  
Area: Humanities  
Writing Intensive.  

AS.210.351. Advanced Italian I. 3 Credits.  
Course presents a systematic introduction to a variety of complex cultural and historical topics related to present-day Italy, emphasizing intercultural comparisons and interdisciplinarity, and encouraging a personal exploration of such topics. Course adopts a continuous assessment system (no mid-term and no final), and is conducted entirely in Italian. Parts 1 and 2 - Year course; must complete both semesters for credit. No Satisfactory/Unsatisfactory option. Course coordinator: Alessandro Zannirato  
Prerequisites: AS.210.252 or placement exam  
Instructor(s): A. Zannirato; Staff  
Area: Humanities  
Writing Intensive.  

AS.210.352. Advanced Italian II. 3 Credits.  
Course presents a systematic introduction to a variety of complex cultural and historical topics related to present-day Italy, emphasizing intercultural comparisons, interdisciplinarity, and encouraging a personal exploration of such topics. Course adopts a continuous assessment system (no mid-term and no final).  
Prerequisites: AS.210.351 or appropriate placement exam scores (Parts I, II and III).  
Instructor(s): A. Zannirato; Staff  
Area: Humanities  
Writing Intensive.  

AS.210.354. Learning to Learn a Foreign Language. 3 Credits.  
Course presents an overview of contemporary foreign language (L2) learning theories and methodologies, and encourages a critical reflection on previous and current L2 learning experiences. Participants will draw from Second Language Acquisition research and learn how to be more effective L2 learners. Course taught in English with examples in English, French, Italian and Spanish.  
Area: Humanities  
Writing Intensive.  

AS.210.361. Advanced German I: Cultural Topics of the Modern German-speaking World. 3 Credits.  
This course focuses on defining moments in cultural history in German-speaking countries in the 2nd half of the 20th century. Films, texts, and other media provide a basis for discussing events in post-war Germany and Europe through reunification and beyond. A review and expansion of advanced grammatical concepts and vocabulary underlies the course. Focus on improving expression in writing and speaking. Taught in German. Course coordinator: Deborah Mifflin  
Prerequisites: AS.210.262 or placement exam  
Instructor(s): D. Mifflin  
Area: Humanities  
Writing Intensive.  

AS.210.361. Advanced German II: Cultural Topics of the Modern German-speaking World. 3 Credits.  
This course focuses on defining moments in cultural history in German-speaking countries in the 2nd half of the 20th century. Films, texts, and other media provide a basis for discussing events in post-war Germany and Europe through reunification and beyond. A review and expansion of advanced grammatical concepts and vocabulary underlies the course. Focus on improving expression in writing and speaking. Taught in German. Course coordinator: Deborah Mifflin  
Prerequisites: AS.210.262 or placement exam  
Instructor(s): D. Mifflin  
Area: Humanities  
Writing Intensive.
AS.210.362. Advanced German II: Contemporary Issues in the German Speaking World. 3 Credits.
Taught in German. Topically, this course focuses on contemporary issues such as national identity, multiculturalism and the lingering social consequences of major 20th century historical events. Readings include literary and journalistic texts, as well as radio broadcasts, internet sites, music and film. Students read a full-length novel. Emphasis is placed on improving mastery of German grammar, development of self-editing skills and practice in spoken German for academic use. Introduction/Review of advanced grammar.
Prerequisites: AS.210.367 or equivalent score on placement test.
Instructor(s): D. Mifflin; Staff
Area: Humanities
Writing Intensive.

AS.210.363. Business German. 3 Credits.
Taught in German. Course is designed to familiarize students with the vocabulary and standards for doing business in Germany. Taking a cultural approach, students read texts and engage in discussion that elucidate the works of business, commerce & industry in Germany, the world’s third largest economy. Emphasis is placed on vocabulary expansion and writing as it relates to business.
Prerequisites: AS.210.262
Instructor(s): H. Wheeler
Area: Humanities.

AS.210.365. German for Science and Engineering. 3 Credits.
This course is designed to provide language training in German tailored to students of science & engineering. Germany has long been a world leader in engineering, most notably in chemical and mechanical engineering. Over the past decades, Germany has also taken a lead in environmental sciences and information technology. In addition, Germany is now becoming an increasingly attractive place to pursue degrees in the technical fields. This course will provide practice and expansion in all language skill areas: analysis of texts, hands-on-activities, preparation of presentations, and discussion of topics. Specific areas of interest to the course members will be taken into consideration for the selection of materials. Recommended Course Background: AS.210.261-AS.210.262 or equivalent or placement exam.
Instructor(s): D. Mifflin; Staff
Area: Humanities.

AS.210.367. Advanced Yiddish. 3 Credits.
This course will provide students who have completed at least two years of Yiddish with the opportunity to hone their skills in all four language areas: reading, writing, listening, and speaking. In addition to advanced grammar study and readings in Yiddish literature, the course will take into account the interests of each individual student, allowing time for students to read Yiddish texts pertinent to their own research and writing.
Instructor(s): B. Caplan
Area: Humanities.

AS.210.368. Advanced Yiddish II. 3 Credits.
Continuation of Advanced Yiddish I (AS.210.367). Students will continue to hone their skills in all four language areas: reading, writing, listening, and speaking. In addition to advanced grammar study and readings in Yiddish literature, the course will take into account the interests of each individual student, allowing time for students to read Yiddish texts pertinent to their own research and writing.
Prerequisites: AS.210.367
Instructor(s): B. Caplan
Area: Humanities.

AS.210.391. Advanced Portuguese Language & Literature I. 3 Credits.
This third-year course focuses on reading, writing, and oral expression. Under the supervision of the instructor, students will read one or two complete works by major Brazilian, Portuguese, and/or Afro-Portuguese writers each semester, followed by intense writing and oral discussion on the topics covered. Grammar will be reviewed as necessary. Lab work is required. All classes are conducted in Portuguese.
Prerequisites: AS.210.277 AND AS.210.278 or placement exam
Instructor(s): M. Bensabat Ott
Area: Humanities
Writing Intensive.

AS.210.392. Advanced Portuguese: Language and Literature II. 3 Credits.
This course focuses on reading, writing, and oral expression. Under the supervision of the instructor, students will read several works by major Brazilian, Portuguese, and/or Afro-Portuguese writers, followed by intensive writing and oral discussion on the topics covered. Grammar will be reviewed as necessary. Lab work required. The course is conducted entirely in Portuguese.
Prerequisites: AS.210.391 or equivalent score on placement test.
Instructor(s): M. Bensabat Ott
Area: Humanities
Writing Intensive.

AS.210.401. French Translation. 3 Credits.
Did you know that 'collège' refers to a 'middle school' in French culture? And that a 'préservatif' is not a food preservative but $ a condom? This course aims to help students acquire skills in the area of translation from English to French and, to a lesser extent, French to English. A great variety of texts - newspaper articles, literary excerpts, films, comic strips, song lyrics and more - will provide the basis for perfecting writing and grammar skills, as well as the understanding of linguistic and cultural nuances. .
Area: Humanities.

AS.210.405. Teaching French in Public School-Community Based Learning. 3 Credits.
A Community-Based Learning (CBL) language course for upperclass students that: 1) establishes a mutually beneficial relationship between JHU students, a neighboring Elementary School, and their common community; 2) combines academic components (linguistic, pedagogical and social) with the experiential work with the community partner as a way to reinforce learning. Students participate in weekly meetings in French on campus to prepare for their classes and teach twice a week to 2nd, 3rd, or 4th graders at the Elementary school. Recommended course background: AS.210.301 or AS.210.302.
Instructor(s): C. Guillemard
Area: Humanities.
AS.210.411. Translation for the Professions. 3 Credits.
Spanish Translation for the Professions surveys the field of contemporary translation theory and provides practice of translation from English to Spanish. Translation exercises may include comparing and contrasting texts of literature, medicine, health, law, technology, politics, and journalism. Students will identify and differentiate terminology specific to these various fields and will focus on practicing correct uses of the grammatical structures relevant to the translation of both English and Spanish. In the course’s final projects students will apply, synthesize, and reflect on what has been learned in the class by completing a translation exercise individualized to their professional interests. Strategies of communication mastered in this course will help students of Spanish throughout their careers, in that achievement of the course objectives will help students discern, translate, and evaluate the usefulness of translations in different professional settings.
Prerequisites: Prereqs: AS.210.313 OR AS.210.314 OR AS.210.315
Instructor(s): M. Del Rosario Ramos
Area: Humanities
Writing Intensive.

AS.210.412. Spanish Language Practicum-Community Based Learning. 3 Credits.
This fourth-year course involves a specially designed project related to the student’s minor concentration. On completion of this course, the student will be able to use the Spanish language in real world contexts. The student-designed project may be related to each student’s current employment context or developed in agencies or organizations that complement student’s research and experimental background while contributing to the improvement of his/her language proficiency.
Prerequisites: AS.210.411
Instructor(s): L. Sanchez
Area: Humanities
Writing Intensive.

AS.210.413. Curso de Perfeccionamiento. 3 Credits.
This fourth-year course is an in-depth examination of the Spanish grammar, including a wider range of idiomatic expressions and usages than students might have previously encountered. On completion of this course, students will be able to achieve the ACTFL Advanced-Mid to high level in oral and written expression as well as in reading and listening skills. The course will also help to prepare students for the DELE Intermediate or Superior levels, offered by the Instituto Cervantes.
Instructor(s): L. Sanchez
Area: Humanities
Writing Intensive.

AS.210.417. Eloquent French. 3 Credits.
This interactive, writing intensive course places emphasis on: 1. Building linguistic tools that will help students reach the highest level of proficiency (advanced lexical, stylistic and idiomatic expressions, linking expressions used in complex sentences, stylistic and grammatical differences between French and English) 2. Enhancing analytical skills through French “Explication de textes” (close reading method) 3. Developing individual style through creative writing
Instructor(s): K. Cook-Gailloud
Area: Humanities
Writing Intensive.

AS.210.451. Corso di Perfezionamento. 0 - 3 Credit.
This task-based course is designed to prepare students to acquire Effective Operational Proficiency in Italian (C1 level of the Common European Framework). By the end of the course, successful students will be able to 1) understand a wide range of demanding, longer texts, and recognize implicit meaning, 2) produce clear, well-constructed, detailed texts on complex subjects 3) express themselves fluently and spontaneously without much obvious searching for expressions, and 4) use language flexibly and effectively for social, academic, and professional purposes. Extensive independent work required. Course adopts a continuous assessment system (no mid-term and no final), and is conducted entirely in Italian. No Satisfactory/Unsatisfactory option.
Recommended Course Background: AS.210.352 with a grade of B+ or higher, or appropriate placement exam score and interview with Language Program Director.
Instructor(s): A. Zannirato
Writing Intensive.

AS.210.461. Introduction to Literary Genres & Movements: 1650-1890. 3 Credits.
Readings, discussion and written assignments in German. Students will read and discuss texts of various genres from 17th-19th century German literature (Gryphius, Claudius, Goethe, Lessing, Meyer, Storm, Hoffmann, Keller). Students will develop critical, interpretive reading skills through the analysis of genre-specific language and form, as well as improve written and spoken German.
Area: Humanities.

AS.210.462. Introduction to German Literature & Culture, 1900 - 1945. 3 Credits.
This course is designed to introduce students to the analysis literary and cultural topics. A variety of 20th century texts and visual media will form the basis for discussion of literature and cultural phenomena specific to the time period. This semester will focus on the European capitals of Zurich, Vienna, and Berlin, thereby offering a “European” perspective on literary, cultural, and political events after 1900. Continuities between and differences amongst the three German speaking countries will be investigated. Attention is given to improving student writing. Readings, discussion, and written assignments in German.
Recommended Course Background: AS.210.361-AS.210.362
Area: Humanities.

AS.210.463. Reading and Translating German for Academic Purposes. 3 Credits.
Seniors & Graduate students only. This is the first semester of a year-long course designed for graduate students in other fields who wish to gain a reading knowledge of the German language. Students who intend to do graduate study in other disciplines are also welcome. Instruction includes an introduction to German vocabulary and grammatical structures as well as discussion of relevant translation practices. The goal of the course is for students to gain confidence in reading a variety of texts, including those in their own fields of study. No knowledge of German is assumed.
Instructor(s): V. Jcinska
Area: Humanities.

AS.210.501. French Independent Study/Language. 3 Credits.
Instructor(s): Staff.

Instructor(s): K. Cook-Gailloud; Staff
Area: Humanities.
AS.210.541. Italian Independent Study-Language. 0 - 3 Credit.
Prerequisites: AS.210.252 or higher or placement exam score
Parts 1 and II.
Instructor(s): A. Zannirato
Area: Humanities.

AS.210.551. Portuguese Independent Study. 3 Credits.
Instructor(s): M. Bensabat Ott; S. Castro-Klaren
Area: Humanities.

AS.210.561. German Independent Study - Language. 0 - 3 Credit.
Instructor(s): D. Mifflin
Area: Humanities.

AS.210.601. French Reading &Translation.
Intensive study of French grammar structure plus experience in reading
and translating expository prose. Students do independent work
(vocabulary acquisition and translation) in their particular field of study.
Designed for graduate students in other departments who need to
complete a language requirement in French. Open to undergraduates
only with the permission of the language coordinator.
Instructor(s): K. Cook-Gailloud.

AS.210.603. Cours de Perfectionnement.

AS.210.610. Methodology and Instructional Practices in Foreign
Language Teaching.
Required for all in-coming teaching assistants in the Department of
German and Romance Languages, this course involves a series of
workshops which will focus on an overview of the tenets of second
language acquisition (SLA) and the research which informs current
teaching practice. Students will both study the current state of the L2L
profession and look at different methods and techniques for effective
second language teaching and learning. The focus of the course will be
on the practical applications of the theoretical foundation. This is a full
year course meeting 6 times per semester.
Instructor(s): A. Zannirato; D. Mifflin; L. Sanchez
Area: Humanities.

AS.210.611. Methodology and Instructional Practices in Foreign
Language Teaching II.
Second half of year-long course required for all in-coming teaching
assistants in the Department of German and Romance Languages, this
course involves a series of workshops which will focus on an overview of
the tenets of second language acquisition (SLA) and the research which
informs current teaching practice. Students will both study the current state of the second language acquisition profession and look at different
methods and techniques for effective second language teaching and
learning. The focus of the course will be on the practical applications
of the theoretical foundations of SLA. The course will encourage the
students to become critical observers of their own language teaching.
Grading: course is pass/fail
Instructor(s): A. Zannirato; D. Mifflin; L. Sanchez.

The goal of this course is 1) to familiarize students with different
theoretical and practical approaches of language teaching and learning
and 2) to understand how these approaches can be used to create a
rich learning environment. Participants are expected to engage actively
in classroom discussions based on assigned readings, as well as observe
classes taught by other instructors in their department. Required for all
in-coming teaching assistants in the French section.
Instructor(s): K. Cook-Gailloud
Area: Humanities.

AS.210.614. Curso de Perfeccionamiento II.
Grad students only. This course is designed for students who, having
attained an advanced high level of proficiency, wish to master Spanish
grammar in addition to oral and written expression. The course
seeks both to acquaint the students with a wider range of idiomatic
expressions and usages than they might have previously encountered
and to help them achieve the ACTFL Superior level. The course also will
help to prepare students for the DELE Advanced level, offered by the
Instituto Cervantes.
Instructor(s): L. Sanchez.

This task-based course is designed to prepare students to acquire
Effective Operational Proficiency in Italian (C1 level of the Common
European Framework). By the end of the course, successful students
will be able to 1) understand a wide range of demanding, longer texts
and recognize implicit meaning, 2) produce clear, well-constructed,
detailed texts on complex subjects, 3) express themselves fluently
and spontaneously without much obvious searching for expressions,
and 4) use language flexibly and effectively for social, academic, and
professional purposes. Extensive independent work required. Course
adopts a continuous assessment system (no mid-term and no final), and
is conducted entirely in Italian. No Satisfactory/Unsatisfactory option.
Students should have a satisfactory GTA language diagnostic exam
score
Instructor(s): A. Zannirato
Writing Intensive.

AS.210.661. Reading and Translating German for Academic
Purposes.
This is the first semester of a year-long course designed for graduate
students in other fields who wish to gain a reading knowledge of the
German language. Seniors who intend to do graduate study in other
disciplines are also welcome. Instruction includes an introduction to
German vocabulary and grammatical structures as well as discussion of
relevant translation practices. The goal of the course is for students
to gain confidence in reading a variety of texts, including those in their
own fields of study. No knowledge of German is assumed. Taught in
English. Seniors & Graduate students only.
Instructor(s): H. Wheeler
Area: Humanities.

AS.210.662. Reading & Translating German for Academic
Purposes II.
Taught in English. Seniors & Graduate students only. This course is
designed for graduate students in other departments who wish to gain
reading knowledge of the German language and translation practice
from German to English. This course is a continuation of the Fall
semester. Focus on advanced grammatical structures and vocabulary.
For certification or credit.
Prerequisites: AS.210.661 or permission of instructor.
Instructor(s): H. Wheeler
Area: Humanities.

AS.210.700. German Foreign Language Teaching Practicum I.
Two-semester sequence, includes orientation during the week before
semester begins. Regular meeting time will be arranged at start of
semester. Required for German Graduate Teaching Assistants in the
first year of their teaching in the program.
Instructor(s): D. Mifflin.
AS.210.701. German Language Teaching Practicum II.
Required for German Graduate Teaching Assistants in the first year of their teaching in the program. Two-semester sequence, with AS.210.700 includes orientation during the week before semester begins. Regular meeting time will be arranged at start of semester.
Instructor(s): D. Mifflin.

AS.211.174. Media of Propaganda. 3 Credits.
Today, promoting a particular political or personal point of view is not viewed as "propaganda," but rather as building a community of equally minded people. But where do we draw the line, and when does the use of a medium in service of a certain message become intrusive and misleading? What role do democracy and cultural values play in this use or abuse of media? In this class the term "propaganda" will be evaluated carefully and applied to such historical media case studies as the informational use of the radio in World War One, Leni Riefenstahl’s Nazi propaganda films, the legendary success of advertisement campaigns in the 1950s and 1960s, the AIDS movement and other mobilization strategies from the 1980s to the 1990s, and the new values of friendship and propaganda in our current facebook nation.
Instructor(s): B. Wegenstein
Area: Humanities.

AS.211.201. Case Studies: Law in Literature. 3 Credits.
In law and literature, words and stories play a crucial role. Indeed, the courtroom is often inherently theatrical. What happens when legal trials and questions of law and justice are transformed into literature? What are the possibilities—and risks—of following the long tradition that combines the fields of law and literature as social and cultural forces? Why has this dynamic connection intrigued many writers of modern literature and how do they represent legal issues? This course explores the representation of law and trials in 19th and 20th century German-language literature as well as larger ethical concerns around justice and revenge. Following a theoretical overview, we will discuss drama and prose by, among others, Heinrich von Kleist, Franz Kafka Bertolt Brecht and Peter Weiss—as well as selected stage and filmic adaptations of their works—as “case studies.” (Taught in English)
Area: Humanities.

AS.211.202. Freshman Seminar: A Thousand Years of Jewish Culture. 3 Credits.
This course will introduce students to the history and culture of Ashkenazi Jews through their vernacular, Yiddish, from the settlement of Jews in German-speaking lands in medieval times to the present day. Particular emphasis will be placed on the responses of Yiddish-speaking Jews to the challenges posed by modernity to a traditional society. In addition to studying a wide range of texts—including fiction, poetry, memoir, song, and film—students will learn how to read the Yiddish alphabet, and will prepare a meal of traditional Ashkenazi dishes. No prior knowledge of Yiddish is necessary for this course.
Instructor(s): B. Caplan
Area: Humanities.

AS.211.205. Cosmic Imagination from Dante to Borges. 3 Credits.
Since time immemorial humankind has looked to the skies for clues as to our origins, our destiny, and the nature of existence itself. In some ways, one of the hallmarks of western science has been a story of viewing the cosmos in ever greater clarity and detail. Yet the very nature of the universe—it's massive size, the distance and obscurity of its farthest reaches—requires the active intervention of our imaginations to picture it, no matter how powerful the technologies we use. In this course we will look at how western cultures from the middle ages to the present have deployed the imaginative tool of literature to try to grasp the ungraspable, and how those attempts in some cases helped prepare intellectuals and scientists to make very real advances in understanding the universe.
Instructor(s): W. Egginton
Area: Humanities.

AS.211.212. Holocaust and Film. 3 Credits.
Taught in English. This class will examine the history of Holocaust films in regard to the possibilities of genre (documentary versus feature), the use of historical and archival materials, as well as general questions of representation and trauma. I CINEMA OF THE VICTIMS II CINEMA OF THE PERPETRATORS III CINEMA OF THE SECOND AND THIRD GENERATIONS WITNESSES Students will be writing weekly response papers to all screenings, and will choose to work with films in the original languages German, English, Italian, and French. This class will be writing-intensive. Cross-listed with Film and Media Studies, Political Science, History, and Jewish Studies.
Area: Humanities
Writing Intensive.

AS.211.213. Breast Cancer: A Cultural-Theoretical Approach to an Illness and its Meaning. 3 Credits.
Among the organs of the human body the breast has a special place. A marker of sex, of eroticism, of life, motherhood, even the distinction of the mammalian class of vertebrates, the breast carries as much meaning for humanity as it does vital function. The breast, in other words, is a sign and site where Western culture believes life as such to be situated. Sadly, it is also vulnerable to its virulent and deadly form of what has been recently termed “the emperor of all maladies”: cancer. The loss of the breast can provoke a form of “castration anxiety.” This course will explore the history of the breast as symbol of sex and life, along with the cancer that affects it not merely as a medical condition, but as a powerful symbol in culture, art, and literature.
Instructor(s): B. Wegenstein
Area: Humanities.

AS.211.221. Italian Matters Italian Manners. 3 Credits.
This is an introductory course to Italian culture relying on a tradition of books of conduct including the Middle Ages, the Renaissance, and today.
Instructor(s): P. Forni
Area: Humanities.

AS.211.233. Freshman Seminar - A History of Reading: from Gutenberg to Kindle. 3 Credits.
Freshmen only. This course investigates the 18th-century revolution in reading – the pedagogical and aesthetic debates about the virtues and dangers of reading, idealizations and critiques of print culture, books as material objects, and the shifting concepts of both author and reader, and to what extent this historical period anticipates our own present day revolution in reading technologies.
Area: Humanities.
AS.211.235. Panorama of German Thought I. 3 Credits.
Taught in English. German thought is a broad intellectual tradition that encompasses works in an astonishing number of fields including philosophy, aesthetics, sociology, epistemology, psychology, anthropology, history, religious studies, and cultural analysis. The most prominent representatives of this tradition are Luther, Kant, Humboldt, Hegel, Nietzsche, Marx, Warburg, Freud, Benjamin, Kracauer, Weber, Simmel, Cassirer, Auerbach, Adorno, Arendt, Heidegger, and Luhmann. Indeed the study of cultural, historical, and social phenomena as well as of literary and artistic forms would not have been possible without the German intellectual tradition which, beginning with the Enlightenment, emphasized the role of the subject in constituting objects of knowledge and experience. This two-semester survey course will highlight important topics of German Thought, e.g. the subject, consciousness and unconsciousness, Bildung and the idea of the university, the sublime and the uncanny, irony, hermeneutics and translation, the desire for knowledge, tragedy and repetition, civilization, symbolic forms and medial reproduction, memory, and authority in a historical scope. While the first semester (Fall) covers until 1850 (from Luther to Hegel/Kierkegaard), the second (Spring) focuses on Modern German Thought after 1850 (from Marx to Luhmann). Meets with AS.213.235
Instructor(s): E. Strowick
Area: Humanities.

AS.211.236. Panorama of German Thought II. 3 Credits.
Panorama of German Thought from Nietzsche to Habermas. Course will examine major thinkers in nineteenth and twentieth-century German thought with emphasis on the response to Enlightenment philosophy, the critique of reason, the questions about the autonomy of the subject and the search for new individual and collective identities. Reading will include traditional philosophical texts (Nietzsche, Cassirer, Heidegger, Adorno, Habermas) as well as works in anthropology (Gehlen, Scheler), sociology (Simmel, Weber), psychology (Mach, Freud), political theory (Marx, Schmitt) and aesthetics (Benjamin, Warburg, Panofsky). This course is a continuation of Panorama of German Thought I, though the first semester is not a prerequisite for the second. Taught in English.
Instructor(s): R. Tobias
Area: Humanities.

AS.211.237. Literature and Medicine. 3 Credits.
Taught in English. The course will analyze literary representations of illness as well as explore interfaces between literature and medical knowledge in more general ways. Both literature and medicine can be considered semiotics as they deal with the study of signs; further, both are invested in interpretation. We will analyze the relation between literature and madness, explore “illness as metaphor” (Susan Sontag) and discuss case studies in relation to literary genres (for example, Freud is surprised to notice that his studies on hysteria read like novellas). As prominently depicted in Thomas Bernhard’s “In the Cold” and theoretically analyzed by Michel Foucault, the course will further address the nexus between medical institutions and power. Readings will include: Antonin Artaud, Thomas Bernhard, Georg Büchner, Michel Foucault, Sigmund Freud, Henry James, Franz Kafka, Thomas Mann, Daniel Paul Schreber, Susan Sontag, etc. Films: “Philadelphia” (Jonathan Demme, 1993), “Melancholia” (Lars von Trier, 2011).
Instructor(s): E. Strowick
Area: Humanities.

AS.211.253. Freshman Seminar: Why is the Fiddler on the Roof?: The Shtetl in Modern Jewish Culture. 3 Credits.
The most familiar portrayal of the shtetl for an American audience is the setting of the Broadway musical Fiddler on the Roof, where the shtetl, or market town, is a bastion of traditional Jewish life. But what exactly was a shtetl? How did traditional Jews live there, and how were their lives affected by the sweep of modernity? How was the Yiddish language, spoken by all shtetl Jews, both a repository of tradition and an agent of change? How do representations of the shtetl—from corrupt backwater to pious haven—reflect the concerns of Jews from the nineteenth century up to our own day? Through memoir, literature, film and painting, this course will examine actual lives lived in the shtetl, as well as a selection of the many artistic representations of it. All readings will be in English.
Instructor(s): B. Caplan
Area: Humanities.

AS.211.265. Panorama of German Thought. 3 Credits.
German thought is a broad intellectual tradition that encompasses works in an astonishing number of fields including philosophy, aesthetics, sociology, epistemology, psychology, anthropology, history, religious studies, and cultural analysis. The most prominent representatives of this tradition include Luther, Leibniz, Kant, Humboldt, Hegel, Nietzsche, Marx, Warburg, Freud, Benjamin, Kracauer, Weber, Simmel, Cassirer, Auerbach, Adorno, Arendt, Heidegger, and Luhmann. Indeed, current approaches to understanding cultural, historical, and social phenomena as well as literary and artistic forms would not have been possible without the German intellectual tradition which, beginning with the Enlightenment, emphasized the role of the subject in constituting objects of knowledge and experience. This survey course will highlight important topics in German Thought, which may include the subject, consciousness and unconsciousness, Bildung and the idea of the university, the sublime and the uncanny, irony, hermeneutics and translation, the desire for knowledge, tragedy and repetition, civilization, symbolic forms and medial reproduction, memory, and authority in a historical scope. Taught in English.
Instructor(s): W. Egginton
Area: Humanities.

AS.211.280. Modern Latin American Culture. 3 Credits.
Taught in Spanish. This course will explore the fundamental aspects of Latin-American culture from the formation of independent states through the present—in light of the social, political, and economic histories of the region. The course will offer a general survey of history of Latin-America, and will discuss texts, movies, songs, pictures, and paintings, in relation to their social, political, and cultural contexts. May not be taken satisfactory/unsatisfactory.
Prerequisites: AS.210.311 or appropriate S-Cape score
Instructor(s): G. Vitaliti
Area: Humanities.

AS.211.290. Modern Spanish Culture. 3 Credits.
This course will explore the fundamental aspects of Spanish culture from the nineteenth to the twenty-first centuries. The course will offer a general survey of the history of Spain, and will discuss texts, movies, songs, pictures, and paintings, in relation to their social, political, and cultural contexts. This course will be of particular interest for students planning in spending a semester abroad in Spain—specially for those students going to the JHU Fall Semester in Madrid, at Carlos III University. Taught in Spanish. May not be taken Satisfactory/ Unsatisfactory.
Prerequisites: AS.210.311 or appropriate S-cape score.
Instructor(s): L. Sanchez
Area: Humanities.
**AS.211.291. Introduction to Literature in Spain. 3 Credits.**
This course will explore the fundamental aspects of Spanish Peninsular literature in reverse chronological order from the twentieth to the tenth centuries. The course will offer a general survey of the literature of Spain. Students will be asked to read, analyze and comment on representative texts from the Spanish canon.
Area: Humanities.

**AS.211.312. Acting French: learning about French language and culture through theater. 3 Credits.**
Performing a play in a foreign language not only improves language skills, but develops the ability to express oneself through the body and to communicate both efficiently and elegantly. Using excerpts from popular French stage plays by Camus, Sartre, Feydeau, Ionesco, Pagnol and Rostand among others, this course aims to help students to 1) improve French pronunciation, intonation, syntax, and vocabulary; 2) appreciate and understand linguistic nuance and socio-cultural practices; 3) learn fundamentals of acting that carry over into everyday communication, from body language and vocal projection to the expression of emotion and improvisation. Students will view filmed representations of select plays as well as present an end-of-semester staging. Recommended course background: AS.210.301.
Instructor(s): K. Cook-Gailloud
Area: Humanities.

**AS.211.329. Contemporary Society on Stage: Koltès, Lagarce, Mouawad. 3 Credits.**
This course proposes to examine six plays by three leading figures in contemporary French theater to see how the social changes that occurred in the last three decades are viewed and expressed in the French-speaking world. We will closely read two plays by each author as well as excerpts by these and other major playwrights. Works by Jean-Luc Lagarce (Derniers remords avant l'oubli ) and Bernard-Marie Koltès (Combat de nègre et de chiens) will enable us to see how issues such as homosexuality, new family relationships and urban violence deeply transformed French society in the 80s and 90s, while Incendies and Forêts by Wajdi Mouawad will allow us to ask how these issues, along with immigration, decisively shape today’s global society. Using literary analysis to reflect upon the contemporary moment and its institutions, the course will incorporate to the extent possible performance recordlings and films based on the plays. Course taught in French. Scenes from the plays can be performed at the end of the term.
Prerequisites: AS.210.302
Instructor(s): F. Champy
Area: Humanities

**AS.211.330. Curating Media Artists in Residence at JHU. 3 Credits.**
Curating Media Artists in Residence at JHU: students will be closely involved with JHU’s Program in Museum & Society, JHU’s Center for Advanced Media Studies (CAMS), and the Baltimore Museum of Art (curator KristenHileman) in efforts to research and propose new media artists in residence as well as prepare the residency for 2015. This process will include examining cutting-edge media artists whose work will be discussed both in the classroom as well as on sponsored class trips to media art exhibits in DC and NYC. Students will also assist with the CAMS media art residency of acclaimed French artist Camille Henrot in March 2014.
Instructor(s): B. Wegenstein
Area: Humanities.

**AS.211.340. Topics in French Cinema: The Representations of Joan of Arc in French movies. 3 Credits.**
Through the study of selected movies, this series emphasizes discussion and oral presentations. This semester the course will focus on the ever changing adaptations to the screen of the fascinating figure of Joan of Arc. Since the dawn of cinema (40-second documentary by the Lumière brothers, 10-minute color representation by Melies) to the most recent full-length features in 2012 (year of the 600th anniversary of her birth), the movie interpretations of Joan of Arc have always reflected the issues and crises of their own times. We will explore both the historical background of her life and the contemporary meanings of her representations on the big screen. Movies may give us a key to understanding why Joan of Arc is still as relevant today in French society, historically and symbolically, as she was six centuries ago.
Instructor(s): C. Guillemard
Area: Humanities.

**AS.211.344. Holocaust and Film. 3 Credits.**
Taught in English. This class will examine the history of Holocaust films in regard to the possibilities of genre (documentary versus feature), the use of historical and archival materials, as well as general questions of representation and trauma. I CINEMA OF THE VICTIMS II CINEMA OF THE PERPETRATORS III CINEMA OF THE SECOND AND THIRD GENERATIONS WITNESSES Students will be writing weekly response papers to all screenings, and will choose to work with films in the original languages German, English, Italian, and French. This class will be writing-intensive. Cross-listed with Film and Media Studies, Political Science, History, and Jewish Studies.
Instructor(s): B. Wegenstein
Area: Humanities
Writing Intensive.

**AS.211.345. The Representation of the French Countryside in Contemporary Arts and Literature. 3 Credits.**
Through the analysis of literary texts (Pierre Bergounioux, Pierre Michon), graphic novels (Manu Larcenet), as well as articles and sociological essays (Jeanne Favret-Saada), through movies (Bruno Dumont) and documentaries (Raymond Depardon) and the analysis of contemporary works of art (Didier Marcel, Tixador et Poincheval), we will study how current French artists view the French countryside. We will focus on two generations. The first one, born in the 1940s, witnessed the rural exodus and attempts to retain traces of a lost world. The second one, whose members were born twenty years later, presents rurality as a field of exploration. As such, rurality is depicted either as an utopian, or a disenchanted universe. Both approaches will enable us to consider central issues in contemporary France, such as the notion of terroir and Political Ecology.
Prerequisites: AS.210.301 AND AS.210.302
Area: Humanities
Writing Intensive.
AS.211.346. 20th Century French Theater and Performance. 3 Credits.
Taught in English. In this course, we will survey the themes and techniques that marked the theory and practice of theater in France in the 20th century. As we make our way from the early century avant-garde movements such as Futurism and Surrealism to Antonin Artaud’s Theater of Cruelty, from the Theater of the Absurd and mid-century existentialists to the post-1968 turn to collective authorship, our goal will be twofold: First, we will examine the prominent plays of the era as literary products, generated from within specific socio-political contexts. Second, we will attempt to re-construct their three-dimensional lives in performance, how they looked, sounded and felt to those watching. In addition, we will examine how French theater went from being a playwright-centered institution to a director-centered one, and how acting styles transitioned from psychological realism to a focus on the human body. Course materials will include plays, theoretical texts on the theater, as well as directors’ manifestos, rehearsal notes, set and costume designs and filmed recordings of theatrical events. Cross-listed with Theatre Arts and Studies THIS COURSE CAN COUNT EITHER AS A 212 (LITERATURE–AS.212.346) OR AS A 211 (CULTURE) COURSE FOR THE FRENCH MAJOR AND MINORS.
Instructor(s): E. Fisek
Area: Humanities.

AS.211.358. Bodyworks: Body, Medicine and Technology in the 21st Century. 3 Credits.
Area: Humanities.

AS.211.371. Kafka and the Kafkaesque. 3 Credits.
Franz Kafka is regarded as one of the most influential writers of the 20th century. To this day, his lucid and subtle prose continues to intrigue literary critics, writers of fiction, and readers with observations that create a fictive world at once strange and familiar, hopelessly tragic and hilariously comical. The related term “kafkaesque” refers to the unique character of a literary universe that is perceived as both eerie and resistant to any classification. In this course, we will analyze texts by Franz Kafka from a variety of perspectives: as investigations into modern institutions and bureaucracy, law, punishment and family structures. Special emphasis will be given to the exploration of Kafka’s poetic practice, i.e. to the material, rhetorical and performative quality of his writing. In addition to reading a selection of Kafka’s prose and analyzing several film adaptations, we will also discuss some influential commentaries on his work and discuss Kafka’s impact on the conceptualization of modernity. Students will gain an in-depth understanding of Kafka’s oeuvre while developing skills in critical analysis and literary close reading.
Instructor(s): A. Krauss
Area: Humanities.

AS.211.375. Community Based Learning - Documentary Production Practicum: “The Cure”: the History and Culture of Breast Cancer. 3 Credits.
This class will accompany Bernadette Wegenstein during some months of producing her feature documentary “The Cure” on the history and culture of breast cancer. It will be a hands-on experience with director/producer Bernadette Wegenstein, editor/producer Patrick Wright and cinematographer Allen Moore filming at the GBMC’s Breast Care clinic, the Halsted Medical Archives, and some other Baltimore locations. This class will meet once a week, but some weeks the class will consist in the hands-on experience on the field rather than the actual class meeting.
Instructor(s): B. Wegenstein
Area: Humanities.

AS.211.380. Modern Latin American Culture. 3 Credits.
Taught in Spanish. This course will explore the fundamental aspects of Latin America culture from the formation of independent states through the present—in light of the social, political, and economic histories of the region. The course will offer a general survey of history of Latin America, and will discuss texts, movies, songs, pictures, and paintings, in relation to their social, political, and cultural contexts. May not be taken satisfactory/unsatisfactory.
Instructor(s): S. Castro-Klaren; Staff
Area: Humanities.

AS.211.385. Documentary Production Practicum: Community Based Learning: Raqs Media Artists in Residence. 3 Credits.
This course accompanies the New Delhi based media art collective raqs, consisting of 3 artists, during their first residency in Baltimore during Spring 2013. Students will be helping prepare the media artists’ solo exhibition opening at the BMA on February 20, and be involved in a production workshop offered through the JHU Digital Media Center.
Instructor(s): B. Wegenstein
Area: Humanities.

AS.211.390. Modern Spanish Culture. 3 Credits.
This course will explore the fundamental aspects of Spanish culture from the nineteenth to the twenty-first centuries. The course will offer a general survey of the history of Spain and will discuss texts, movies, songs, pictures, and paintings in relation to their social, political, and cultural contexts. This course will be of particular interest for students planning on spending a semester abroad in Spain—specially for those students going to the JHU Fall Semester in Madrid, at Carlos III University. Taught in Spanish. Recommended Course Background: AS.210.311 or appropriate Webcape score.
Instructor(s): S. Castro-Klaren
Area: Humanities.

AS.211.394. Brazilian Cult & Civ. 3 Credits.
This course is intended as an introduction to the culture and civilization of Brazil. It is designed to provide students with basic information about Brazilian history, art, literature, popular culture, theater, cinema, and music. The course will focus on how indigenous Asian, African, and European cultural influences have interacted to create the new and unique civilization that is Brazil today. The course is taught in English, but ONE extra credit will be given to students who wish to do the course work in Portuguese. Those wishing to do the course work in English for 3 credits should register for section 01. Those wishing to earn 4 credits by doing the course work in Portuguese should register for section 02. The sections will be taught simultaneously. Section 01: 3 credits Section 02: 4 credits (instructor’s permission required)
Instructor(s): M. Bensabat Ott
Area: Humanities
Writing Intensive.

AS.211.401. La France Contemporaine I. 3 Credits.
Students will explore contemporary French society and culture through a wide variety of media: fiction and non-fiction readings (graphic novels, news periodicals, popular magazines), films, music, art, websites, and podcasts. A diverse range of hands-on activities in addition to guided readings will help students develop cultural awareness as we discuss topics such as education, politics, humor, sports, cuisine, immigration, slang, and national identity, as well as the historical factors that have influenced these facets of French and francophone culture. Course coordinator: April Wuensch. Recommended Course Background: AS.210.301 or AS.210.302 or permission of instructor.
Instructor(s): A. Wuensch; B. Anderson
Area: Humanities.
AS.211.402. La France Contemporaine II. 3 Credits.
Students will explore contemporary French society and culture through a wide variety of media: fiction and non-fiction readings (graphic novels, news periodicals, popular magazines), films, music, art, websites and podcasts. A diverse range of hands-on activities in addition to guided readings will help students develop cultural awareness as we discuss topics such as education, politics, humor, sports, cuisine, immigration, slang, and national identity, as well as the historical factors that have influenced these facets of French and francophone culture. Recommended Course Background: AS.210.301-AS.210.302 or AS.210.301 or permission of instructor.
Instructor(s): A. Wuensch; B. Anderson; Staff
Area: Humanities.

AS.211.404. Jazz in French Culture. 3 Credits.
This course will explore the dynamic relationship between French Culture and Jazz through a series of French novels, poems, music criticism and films. Works by Morand, Desnos, Echenoz and Nabe. Music by Coleman Hawkins, Charlie Parker, Miles Davis and Albert Ayler.
Prerequisites: AS.210.301 AND AS.210.302 or Supplementary test.
Area: Humanities.

AS.211.405. French Doctors: Insights on 19th and 20th Medicine in France. 3 Credits.
The course presents past and present interactions between society and medicine in France. From Pasteur’s discoveries to the development of humanitarian medicine, we will consider historical and political contexts of the 19th and 20th century France. We will discuss a broad range of readings, from Claude Bernard to Bruno Latour, and films, whenever appropriate. The course raises critical questions of how the evolution of medicine takes part in political issues and social change.
Instructor(s): C. Bertron
Area: Humanities.

AS.211.406. The City in Early Modern French Literature. 3 Credits.
Prerequisites: AS.212.333 OR AS.212.334 or permission
Instructor(s): W. Anderson
Area: Humanities.

AS.211.410. Toward Modernity: France 1848-1885. 3 Credits.
The second half of the Nineteenth Century in France is a period of dramatic political, social, historical, and technical experiments and profound changes. It is as well a fascinating period of artistic creativity in Literature and Art, considered as the rise of Modernity. We’ll read texts by Hugo, Flaubert, Zola, Jules Verne, Baudelaire, Rimbaud, Mallarmé, Tocqueville, Michelet, and study works by Courbet, Manet, Monet, Berlioz, Saint-Saëns, Fauré.
Instructor(s): J. Neefs
Area: Humanities
Writing Intensive.

AS.211.412. Temps et recit dans le cinema francais. 3 Credits.
In what ways does the narrative cinema condense, expand, fracture, reverse, or otherwise complicate our perception of time? What formal and stylistic means allow filmmakers to manipulate spectators’ desire for narrative coherence and closure? Based on a range of films drawn from the silent era, the classic cinema of the 1930s to 1950s (costume dramas, literary adaptations, thrillers), and the freely inspired works of the French New Wave and its inheritors, this course will provide students with the critical concepts and vocabulary needed to speak in French about film as an aesthetic object. Course in French.
Prerequisites: AS.210.301 AND AS.210.302
Instructor(s): D. Schilling
Area: Humanities.

AS.211.413. The Crisis of Post-Modernity (70’s in France). 3 Credits.
“Postmodernity,” a nowadays controversial notion, has manifested itself in France as a crisis of individual and national identities. Through texts from the fields of sociology, semiology and psychoanalysis, we will study a selection of artistic and literary works that illustrate this intellectual revolution in the 70s.
Prerequisites: AS.210.301 AND AS.210.302 or Supplementary test. AS.211.401 recommended.
Area: Humanities.

AS.211.414. Body as Vehicle: The French 20th Century Approach to Theatrical Performance. 3 Credits.
From Greek tragedy to postmodern stage productions: 20th century theater practitioners revisit performance through the ritual and emotional experience of physical action on the stage. Hence, the actor’s body operates as a bridge relating traditional forms of expression to theatrical performance, as well as a creative — and sensitive — source of emotions. This vehicle becomes in the hands of some 20th century practitioners an object of experimentation, initiating the concepts and practices of an Anthropology of the Theater. A thorough study of theoretical texts, music, as well as videos showing contemporary performances in France, will explore the variety of this theatrical approach and the way some revolutionary theories influenced theater practice in France and worldwide.
Instructor(s): E. Vaou
Area: Humanities.

AS.211.416. Visual Languages in Medical Knowledge. 3 Credits.
This interdisciplinary course, co-taught by professor Veena Das (Anthropology) and Research professor and filmmaker Bernadette Wegenstein (German and Romance Languages and Literatures) will track the mediation of images in the making of medical knowledge and show how sensory knowledge is incorporated or transformed in the process. Co-listed with 214.616 and 070.416
Instructor(s): B. Wegenstein; V. Das
Area: Humanities.

AS.211.420. Real French: From Slang to Sophistication. 3 Credits.
This class will teach the realities of the French language as it is used in French speaking countries, ranging from slang to more sophisticated forms of expression. We will study excerpts of films, literary works, television programs, political speeches, etc. in order to examine which level of speech is at work. Recommended Course Background: AS.210.301-AS.210.302 or supplementary test (Contact Prof. Cook-Gailloud: kacg@mac.com).
Instructor(s): K. Cook-Gailloud
Area: Humanities
Writing Intensive.
AS.211.422. Laughter and Thought in Molière's Comedies. 3 Credits.
Laughter and thought in Molière’s comedies. Through a close reading of Molière’s most famous plays, “Le Misanthrope,” “Dom Juan,” “Le malade imaginaire” and “Tartuffe,” this course will study how laughter can make us think deeply about questions such as passion, morality, religious belief and medicine. What is the link between comedy and philosophy? And how do Molière’s plays reflect the evolution of philosophical thought in France in the seventeenth century? To answer these questions we will have a thematic reading of the plays. The themes will be reason and passion, morality, medicine and religious belief. By watching some stagings or some movies based on Molière’s plays we will study how performing can be a philosophical interpretation of the play. Taught in French. Recommended Course Background: AS.210.301 and AS.210.302
Area: Humanities.

AS.211.426. Paris 1900: the Great World Exhibition and the Beginning of Modernism. 3 Credits.
This course proposes to examine the momentous world exhibition organized in Paris in the year 1900 along with the new technologies and concepts it introduced into the modern world: the first subway line in Paris, talking films on giant screens, escalators, moving walkways, the first large-scale exhibit of the rising Art Nouveau, the first display of Picasso’s painting on French territory, and even a presentation on the idea of television at the Palais de l’électricité. Our discussions will include the social, political, cultural, and artistic events that led to this pivotal moment which constituted an emblematic stepping stone between the old world and the new.
Instructor(s): K. Cook-Gailloud
Area: Humanities.

AS.211.427. Libertins, Athées, Imposteurs. 3 Credits.
An exploration of the clandestine culture of free-thinkers, hedonists and rakes in France in the 17th and the 18th centuries and their strategies for undermining the theological grounding of morality, politics, sexuality and gender. Readings from Descartes, Cyrano de Bergerac, Molière, Diderot, Sade, Laclos and others. Meets with AS.212.427
Instructor(s): E. Russo
Area: Humanities
Writing Intensive.

AS.211.428. Eloquent French. 3 Credits.
This highly interactive, writing intensive course places emphasis on: 1) providing students with linguistic tools that will help them reach a high level of written proficiency (advanced lexical, stylistic and idiomatic expressions, linking words used to develop and enrich complex sentences, stylistic and grammatical differences between French and English) 2) enhancing students’ analytical skills by introducing them to the French method of Explication de textes 3) teaching students to develop an academic style of writing by studying the different components of the dissertation française (introduction, problématique, argumentation, conclusion, utilisation de sources) 4) teaching students to develop their own style of writing. To that effect, we will study excerpts of French literary texts that deal with themes likely to enhance their own creative writing (lieux imaginaires, mémoire et autobiographie, création d’un personnage de roman, for example)
THIS COURSE CAN COUNT AS A 211 (CULTURE) COURSE ONLY FOR THE STUDENTS WHO ALREADY HAVE DECLARED THEIR FRENCH MAJOR AND MINORS BEFORE FALL 2010.
Instructor(s): K. Cook-Gailloud
Area: Humanities
Writing Intensive.

AS.211.429. French in America. 3 Credits.
Did you know that Johnny Depp’s family in the United States originated with a French Huguenot immigrant who settled in Virginia around 1700? And imagine if the British had not won the French and Indian War: odds are that our country would be entirely French-speaking. This course will study the different French communities that developed in North America from their early settlement to the present day (Louisiana, New England, Missouri, Québec, Acadia). In a more global context, students will be invited to study representations of French culture in developing countries (central Africa, western Africa, the Maghreb, Southeast Asia, and Haiti), while considering the political, social, economic and cultural implications of the notion of Francophonie. Recommended Course Background: AS.210.301-AS.210.302 or supplementary test or permission of instructor.
Area: Humanities.

AS.211.430. L’Affaire Dreyfus. 3 Credits.
This course proposes to look at persuasive strategies that were engaged during the Dreyfus Affair in order to either incriminate or discriminate the Jewish captain falsely accused of having betrayed the French army. Course will focus on the socio-political events that framed the Dreyfus Affair (anti-Semitism in 19th-century France, caricatures and polemical writings in the press, the consequences of the Franco-Prussian War and of the Commune, the bipolar division that split French society into Dreyfusards and anti-Dreyfusards), as well as its long-term effects (the rise of the extreme right, the creation of the “intellectual”, the consolidation of Zionism which ultimately led to the creation of a Jewish state). Recommended Course Background: AS.210.301-AS.210.302 or AS.210.301 or permission of instructor.
Instructor(s): K. Cook-Gailloud
Area: Humanities.

AS.211.431. Desecrating the Sacred Heart: Science, Religion and Art in Fin-de-Siècle France. 3 Credits.
This interactive course traces the tension that builds up between religion and science from the moment Pius IX loses his papal states in 1870 to the official separation of Church and State in France in 1906. We will consider, through various readings and caricatures in the press, literary writings, and works of art, how the advocates of religion and science make use of specific rhetorical and artistic devices (such as the much-debated construction of the Sacré Cœur in Paris) to convince their audiences of the truth and validity of their respective faiths.
Prerequisites: Prereqs: 210.301-302 or supplementary test or permission of instructor.
Instructor(s): K. Cook-Gailloud.

AS.211.446. Contemporary Italy: A Visual and Literary History. 3 Credits.
Taught in English. This introductory course will explore the main features of Italian society, culture, politics from 1945 to the present. Our discussions will be based upon a critical analysis of both visual and literary sources (in translation): excerpts of movies, videos, pictures, novels, short stories, etc. By the end of this journey through the past you will have better understanding of today’s Italy. Topics include: the Cold War and the division between Catholics and Communists, the economic miracle, the ‘68 student revolt, political terrorism in the 70s, the second Republic and Berlusconi. Attention will be paid to issues such as the condition of women and the youth, organized crime, political corruption, migration, the Southern question.
Instructor(s): M. Rossi; W. Stephens.
AS.211.469. Limit-Experience, Limit-Texts. 3 Credits.
Among the many functions of literary narrative is that of describing and domesticating extreme experience, from the horrors of war and incarceration to religious ecstasy, madness, and acute illness. Writers have long exploited the extreme to probe the reaches of human consciousness and the social pacts that differentiate transgressive from normal behaviors. Drawing on the work of 20th century French-language authors of novels, short stories, and witness accounts (Breton, Camus, Chraïbi, Delbo, Duras, Guibert, Le Clézio, Volodine), this course will explore how narrative strategies relate to extreme states, situations, and conditions. At the same time, through excerpts from experimental writers from Surrealism to l’écriture féminine, we will also consider how language itself can create a manner of limit-experience by questioning the boundaries of the readable. Course in French.
Instructor(s): D. Schilling
Area: Humanities.

AS.211.470. French Debate Series: Joan of Arc - Past & Present Interpretation. 3 Credits.
In 2012, we celebrated the 600th anniversary of the birth of French heroine Joan of Arc. Through close readings of primary sources such as the proceedings of her trial (which led to her burning at the stake at 19), as well as animated discussions around her representations in the arts (painting, sculpture, literature, music, and cinema), this course proposes to explore past and present implications of her heroic feats in the political, religious, and cultural realms of French society. We will consider in particular how Joan of Arc has been recuperated as an emblem of French nationalism since the Revolution (and for example during WWII, where both the Vichy regime and the Resistance branded her as their national heroin), as well as in the context of the upcoming French 2012 presidential elections. This class strongly emphasizes the acquisition of oral linguistic skills and vocabulary through discussion and debate. Recommended Course Background: AS.210.301 or AS.210.302 or special permission from Kristin Cook-Gailloud (kacg@mac.com) or Claude Guillemard (claude@jhu.edu)
Instructor(s): C. Guillemard
Area: Humanities.

AS.211.471. Jules Verne. 3 Credits.
An overview of the corpus of the author of the "Voyages extraordinaires". The patron saint of steampunk authors explored through his novels the transformation of the modern world resulting from the explosion of technological advances in the industrial age. Yet he was also an astute and erudite historical thinker, an amateur anthropologist whose work reflected many of the prejudices and challenges of his exploring or colonizing contemporaries, a dabbler in the new human sciences and their relationship to the development of cultural models. A disabused, even pessimistic thinker, he provides a rigorous morality results from the complicity in the knowledge of Evil, which is the basis of intense communication”. But what is Evil? What is the nature of this communication? What forms of knowledge does Evil elicit? How is Evil represented? Are there any changes in the representation of Evil throughout centuries? How does it pervade the structures of our daily life? How does literature encompass the idea of Evil? Through a close reading of a variety of French literary texts ranging from medieval (La Chanson de Roland, Tristan et Yseut), Renaissance (Gargantua et Pantagruel), early-modern (Médée, Candide) up to 19th century (Flaubert, Baudelaire) and 20th century (Proust, Ionesco) fiction, we will explore various facets of Evil and its emotional, ethical, cultural, religious, and political impact on the human self and body.
Instructor(s): O. Sabee
Area: Humanities
Writing Intensive.

AS.211.501. Independent Study-French Culture. 0 - 3 Credit.
Independent research in topics bearing on the cultures of France and the Francophone world. Instructor permission required before registration. E-mail Dr.Kristin Cook-Gailloud @ kacg@mac.com for permission.
Instructor(s): K. Cook-Gailloud
Area: Humanities.

AS.212.127. Freshman Seminar: 18th Century Theater. 3 Credits.
An introduction to 18th century theater and performance. Using philosophical and critical texts by Aristotle, Chapelain, Diderot, and others, we will examine a series of plays and other works for theatrical performance. Course has a performance requirement. Taught in English.
Dean’s Teaching Prize Fellowship Course.
Instructor(s): O. Sabee
Area: Humanities.

AS.212.201. Intro a la Lit Francais. 3 Credits.
Readings and discussion of texts of various genres from the Middle Ages to the 20th century. The two semesters may be taken in either order. This sequence is a prerequisite to all further literature courses. Students may co-register with an upper-level course during their second semester.
Prerequisites: Both semesters of AS.210.301 AND AS.210.302 or at least one semester of 210.301 and 210.302 with a grade of A and permission of instructor
Instructor(s): J. Neefs; S. Roos
Area: Humanities
Writing Intensive.

AS.212.202. Introduction to French Literature. 3 Credits.
Readings and discussion of texts of various genres from the Middle Ages to the 20th century. The two semesters may be taken in either order. This sequence is a prerequisite to all further literature courses. Students may co-register with an upper-level course during their second semester. Recommended Course Background: AS.210.301-AS.210.302, or at least one semester of AS.210.301-AS.210.302 with a grade of “A" and written permission of the instructor
Instructor(s): K. Cook-Gailloud
Area: Humanities
Writing Intensive.

AS.212.301. Evil in French Literature. 3 Credits.
In his book, Literature and Evil, Georges Bataille points out that “a rigorous morality results from the complicity in the knowledge of Evil, which is the basis of intense communication”. But what is Evil? What is the nature of this communication? What forms of knowledge does Evil elicit? How is Evil represented? Are there any changes in the representation of Evil throughout centuries? How does it pervade the structures of our daily life? How does literature encompass the idea of Evil? Through a close reading of a variety of French literary texts ranging from medieval (La Chanson de Roland, Tristan et Yseut), Renaissance (Gargantua et Pantagruel), early-modern (Médée, Candide) up to 19th century (Flaubert, Baudelaire) and 20th century (Proust, Ionesco) fiction, we will explore various facets of Evil and its emotional, ethical, cultural, religious, and political impact on the human self and body.
Instructor(s): A. Marculescu.
AS.212.302. Love,Death,Supernatural. 3 Credits.
Area: Humanities
Writing Intensive.
AS.212.303. Performing Madness: from Tristan to King Lear. 3 Credits.
For minors/majors in French, advanced level of French (AS.210.302) is required. For all other students, reading knowledge of French is recommended. The class explores the facets of madness in the medieval and Renaissance imaginary. Readings will include Tristan and Yseut, Play of Madness, The Praise of Folly, King Lear. The class will be taught in English. French majors/ minors will have to write all assignments in French. Cross-listed with History of Science, Medicine and Technology Dean’s Teaching Fellowship
Instructor(s): A. Marculescu
Area: Humanities
Writing Intensive.

AS.212.305. Introduction to Francophone Caribbean Literature and Postcolonial Studies. 3 Credits.
This course is designed to introduce students to the history and cultural contexts of Francophone Caribbean writings. It offers a panorama of twentieth-century Francophone Caribbean Literature from the négritude movement to the contemporary period. It introduces to various texts by Aimé Césaire, Marie Chauvet, Maryse Condé, Patrick Chamoiseau, René Depestre, Frantz Fanon, Edouard Glissant, Dany Laferrière, Jean Métellus, and Jacques Roumain. We will explore these writings of various literary genres in relation with topics such as memories of slavery, re-writings of history, representations of sexuality, exile, exoticism, métissage and créolité. Great emphasis will be laid on the specific historical and cultural background of Guadeloupe, Martinique and Haiti. Another significant component of this module will be the constant oscillation between theories and fictions, contexts and contents. More generally, this course will provide students with an insight into the French-language contribution to postcolonialism, and an examination of Francophone postcolonial thought and culture. Challenges will also be made with American and British literature (with authors such as James Baldwin and Graham Greene) and with Anglophone Caribbean literature (with authors such as Edwidge Danticat). Key notions of postcolonial theory such as exoticism, métissage and créolité will be examined and, hopefully, challenged.
Prerequisites: AS.212.201 OR AS.212.202 or permission
Area: Humanities

AS.212.306. Gender Issues in the Maghrebian Novel. 3 Credits.
A survey of francophone Moroccan and Algerian novels produced in the wake of those countries’ struggles for independence. We will investigate the intertwining of historical context, gender issues, and formal experimentation.
Area: Humanities.

AS.212.307. Tales on Trial: Storytelling in the Middle Ages. 3 Credits.
Area: Humanities.

AS.212.309. Forever Godard. 3 Credits.
This course will explore the dynamic relationship between music, literature, philosophy and politics in the most provocative of Jean-Luc Godard’s films.
Instructor(s): J. Reymond
Area: Humanities.

AS.212.311. How to Read Proust....and love it. 3 Credits.
An introduction to Proust’s masterpiece, A la recherche du temps perdu, through a close reading of A l’ombre des jeunes filles en fleurs, the “adolescent” part of the novel. This course will introduce you to Proust’s specific art of prose and to the discovery of his major themes: love, desire and gender ; society, taste and morality ; life, time and memory; art, creation and beauty. We will find out why Proust is a major writer (all snobbism aside…), and that he happens to be funny, subversive and thrilling ! Required reading: Proust, A l’ombre des jeunes fille en fleurs, Gallimard, Folio.
Prerequisites: AS.212.201 OR AS.212.202 or permission
Area: Humanities.

AS.212.314. Rivalry, Complementarity, Emulation: Writers and Artists in Contemporary French Fiction. 2 Credits.
How does modern French literature deal with its traditional rival, painting, in an age where both text and image have been wholly redefined? By what means, and to what end, do writers pay homage to specific artists (Giacometti, Gentileschi) or integrate historic masterworks in their fiction? Whether real, re-imagined, or forged, the artwork becomes an alluring and often deceitful means of questioning the powers and purposes of literature as well as of inventing new modes of reading.
Prerequisites: AS.212.333 AND AS.212.334
Instructor(s): L. Leleve; Staff
Area: Humanities.

AS.212.317. Thousand Faces: Rousseau’s Literary and Philosophical Writings. 3 Credits.
Jean-Jacques Rousseau is not only responsible for the romantic discovery of Self (Les Confessions) or one of the ideological fathers of the French Revolution (Le Contrat Social), or the author of passionate, best-selling novels (La Nouvelle Héloïse). He was also a musician, a playwright, a theorist of education and a botanist. The class will explore various tracks, using Rousseau’s works as an opportunity to understand the century to which he belongs and to explore such topics as: autobiography, Revolutionary ideology, musical forms. This course will be taught in French.
Instructor(s): A. Roge; Staff
Area: Humanities.

AS.212.318. Women in French Literature of the 17th and 18th Centuries. 3 Credits.
This course will examine the changes in the relationship of women to literature in France before the French Revolution from several points of view: (1) What were the social and intellectual contexts of gender distinctions? (2) How did men writing about women differ from women writing about women? (3) How were these questions affected by the changing norms of literary productions? Texts by Mme. de Sévigné, Molière, Mme. de Lafayette, Prévoit, Diderot, Rousseau, Laclos, and Beaumarchais.  <a href="http://www.wilda.org/Courses/CourseVault/Undergrad/ImeWomensyllabus.html">Course Syllabus</a>
Instructor(s): W. Anderson
Area: Humanities
Writing Intensive.

AS.212.320. Alexandre Dumas. 3 Credits.
Area: Humanities.
AS.212.321. Women in War. Heroines in Italian and French epic (16th-18th century) Between Fiction and Reality. 3 Credits.

Did women warriors exist or are they just a (sexual) fantasy? Did men and women writers represent female warriors differently? Can women warriors be considered as women from a philosophical and biological point of view or does warfare diminish their femininity? In this course we will analyze the representation of these heroines based on Italian and French epics, e.g. Ariosto’s “Orlando furioso” (1532), Voltaire’s “La pucelle d’Orleans” (1758), and on iconography and French and Italian opera. Philosophical and historical texts from the Antiquity (e.g. Diodorus of Sicily) and from Queer and Gender studies (e.g. J. Butler) will help us analyze the function of women warriors in these literary texts. The course is based on interactive discussions and can be held in English.

Instructor(s): V. Denzel
Area: Humanities
Writing Intensive.

AS.212.322. Laughter and Thought in Molière's Comedies. 3 Credits.

This course will be taught in French. Laughter and thought in Molière’s comedies. Through a close reading of Molière’s most famous plays, “Le Misanthrope,” “Dom Juan,” “Le malade imaginaire” and “Tartuffe,” this course will study how laughter can make us think deeply about questions such as passion, morality, religious belief and medicine. What is the link between comedy and philosophy? And how do Molière’s plays reflect the evolution of philosophical thought in France in the seventeenth century? To answer these questions we will have a thematic reading of the plays. The themes will be reason and passion, morality, medicine and religious belief. By watching some stagings or some movies based on Molière’s plays we will study how performing can be a philosophical interpretation of the play. Recommended Course Background: AS.210.301 and AS.210.302. THIS COURSE CAN COUNT EITHER AS A 212 (LITERATURE) OR AS A 211 (CULTURE--AS.211.422) COURSE FOR THE FRENCH MAJOR AND MINORS.

Instructor(s): A. De Chaisemartin.

AS.212.324. Vive la Difference!: Belonging and Difference in Contemporary France. 3 Credits.

This course studies the impact that globalization and mass migration have had on France’s cultural identity by focusing on how recent developments in the arts illuminate the multiethnic nature of French society. Although France has been a “melting pot” in historian Gérard Noiriel’s words for over a century, the official culture of the nation remains skeptical of multiculturalism, highlighting instead an abstract image of the French citizen, shorn of cultural, ethnic, racial or religious differences. In this course, we will examine novels, performance pieces, plays, films and documentaries that challenge, live with and explore this norm, allowing us to ask: How does this relationship between cultural and political community? How do different aesthetic forms imagine belonging, citizenship and diaspora? The syllabus may include work by Mehdi Charef, Yamina Benguigui, Nasser Djemaï, Leila Sebbar, Merzak Allouache, Laurent Cantet and Abdellatif Kechiche as well as theoretical readings from Pierre Nora, Dominique Schnapper and Pierre Tévanian. Recommended Course Background: AS.212.333-AS.212.334 or permission of instructor.

Instructor(s): E. Fisek
Area: Humanities.

AS.212.326. Paris in Literature from Surrealism to the Present. 3 Credits.

This course will investigate the representations and images of Paris in French and Francophone literature from the interwar years to the present days. Drawing from various theoretical perspectives (by Freud, Benjamin, Barthes, Lefebvre, Certeau, Augé), we will study a wide range of texts. The syllabus may comprise seminal surrealistic texts (Nadja by Breton, Le Paysan de Paris by Aragon, Beauvoir’s autobiography Mémoires d’une jeune fille rangée, extracts from novels by Modiano, Simonen, Queneau, Green’s essay Paris, narratives by Perec, Rolin, Bon, Manchette, recent poetry by Rédé and Roubaud, and francophone writings (such as Boudjera, Yacine and Glissant). During our exploration of the material and imaginary geography of Paris, we will make excursions into the interstitial spaces of the city, from the hidden arcades to the ‘banlieue parisienne,’ across its ‘quartiers’ and through the ‘non-lieux’ of modernity. Our ‘traversée de Paris’ will also include films and photographs.

Area: Humanities
Writing Intensive.

AS.212.327. Mise et remise en scene: Performing in the 18th Century. 3 Credits.

An introduction to texts and performance practices of the eighteenth century French theater, and an exploration of challenges and creative approaches to its resting today. Course has a performance requirement.

Instructor(s): O. Sabee
Area: Humanities
Writing Intensive.

AS.212.329. Contemporary Society on Stage: Koltès, Lagarce, Mouawad. 3 Credits.

This course proposes to examine six plays by three leading figures in contemporary French theater to see how the social changes that occurred in the last three decades are viewed and expressed in the French-speaking world. We will closely read two plays by each author as well as excerpts by these and other major playwrights. Works by Jean-Luc Lagarce (Derniers remords avant l’oubli) and Bernard-Marie Koltès (Combat de nègre et de chiens) will enable us to see how issues such as homosexuality, new family relationships and urban violence deeply transformed French society in the 80s and 90s, while Incendies and Forêts by Wajdi Mouawad will allow us to ask how these issues, along with immigration, decisively shape today’s global society. Using literary analysis to reflect upon the contemporary moment and its institutions, the course will incorporate to the extent possible performance recordings and films based on the plays. Course taught in French. Scenes from the plays can be performed at the end of the term.

Prerequisites: AS.210.302
Area: Humanities
Writing Intensive.

AS.212.333. Introduction à la littérature française. 3 Credits.

Reading and discussion of texts of various genres from the Middle Ages to the 20th century. The two semesters may be taken in either order. This sequence is a prerequisite to all further literature courses. Students may co-register with an upper-level course during their second semester. Recommended Course Background: AS.210.301-AS.210.302 or at least one semester of AS.210.301-AS.210.302 with a grade of A and written permission of the instructor.

Instructor(s): H. Roman
Area: Humanities
Writing Intensive.
**AS.212.334. Introduction à la littérature française II. 3 Credits.**
This second part of the introductory course will cover readings and discussion of texts of various genres from the French Revolution to the 20th century. The two semesters may be taken in either order. This sequence is a prerequisite to all further literature courses. Students may co-register with an upper-level course during their second semester.

**Prerequisites:** AS.210.301 OR AS.210.302 or at least one semester of AS.210.301 or AS.210.302 with a grade of A and written permission of the instructor.

Instructor(s): H. Roman
Area: Humanities
Writing Intensive.

**AS.212.335. Universal Theater?: Staging Human Rights in France and Beyond. 3 Credits.**
Although today the phrase “human rights” refers to a set of values that are universally recognized, France nevertheless occupies a significant place in the international imagination as its “homeland”, exemplified in Jacques Chirac’s statement that France has “for a very long time... been passionate about human rights”. In this course, we will examine the relationship between French identity and discourses of human rights by focusing on how they are articulated in theater practice. Drawing primarily on plays but also films, documentaries, photography and ethnographies, we will trace how human rights are “performed” in an array of French and Francophone works. We will then broaden our lens, turn our attention to similar theater practices from Latin America, Africa and the Middle East and ask: what are the different meanings that can be attached to the words “human” and “right” and what do human rights performances teach us about both international justice and theater?

Instructor(s): E. Fisek
Area: Humanities.

**AS.212.343. Literature and Science in France 1750-1880. 3 Credits.**
This course will investigate changes in the meaning and function of the literature of science and of the natural world during the period 1750-1850 (N.B. All course readings, assignments, and discussions will be conducted in French). Dean’s Teaching Fellowship.

**Prerequisites:** Advanced French I and II (AS 210.301-302), Introduction to French Literature I or II (AS 212.333 or 334)
Instructor(s): H. Roman
Area: Humanities
Writing Intensive.

**AS.212.346. 20th Century French Theater and Performance. 3 Credits.**
Taught in English. In this course, we will survey the themes and techniques that marked the theory and practice of theater in France in the 20th century. As we make our way from the early century avant-garde movements such as Futurism and Surrealism to Antonin Artaud’s Theater of Cruelty, from the Theater of the Absurd and mid-century existentialists to the post-1968 turn to collective authorship, our goal will be twofold: First, we will examine the prominent plays of the era as literary products, generated from within specific socio-political contexts. Second, we will attempt to re-construct their three-dimensional lives in performance, how they looked, sounded and felt to those watching. In addition, we will examine how French theater went from being a playwright-centered institution to a director-centered one, and how acting styles transitioned from psychological realism to a focus on the human body. Course materials will include plays, theoretical texts on the theater, as well as directors’ manifestos, rehearsal notes, set and costume designs and filmed recordings of theatrical events. Cross-listed with Theatre Arts and Studies. THIS COURSE CAN COUNT EITHER AS A 212 (LITERATURE--AS.212.346) OR AS A 211 (CULTURE) COURSE FOR THE FRENCH MAJOR AND MINORS.
Instructor(s): E. Fisek
Area: Humanities.

**AS.212.353. Love and Learning in Medieval French Literature. 3 Credits.**
The High Middle Ages in France witnessed both a re-birth of learning, with the rise of the universities, and a re-invention of love, as expressed in the courtly love lyric and the new literary genre of romance. This course will examine the relation between love and learning as it developed in the pages of the age’s literature across a variety of genres: courtly lyric; Arthurian romance; the roman antique; devotional literature; literary quarrel; and autobiographical confession. Texts in modern French translation. Recommended Course Background: AS.210.302 or Webcape score and a supplementary test.
Instructor(s): B. Reilly.

**AS.212.355. Literature and Opera. 3 Credits.**
In this course we will look at the relation between some of the great opera’s of the 18th and 19th centuries and their literary sources. We will also discuss some recent philosophical interpretations of opera. At stake will be the question of how literature is translated into music and stagecraft, and what these translations say about the times and cultures in which they were produced. Each week we will view and listen to an opera, and read its source materials as well as critical works about both. The course will be conducted in English, and will be writing intensive.
(This course is offered as AS.212.355, 213.355, 214.355, and 215.355. Please check other course numbers for open seats.)
Instructor(s): W. Egginton
Area: Humanities
Writing Intensive.

**AS.212.394. Renoir, Vigo, Carne: French Cinema of the 1930’s. 3 Credits.**
Conducted in English. An exploration of French cinema of the 1930s and the movement that produced some of the most influential masterworks of world cinema; focus on close analysis of films. Lecture Tuesday 1:30-4pm, Screening Monday 7:30-10pm. $40 Lab fee
Instructor(s): S. Roos
Area: Humanities.
AS.212.400. Flaubert's L'Éducation sentimentale, a Prose Novel for Modern Time. 3 Credits.
Undergrads need instructor permission. Through a close reading of Flaubert's novel, selective consideration of the drafts and of the historical, political and artistic context, we shall examine the making of Flaubert's uncanny metaphors and stylistic means. Under the sign of modernity. Our central concern, in other words, is with L'Éducation sentimentale as a second crucial event in aesthetic modernity, twenty years after Madame Bovary. Seminar will be taught in French and English. L'Éducation sentimentale edition required: GF Flammariot, 2003. Instructor(s): J. Neefs; M. Fried Area: Humanities Writing Intensive.

AS.212.401. The Literature of Medieval Cathedrals. 3 Credits.
To understand medieval cathedrals we must "read" them through the literature of the age. This course will examine the medieval literature that illuminates some of the great cathedrals of twelfth- and thirteenth-century France. The texts studied will be in modern French translation and will come from a variety of genres: lyric poetry; romance; epic; devotional literature; biography and autobiographical confession. Cannot be taken Satisfactory/Unsatisfactory. Taught in French. Recommended Course Background: AS.210.302 Instructor(s): B. Reilly Area: Humanities.

AS.212.403. Flaubert's Madame Bovary, Prose as a Modern Art. 3 Credits.
AS.212.403 for advanced undergrads. Through a close reading of Flaubert's novel and selective consideration of the drafts, we shall examine the making of that masterpiece of narrative prose, which Flaubert himself conceived under the sign of modern art. Our central concern, in other words, is with Madame Bovary as a crucial event in aesthetic modernity, one that has had a prodigious afterlife in both literature and visual arts. Seminar will be taught in French and English. Madame Bovary edition required: Le Livre de Poche Classique, 1999. Meets with AS.212.623 Cross-listed with Humanities Center Instructor(s): J. Neefs; M. Fried Area: Humanities.

AS.212.404. The City in Early-Modern French Literature. 3 Credits.
The city is an integral theme, even a privileged character, in the literary and speculative texts of the 17th and 18th century. It is often understood to stand opposition to the royal court and embodies the spirit of the people in a way related to the modern notion of "solidarity". This course will look at a number of examples from the early modern period of the French city (especially Paris) from the late Renaissance to the First Empire. Selections from Marguerite de Valois, Mme de Sévigné, Montesquieu, Diderot, Rousseau, Turgot, Raoul, Rétif de la Bretonne, Mercier, Saint-Just, Robespierre, Napoléon Bonaparte, with perhaps a coda from Balzac or Michelet. Recommended Course Background: AS.212.333-AS.212.334 or permission of instructor. Instructor(s): W. Anderson Area: Humanities Writing Intensive.

AS.212.406. Monsters in the 16th and 17th Centuries. 3 Credits.
Area: Humanities Writing Intensive.

AS.212.407. Banquets Meals Table-Talk. 3 Credits.
Area: Humanities.
AS.212.418. Medieval French Lyric Poetry. 3 Credits.
Medieval French lyric poetry contains many powerful expressions of a poet's relationship to society. This course will study the diversity of responses to the questions confronting any medieval poet writing about the world he (or sometimes she) lived in. Our readings over four centuries of medieval French literature will reveal the many worlds in which these poets lived and wrote. Close reading of texts in modern French translation, with emphasis on their social and cultural contexts. Instructor(s): B. Reilly.

AS.212.421. Textes et Performances: le théâtre français du 17e au 19e siècle. 3 Credits.
Area: Humanities.

AS.212.427. Libertins, Athées, Imposteurs. 3 Credits.
An exploration of the clandestine culture of free-thinkers, hedonists and rakes in France in the 17th and the 18th centuries and their strategies for undermining the theological grounding of morality, politics, sexuality and gender. Readings from Descartes, Cyrano de Bergerac, Molière, Diderot, Sade, Laclos and others. Meets with 211.427
Instructor(s): E. Russo
Area: Humanities.

AS.212.428. Reading Poetry. 3 Credits.
The course will offer a close reading and interpretation of prominent poems, from Early Modern to Contemporary, from Du Bellay and Ronsard to Ponge, Char, Roubaud and some of the most recent works. This course will present an opportunity to question the historical variations of Poetry, of its function and importance in Society. What mean the changes in poetic forms, how work the tensions between verse and prose in modern Poetry, what's interesting in writing and reading Poetry will be some of the main topics of the course. The students will be asked to compose and comment their own “French Poetry Anthology.” Course held in French, but including researches on the poetical translatability.
Prerequisites: AS.212.20 or AS.212.202 or permission
Area: Humanities.

AS.212.429. Thesis Prep. 1 Credit.
This course will meet three times during the Fall semester to enable all French majors to prepare their thesis subject, thesis bibliography, and abstract prior to the writing of the Senior Thesis (AS.212.430) in the Spring semester of their senior year. This course is required of all French majors and must be taken during the Fall semester of their senior year. Schedule TBA upon consultation with the class list, as there are only three group meetings. The rest of the meetings are in individual appointments with the DUS or another chosen French professor.
Prerequisites: Prerequisite or Corequisite: AS.210.417
Instructor(s): Staff
Area: Humanities.

AS.212.430. Senior Seminar. 3 Credits.
An in-depth and closely supervised initiation to research and thinking, oral and written expression, which leads to the composition of a senior thesis in French.
Instructor(s): D. Schilling
Area: Humanities
Writing Intensive.

AS.212.434. Reading Poetry. 3 Credits.
The course will offer a close reading and interpretation of prominent poems, from Early Modern to Contemporary, from Du Bellay and Ronsard to Ponge, Char, Roubaud and some of the most recent works. This course will present an opportunity to question the historical variations of Poetry, of its function and importance in Society. What mean the changes in poetic forms, how work the tensions between verse and prose in modern Poetry, what's interesting in writing and reading Poetry will be some of the main topics of the course. The students will be asked to compose and comment their own “French Poetry Anthology.” Taught in French, but including researches on the poetical translatability.
Prerequisites: AS.212.333 OR AS.212.334 OR AS.212.201 OR AS.212.202
Instructor(s): J. Neefs
Area: Humanities
Writing Intensive.

AS.212.448. Baudelaire: Art, Poetry, Modernity. 3 Credits.
Seminar taught in French and English. Charles Baudelaire is widely regarded as the decisive figure in 19th Century literary and artistic Modernity. In this seminar we will read his magnificent Les Fleurs du mal and Spleen de Paris and his equally remarkable art criticism, as well as various critical discussions of his achievement. Cross-listed with Humanities Center
Instructor(s): J. Neefs; M. Fried
Area: Humanities.
AS.212.455. Order, Disorder, and the Passions in French Literature of the 16th and 17th Centuries. 3 Credits.

This course will examine how the passions became a defining issue in major French literary works during the sixteenth and seventeenth centuries. As a source of unpredictability and instability, the passions have always represented a potentially direct threat to the foundations of social collectivity. How and why did the passions become a central concern for literary thought during the Renaissance and Baroque periods? Under what conditions can the passions become socially and politically constructive, or destructive? How can examining passions in literature help us understand the shifting relations between the individual and society? Recommended Course Background: AS.210.301
Instructor(s): J. Vance
Area: Humanities.

AS.212.466. The Pleasures of Tragedy. 3 Credits.

Why do we experience pleasure in watching representations of bad things happening to people on stage? Are the emotions aroused by tragedy ethical or immoral? These are just some of tragedy’s many paradoxes, which have been explored by philosophers over time, from Plato to Augustine, to Rousseau, to Hume. This course proposes to explore some of the enigmas and conundrums raised by a genre which everybody agrees cannot be defined by common formal and thematic features, but which we all feel able to recognize when we see it. Is there an essence of tragedy that endures from 5th century Greece to today? Or are the things that make us call a play tragedy radically different according to time and place? How is tragedy related to philosophy, religion and politics? Tragedy has been declared in turn “dead” (killed by Christian notions of redemption, by political utopianism, by philosophical optimism, by the dissolution of language, etc.) and renewed, regenerated (through the sense of the absurd, postmodern immanence, irredeemable violence) – and indeed, there has been a flourishing of the genre in France in the late XXth century. Through readings of a selection of plays, both ancient and modern, and theoretical works, we’ll examine the metamorphosis of the tragic hero and heroine, the issues of gender, moral responsibility and the management of the spectator’s emotions. Readings from Sophocles, Aristotile, Corneille, Racine, Hegel, Kierkegaard, Anouilh, Sartre, Césaire, Koltès, Gably. Course in French.
Prerequisites: AS.210.301 AND AS.210.302
Instructor(s): E. Russo
Area: Humanities
Writing Intensive.

AS.212.469. Limit-Experience, Limit-Texts. 3 Credits.

Among the many functions of literary narrative is that of describing and domesticating extreme experience, from the horrors of war and incarceration to religious ecstasy, madness, and acute illness. Writers have long exploited the extreme to probe the reaches of human consciousness and the social pacts that differentiate transgressive from normal behaviors. Drawing on the work of 20th century French-language authors of novels, short stories, and witness accounts (Breton, Camus, Chraibl, Delbo, Duras, Guibert, Le Clézio, Volodine), this course will explore how narrative strategies relate to extreme states, situations, and conditions. At the same time, through excerpts from experimental writers from Surrealism to l’écriture féminine, we will also consider how language itself can create a manner of limit-experience by questioning the boundaries of the readable. Course in French.
Instructor(s): D. Schilling
Area: Humanities.

AS.212.471. Jules Verne. 3 Credits.

An overview of the corpus of the author of the “Voyages extraordinaires”. The patron saint of steampunk authors explored through his novels the transformation of the modern world resulting from the explosion of technological advances in the industrial age. Yet he was also an astute and erudite historical thinker, an amateur anthropologist whose work reflected many of the prejudices and challenges of his exploring or colonizing contemporaries, a dabbler in the new human sciences and their relationship to the development of cultural models. A disabused, even pessimistic thinker, he provides a unique entryway into the fin-de-siècle French mind set. Works to be read will include "Cinq semaines en ballon", "Voyage au centre de la terre", "De la terre à la lune", "20,000 lieues sous les mers" and "L’Île mystérieuse", "Le Tour du monde en quatre-vingt jours", "Robur le conquérant" and "Le Maître du monde", "Le Château des Carpathes", and "Paris au XXe siècle". Class will be taught in French. This course can either be taken as a 211 Culture course or a 212 Literature course.
Prerequisites: AS.212.334
Instructor(s): W. Anderson
Area: Humanities
Writing Intensive.

AS.212.478. Guillaume de Machaut: exploring medieval authorship in the digital age. 3 Credits.

Using new websites devoted to the lyrics and music of Guillaume de Machaut, the foremost poet and composer of the 14th-century French royal court, this seminar will explore the role of music and literature during the Hundred Years War. Students will learn to use digital tools to view and analyze original illustrated musical manuscripts of Machaut’s work.
Instructor(s): T. Rose-Steel
Area: Humanities
Writing Intensive.

AS.212.481. The 18th-Century French Novel. 3 Credits.

Key novels will be studied from a variety of approaches. Authors to include Marivaux, Montesquieu, Prévost, Diderot, Crébillon, Rousseau, and Voltaire. Recommended Course Background: AS.212.333 and AS.212.334 or AS.212.333 and permission of the instructor.
Instructor(s): W. Anderson
Area: Humanities
Writing Intensive.

AS.212.501. French Independent Study. 3 Credits.

Instructor(s): D. Schilling; W. Anderson.

AS.212.502. French Indep Study-Lit. 0 - 3 Credit.

Instructor(s): D. Schilling; W. Anderson.

AS.212.596. Independent Study-Spanish. 3 Credits.

Instructor(s): E. Gonzalez.
AS.212.601. Word and Image: An Introduction to the Languages of Literature and Cinema.
Taught in English, this course is a primer in the linguistics and the rhetoric of literary and cinematic texts. Students will familiarize themselves with the notion of the literary language’s exceptionality by studying Aristotle, Plato, Viktor Sklovskij and Roman Jakobson among others. They will then compare the power of the literary with the language of cinema by studying Andre Bazin’s take of New Realism, Christian Metz’s structuralist approach to cinema and psychoanalysis, Gilles Deleuze’s theory of the moving-image and the time-image, a feminist approach to cinema by E. Ann Kaplan and others, as well as theories of digital cinema from Peter Weibel to Lev Manovich, among others. We will place the language of literature and film within a context that includes religion music, magic, prophecy and medicine. Cross-listed with Film and Media Studies and English (This course is offered as AS.212.601, 213.601, 214.601, and 215.601. Please check other course numbers for open seats.)
Instructor(s): B. Wegenstein; P. Forni.

AS.212.603. Senses of the Imagination in Medieval Thought and Lyric.
AS.212.604. Around Baudelaire.
Topics in Baudelaire’s art and thought, and in that of various contemporaries (Courbet, Manet, Wagner) and successors (Mallarmé, Proust, Benjamin, Starobinski, Bonnefoy, Roubaud, Deguy). Readings and discussion will be mainly in French.
Instructor(s): J. Neefs; M. Fried; T. Rose-Steel.

AS.212.605. The Idea of Literature.
European languages document the evolution of the concept of literature from a generic term indicating the body of writings produced in a particular country or period to one that more particularly signifies works endowed with an aesthetic quality. The concept of literature thus seems to take form in connection with the emergence of a critical discourse, the search for a standard of taste. The dream of founding a “science littéraire” modeled on the principles of structural semiotics searching for an elusive “literariness”, literature as a system, a set of formal features, not a collection of discrete, ineffable individuals; it thus involved a rejection of the aesthetic, or at least a reconsideration of its assumptions. This course will pursue the question of “The Idea of Literature” simultaneously from a philosophical and a historical perspective; in moving from formalist literariness to the rediscovery of categories like the ethical, the subject, the reader, the author, and the aesthetic, we will ask such questions as: Can there be a return to an aesthetic education, as some wish, and what would that be? Would such a move resuscitate the ghost of Hume’s gentleman scholar, which the New Critics tried to do away with? Is there a way of formally distinguishing between literature and its various contexts? Authors will include Hume, Kant, Taine, Lanson, Sainte-Beuve, Brunetièr, Arnold, Proust, Benjamin, Bréton, Sartre, Bourdieu, De Man, and Eco.
Instructor(s): E. Russo; W. Egginton.

AS.212.607. Tragedy on Stage and in Theory.
Perhaps more than any other genre, tragedy tempts us to search for origins, to recover its previously pristine state, to lament its decadence, even its death. But is there an essence of tragedy? Is tragedy the product of a specific historical moment (sixth-century Greece) or is it a universal quality of human experience? Is it a philosophical notion or a strictly theatrical one? Through selected readings of plays and theories we shall explore some of the significant metamorphosis of tragedy, from Aeschylus to Corneille, Racine, Voltaire, Hegel, Nietzsche, Freud, Anouilh and others.
Instructor(s): E. Russo
Area: Humanities.

AS.212.611. Humanistes, Spirituels et Littéraires: Autour de Marguerite de Navarre.
Instructor(s): J. Vance.

AS.212.613. Marivaux and French Taste.
Pouvoir Marivaux était-il à la fois un auteur de succès et l’écrivain le plus déconsidéré de la part des philosophes? La lecture de ses oeuvres théâtrales, narratives et journalistiques les plus significatives nous permettra d’explorer les controverses qui travaillent l’écriture des Lumières, la querelle des anciens et des modernes, le rapport entre goût et politique, et de mieux comprendre l’esthétique dite rococo.

AS.212.615. Encyclopedic narratives, 19th - 20th Century.
Novels use and give many kinds of knowledge. The seminar will examine how narratives consume and expose facts, notions, ideas, technical devices, highly complex learning, and present themselves as encyclopedic narratives. We’ll work on novels conceived as pedagogical instrument (Jules Verne), or allegorical epic (Victror Hugo), or deeply ironic and skeptical prose (Flaubert, Raymond Queneau), or intimate historical vivid memory (Pierre Michon). We’ll examine how narrative prose can build strong worlds of knowledge.
Instructor(s): J. Neefs.

The development of the drame bourgeois and the theater criticism of the French Enlightenment. Authors to be studied include Racine, Le Sage, Marivaux, Voltaire, Diderot, and Beaumarchais. <a href="http://www.wilda.org/Courses/CourseVault/Grad/Theater/Syllabus.html">Course Syllabus</a>
Instructor(s): W. Anderson.

AS.212.618. Les Lumieres: reseaux de communication au 18e siecle.

AS.212.620. The Encyclopédie.
In its attempt to realize fully the potential of a group description of knowledge, the Encyclopédie of Diderot and d’Alembert displays the program of the philosophies in a particularly intense and idiosyncratic form. This intellectual conversation will be studied through the investigation of several different subjects treated in the Encyclopédie; for example, the theory of the encyclopedia itself, history, natural history, literature, medicine, and theories of language.
Instructor(s): W. Anderson.
AS.212.622. The Making of the Work: Introduction to Genetic Criticism.

AS.212.623. Flaubert’s Madame Bovary, Prose as a Modern Art.
Through a close reading of Flaubert’s novel and selective consideration of the drafts, we shall examine the making of that masterpiece of narrative prose, which Flaubert himself conceived under the sign of modern art. Our central concern, in other words, is with Madame Bovary as a crucial event in aesthetic modernity, one that has had a prodigious afterlife in both literature and visual arts. Seminar will be taught in French and English. Madame Bovary edition required: Le Livre de Poche Classique, 1999. Instructor(s): J. Neefs; M. Fried Area: Humanities.

AS.212.627. Littérature, Mythes, Religions au 19eme Siècle.

AS.212.632. Utopias.
Reflecting on the genre of the Utopia which from the late 17th century through the late 19th century alludes to diverse ideological constructions, such as the Golden Age, the “Pays de Cocagne”, fantastic worlds, primitive societies, the state of nature, “robinsonnades”, science fiction.
Instructor(s): W. Anderson.

Seminar taught in French and English. Charles Baudelaire is widely regarded as the decisive figure in 19th Century literary and artistic Modernity. In this seminar we will read his magnificent Les Fleurs du mal and Spleen de Paris and his equally remarkable art criticism, as well as various critical discussions of his achievement. Cross-listed with Humanities Center Instructor(s): J. Neefs; M. Fried.

What does it mean to read? Who reads, how, and how have those practices changed from the late 17th century to the early 21st? How do the material conditions of publication and the material support of the text affect readership and interpretation? How do authors of literary works embody such issues within their texts? To be discussed within the French context from Molière through modern digital humanities research environments and to focus critically on recent work in the history of the book. (begins 2/4/09)
Area: Humanities.

AS.212.640. Mercier.
Playwright, renowned essayist, philosophe of a sort and just plain observer of the late Parisian Enlightenment, Mercier’s literary career embodied the esthetic, political and conceptual changes that occurred in the move from the Ancien Régime to the Révolution française, the Terreur, the Thermidorean period and the Napoleonic movement of Paris. This course will cover some of his plays and other writings, especially his Tableau de Paris and its post-revolutionary continuation Le Nouveau Paris.
Instructor(s): W. Anderson.

AS.212.641. Actualités de la fiction.
Ce séminaire se voudrait à la fois traversée de la fiction française et francophone très contemporaine (années 1990-2000) et réflexion sur le contemporain en terme d’actualités. On entendra l’actualité à la fois dans le sens courant de ce qui est actuel parce que faisant partie d’un moment présent, et dans l’acception plus conceptuelle de tout ce que relève d’une performance directe et renouvelée, de ce qui est en acte et non en puissance mais qui est en meme temps une puissance en acte. Dynamis, energia, l’actualité de la littérature est ainsi l’actualisation de ses puissance’s (par les lectures, les traductions). On se concentrera en particulier sur les relations entre littérature et pensée dans le fiction contemporaine.

AS.212.644. Libertinage: entre révolte et fantasme.
The prerevolutionary libertine novel, starring at its center the character of the libertine, is the one most iconically associated with the French novel and with notions of transgressive “Frenchness,” intended both for national use and for export. In the wake of the pioneering work of René Pintard (Le Libertinage érudit dans la première moitié du 17e siècle, 1943) libertinage was emancipated from the fictional realm and promoted to a category of intellectual and cultural history. Yet recent critics have contested the use of this label, arguing that the historical individuals who were so called were a heterogeneous collection who had nothing in common apart from their marginality, which was in turn stigmatized or valorized. The purpose of this course is to examine critically the relationship between fictional and historical libertines, the many overlaps between the “transgressive” and the “erudite” communities, the role they played in the emergence of the “radical” Enlightenment and scientific materialism, their subversive use of language, the fluctuation between protective strategies of equivocation and the audacity of parrêsia. Readings from trial documents, pamphlets, correspondence, novels and essays, by G. C. Vanini, François Garasse, Antonio Rocco, Théophile de Viau, Descartes, Cyrano de Bergerac, Dassoucy, Bayle, Boyer d’Argens, Voltaire, Sade, Diderot, Laclos.
Instructor(s): E. Russo.

AS.212.655. Persistence of the City.
This course will address a number of problems derived from current ecological and sustainability concerns, via readings of classic texts of the French avant-garde and modernist tradition (early to mid- twentieth century: Romains, Breton, Le Corbusier, Debord), as well as films (Godard, Resnais) and reportages of more recent date. To be taught in English, this course will be of interest not only to students of French and comparative literature, but to students in urban planning, design, sustainability studies, and architecture. Dates of classes: 2/3, 2/17, 3/2, 3/16, 4/6, 4/20.
Instructor(s): A. Stoekl
Area: Humanities.

AS.212.661. Post-Revolutionary Passions.
Coming to terms with the Enlightenment, the French revolution and the collapse of the political and spiritual authority that grounded the old regime, post-revolutionary thinkers confronted critically the responsibility of the intellectual and the nature of ideological violence; they reinvented the sacred in an attempt to shape a new self and redrew the boundaries between reason and belief. Classes in English, readings in French (some available in translation). Works by Constant, De Staël, Chateaubriand, De Maistre, Ballanche, Tocqueville, Michelet, Taine.
AS.212.666. Writers Confront Time, Posterity and Survival.

This course will discuss various ways by which authors see time as shaping and inflecting the reception and the value of their works. I will focus on a select group of Enlightenment philosophers with some forays into classical antiquity and the Romantic period. The purpose of the seminar is to explore the existence of a relationship between models of transmission of aesthetic value and models of cultural, theological and biological “evolution.” Works by Diderot, Voltaire, Charles Bonnet, Rousseau, Balanche and others.

Instructor(s): E. Russo
Area: Humanities
Writing Intensive.

AS.212.671. Light and Color in Medieval French Literature.

A study of medieval representations of light and sight. The literature of medieval France entered into dialogue with the science, theology, and art of the time to both reflect and create new ways of seeing. By examining what medieval thinkers wrote about how they saw, we shall come to understand on their own terms what they saw, including: manuscript illuminations; stained glass; secular and religious clothing.

Instructor(s): B. Reilly.


A seminar designed to explore the existence of a relationship between models of transmission of aesthetic value and models of cultural, theological and biological “evolution.” Taught by Visiting Professor Lydie Moudileno: The course will examine representation of Europe, mostly but not exclusively France and Paris in the fiction produced by writers from the former French colonies, from the 1950’s to the present.

Instructor(s): L. Moudileno.

AS.212.678. Guillaume de Machaut: exploring medieval authorship in the digital age.

Using new websites devoted to the lyrics and music of Guillaume de Machaut, the foremost poet and composer of the 14th-century French royal court, this seminar will explore how digital tools can be used to view and analyze original illustrated musical manuscripts of Machaut’s work.

Instructor(s): T. Rose-Steel.

AS.212.684. The Life and Works of Chrétien de Troyes.

A close study of the extant corpus written by Chrétien de Troyes, from his lyric poems to his last unfinished Arthurian romance, Active during the so-called “Twelfth-Century Renaissance,” Chrétien remains one of the founding authors of French literature. This seminar will explore the intellectual, social, and societal influences that shaped his works. It will also look to the contemporary debates which these works continue to inspire.

Instructor(s): B. Reilly.

AS.212.692. Research Methods.

Texts have lives. From handwritten manuscript to digital format, the various incarnations of the literary text have implications for literary scholarship. This course examines the many lives of a literary text and the issues of access, retrieval, and research. From online resources to the core printed reference works, this course acquaints graduate students with the range of scholarly apparatus in the field of literary studies.

Instructor(s): S. Waterman.

AS.212.696. Literature Confronts Science: Zola.

Zola worked with the theories of heredity of his time in the Rougon-Macquart novels. But he also attempted to use his understanding of biology and thermodynamics to reform the theory of the novel in general. This course will examine these two different effects of science on literature and try to see what leads an author to undertake such a project. For a more extended description, please see http://www.wilda.org/Courses/CourseVault/Grad/Zola/Syllabus.html. Advanced undergraduates with sufficient background may register for this course with permission of the instructor.

Instructor(s): W. Anderson.

AS.212.698. Esthétique et politique dans la France des années 50 et 60.


AS.212.700. Flaubert’s L’Éducation sentimentale, a Prose Novel for Modern Time.

Undergrads need instructor permission. Through a close reading of Flaubert’s novel, selective consideration of the drafts and of the historical, political and artistic contexts, we shall examine the making of that masterpiece of narrative prose, which Flaubert himself conceived under the sign of modernity. Our central concern, in other words, is with L’Éducation sentimentale as a second crucial event in aesthetic modernity, twenty two years after Madame Bovary. Seminar will be taught in French and English. L’Education sentimentale edition required: GF Flammarion, 2003.

Instructor(s): J. Neefs; M. Fried
Area: Humanities
Writing Intensive.
AS.212.703. Literary Renaissance of the 12th Century.
The High Middle Ages in France witnessed both a re-birth of learning and a re-invention of literature. This course examines the medieval French literature that flourished during this Twelfth-Century Renaissance. It considers texts across a variety of genres (the roman antique; courtly lyric; autobiography; lai; chronicle) in order to interrogate literature's engagement with the surrounding intellectual currents. In particular this seminar asks how literature's relation to the past changed during this time and how it came to create something new.

Instructor(s): B. Reilly
Area: Humanities.

AS.212.704. Violence & Tragedy.
This seminar traces the persistence of violence in tragedy. Working though traditional periodization insisting on an evolution away from spectacular baroque violence toward disembodied neoclassical purity, we will explore how violence continually shaped theater as a multi-sensory, multi-medial practice. While the primary source of our discussion will be seventeenth-century France (Hardy, Rotrou, Corneille, Racine, et al.), ample opportunity will be made for students to present research from the literary traditions in which they work. Contemporary theorists and critics (Bersani, Benjamin, Biet, Chartier, Elsner, Greenberg, Loraux, Heller-Roazen, et al.) will be available in English. Taught in English. Dates of classes: 2/10, 2/24, 3/9, 3/30, 4/13, 4/27.

Instructor(s): Staff
Area: Humanities.

AS.212.705. Fictions d’espaces: géopoétique du roman de langue française.
En quoi consiste et par quels moyens se construit l’espace dans les fictions littéraires ? Quelles fonction y jouent les toponymes, les descriptions de lieux, les trajectoires des personnages ou encore ces excroissances visuelles que sont les cartes ou les plans ? Quels contrats l’écrivain peut-il passer avec son lectorat à l’égard du statut des espaces traversés et décrits, qu’ils se fondent sur le « réel » ou qu’ils soient fabriqués de toutes pièces ? Cette introduction à la géopoétique propose d’aborder la mimésis littéraire sous sa dimension spatiale. Si d’une part notre objectif est de forger des concepts d’analyse littéraire en dialogue avec le discours sur l’architecture et la géographie, d’autre part nous chercherons à construire des lectures d’œuvres qui misent sur la puissance évocatrice des espaces et des lieux. Puisant dans la littérature d’expression française depuis 1800, de Balzac à Chamoiseau en passant par Giono, Ramuz, et Perec, nous reléverons divers “chronotopes” (Bakhtine) ayant contribué à forger l’imaginaire géographique. Course in French.

Instructor(s): D. Schilling
Area: Humanities
Writing Intensive.

AS.212.708. Testimony and Literature in the Twentieth Century.
The XXth Century produced an enormous amount of testimonies. One can even say that it invented the genre of witnessing. The seminar will study testimonies in variety of languages about extreme historical situations (World Wars, totalitarianism, colonial wars, genocides, etc.). Through a close and careful reading of some of these texts, we shall try to formulate general problems pertaining at the same time to literary analysis, historical investigations, and political, ethical, juridical, anthropological issues. We’ll read works written in French — by Benjamin Fondane, Robert Antelme, Charlotte Delbo, Elie Wiesel, by Rithy Panh, or Jean Hatzfeld. But at every moment we shall compare them with texts written in other languages (using French or English translations) — by Primo Levi, Imre Kertesz, Jean Améry, Tadeusz Borowski or Aharon Appelfeld, by Ossip Mandelstam, Alexander Soljentysyn or Varlam Chalamov, by Toge Sankichi or Ibuse Masuji, by Yi Ch’ong Jun or Hwang Ji U, by Rithy Panh, etc. (2x/week beginning 3/24)

Area: Humanities.

AS.212.710. Les religions du 19e Siècle.
Chateaubriand, Michelet, Quinet, Hugo, mais aussi bien Nerval, Baudelaire, Flaubert, Mallarmé, les œuvres du 19ème siècle se rapportent aux paradigmes religieux d’une manière particulièrement forte et problématique. De l’histoire des religions aux religions du Progrès, le fait religieux est interrogé par la littérature, autant que la littérature se confronte à lui. Le séminaire s’appuiera sur la lecture précise de quelques textes déterminants en ce sens.

Instructor(s): J. Neefs.

AS.212.717. Montesquieu.
The first half of the seminar is devoted to a close reading of some of Montesquieu’s major works in law, politics, fiction, history and the natural sciences, with an emphasis on the negotiations between nature, law and society. The second half will focus on selected interpretations and appropriations of Montesquieu’s thought from the 18th to the 20th century. In English, reading knowledge of French.

Instructor(s): E. Russo; W. Anderson
Area: Humanities.


AS.212.720. Diderot’s Fiction.
This course will focus on the idiosyncrasy of Diderot’s concept of the fictional and his complementary practices of authorship, anonymity and pseudonymity in the context of the middle years of the French Enlightenment. For more information, see http://www.wilda.org/Courses/CourseVault/Grad/DiderotFictions/Syllabus.html

Instructor(s): W. Anderson.

AS.212.735. Narratives of Ordinary.
What we may understand by “Ordinary”? The Seminar will attempt to consider the esthetic apparition and the historical, sociological, political, and anthropological meaning of that notion: narrative prose and poetry, from Flaubert to Queneau and Perec, from Baudelaire to Ponge and Roubaud will be examine under this point of view, in relation with what we could conceive as an esthetical development of the notion, including its sociological and philosophical aspects (Lepenies, Boltanski, De Certeau, Danto, Rancière, Cavell). The course will be held in French, on French texts, but could include references to works in English or German or other languages, in English or French translation.

Area: Humanities.
One is never done with Rousseau: generations of readers and a myriad of critical schools have mapped in many, contradictory ways the vast territory he has explored: composer, musicologist, novelist, dramaturgist, botanist, political philosopher, autobiographer, pedagogue, prophet, dreamer, persecuted victim and, always, provocateur. Rousseau lived and wrote at the intersection of pathos and logos, history and myth, reason and the sacred and his method, if any, was to construct a system against all systems. We will read his major works in light of the debates they have triggered both within the Enlightenment and postmodernism.
Instructor(s): E. Russo.
Area: Humanities.

AS.212.743. Marcel Proust, Literature and Art.
Proust’s great sequence of novels À la recherche du temps perdu is also a theory of the Novel and indeed of Art. A close reading of Du côté de chez Swann and Le Temps retrouvé, will put this to the test. Required editions: Proust’s Du côté de chez Swann, Gallimard, Folio, Le Temps retrouvé, Gallimard, Folio, Contre Sainte-Beuve, Gallimard, Folio. The seminar is open to advanced undergrads, with authorization of the instructor. Meets with 212.443, 300.406 and 300.684.
Instructor(s): J. Neefs; M. Fried
Area: Humanities.

Within less than a century, three major thinkers appear, who could not be more different from each other. Each embodies a worldview, a method and a style that illustrate a typical trend in the intellectual history of Early Modern France. We will study passages from Montaigne’s Essais and from Pascal’s Pensées, as well as Descartes’ Discours de la méthode. The emphasis will be on the interaction between thought and style. The seminar will be held in French.
Instructor(s): W. Anderson
Area: Humanities.

AS.212.748. French Poetry in the 16th Century.
Instructor(s): D. Schilling
Area: Humanities.

AS.212.752. The Character Function.
What do we really mean when we talk about a “character” in a discursive work? What are the structuring, esthetic and heuristic functions of such devices? How has the concept of the character evolved from the early modern period to the present day? A sampling of the cases to be considered: Descartes, Leibniz, Marivaux, Racine, Diderot, Rousseau, Robespierre, Napoleon, Michelet, Zola, avatars and “digital angels”.
Instructor(s): W. Anderson
Area: Humanities
Writing Intensive.

AS.212.773. Marcel Proust, Literature and Art.
Proust’s great sequence of novels À la recherche du temps perdu is also a theory of the Novel and indeed of Art. A close reading of Du côté de chez Swann and Le Temps retrouvé, will put this to the test. Required editions: Proust’s Du côté de chez Swann, Gallimard, Folio, Le Temps retrouvé, Gallimard, Folio, Contre Sainte-Beuve, Gallimard, Folio. The seminar is open to advanced undergrads, with authorization of the instructor. Meets with 212.443, 300.406 and 300.684.
Area: Humanities.

Les ressemblances de famille, malgré leur évidence, procèdent de constructions intellectuelles et affectives. La relation qu’elles établissent entre deux éléments ne se limite pas à l’analogie, elle importe une représentation de la parenté. La ressemblance de famille est un mode d’apparentement qui, sous le couvert du naturel, procède de discours et d’imaginaires structurants : qui ressemble à qui ou à quoi? La réponse à cette question ordinaire implique non seulement une philosophie mais aussi une politique distributive du commun et du dissemblable. Le séminaire étudiera la construction de ces ressemblances et leur implications idéologiques notamment dans les sciences de la vie et les discours sur l’hérédité. Il analysera le fonctionnement logique de la ressemblance et de la ressemblance. Il portera sur la physionomie, corps et visages, dans les imaginaires littéraires et artistiques, selon leurs enjeux sexuels et sociaux. Bibliographie: Goethe, Les Affinités électives; Darwin, L’Origine des espèces; Zola, Le Docteur Pascal; Wittgenstein, Recherches logiques 65-67; Genet, Les Bonnes.

AS.212.778. Les écritures contemporaines aux confins des genres [Contemporary French Writing Beyond the Genres.
A critical survey of hybridized or mixed literary forms that have emerged in French-language writing since the postwar revolution of the New Novel and the materialist forays of the Tel Quel group circa 1968. What attitudes might be adopted toward texts that seemingly invent their own rules, refusing generic ascription even as they borrow freely from established narrative and poetic codes? How might we resist the temptation to view works of motivic reprise, pastiche, formal constraint, and intertextual weaving as symptoms or expressions of a disenfranchised "postmodern condition," and endeavor instead to situate these texts in the contemporary moment, as elements of a vital cultural critique? Authors to be considered include Bon, Cadiot, R. Camus, Gavarry, Levé, Perec, Quintane, Redonnet, J. Rolin, Simon, and Viel. Seminar in French.
Instructor(s): D. Schilling
Area: Humanities.

The course will examine the transformation of Paris in the 14th century into the cultural capital of the West: a center for politics, music, art, literature, architecture, the making of beautiful books, and the site of the first national library. Translations from Greek and Latin spurred new music, new poetry, and new genres of thought. All combined to create a new "myth of Paris" that became a cornerstone for political thought, and artistic practice. Readings include Christine de Pizan, Oresme, Machaut, Froissart.
Area: Humanities
Writing Intensive.
AS.212.781. L’entre-deux-guerres en toutes lettres [French Literature Between the Wars].
This transversal approach to French literary culture between the wars (1919-1939) first asks to what extent the desire to “change life” came in response to the collective tragedy of the Great War, which left France with 1.5 million war dead. In contrast to the relative prosperity and bourgeois consensus of the Belle Époque, the 1920s and 1930s were marked by anxiety, class conflict, xenophobia, and the quest to forge new forms of liberation both collective and individual. In addition to the profound impact of war on a generation of writers and intellectuals, we will address the relationship these women and men entertained with emergent discourses on modernity, gender roles, revolution, nationalism and internationalism. Authors to be considered include Barbusse, Breton, Céline, Cocteau, Colette, Dabit, Gide, Giono, Malraux, Morand, Némirovsky, Nizan, Prévert, Sartre, and Simenon. Course in French.
Instructor(s): D. Schilling
Area: Humanities.

AS.212.782. Le Grand Siècle: Construction of a Myth.
A study in the politics of canon formation, in which categories such as “classicism,” “baroque,” “libertinage,” “préciosité” are not so much objective descriptions of the period in question as models for appropriating the past and embedding it into the dynamics and the conflicts of the present. Readings from the iconic works of this contested tradition (Perrault, Bossuet, Naudé, Racine, Corneille, Nicole, Fénélon) and from some of the historians who have appropriated and/or questioned it, from Voltaire to Alain Viala.
Instructor(s): E. Russo

AS.212.789. Literature & Identity in the Age of Globalization.
In this seminar we will examine a selection of literary reflections on and engagements with globalization and its mounting failures and burdens, as it has emerged in Europe and the Americas from the mid-twentieth century to the present. From the economic, constitutional, and cultural politics around the unification of Europe, to the ideological and imperial misfortunes of the U.S. after the collapse of the “End-of-History” thesis, to the resurgence of state populism in Latin America in the wake of neoliberal exhaustion, literary fiction has been deployed to posit, explore, and contest national and post-national myths of identity. The seminar will interrogate how this engagement functions both as aesthetic and theoretical discourse. Readings may include novels by Albert Camus, W. G. Sebald, Leonardo Sciascia, Orhan Pamuk, Javier Marías, Roberto Bolaño, and Jonathan Franzen, along with theoretical writings by Gianni Vattimo, Jürgen Habermas, Rodolphe Gasché, and others.
Instructor(s): E. Gonzalez; W. Egginton
Area: Humanities.

AS.212.790. What is Philology?.
In recent years, philology has gained new attention as a field of methodological reflection which at the same time opens up Literary Criticism toward interdisciplinary research and media studies as it emphasizes the specific status of Literary Criticism in the humanities. The course will examine the changing field(s) of philology from the 18th century to the present in both historical and systematic scope. Including methods of textual criticism, edition philology, and hermeneutics, philology has been addressing questions of theory, methodology, and epistemology in various constellations. Precisely because philology’s interest lies in connecting languages and literatures to their historical contexts, one of its primary tasks is to account for the epistemic framework and limitations of such historicization, so as to ensure that the literary object not be confused with historical contexts but is perceived as a distinct phenomenon in itself. In addition to these questions, the course will discuss methods of edition philology, ranging from historical-critical edition to “material philology” and “genetic criticism” along with analyzing editions of Kafka, Joyce, and Flaubert.
Further, we will examine the more recent discussion on philology and new media (e.g. digital editions). Readings will include Vico, Schlegel, Schleiermacher, Nietzsche, Auerbach, Szondi, Bollock, Nichols, Cerquiglini, and Ferrer among others. The course will be taught in English. Meets with AS.213.790, AS.214.790, and AS.215.790
Instructor(s): E. Strowick; J. Neefs.

AS.212.791. Film Theory and Critical Methods.
This survey of critical approaches to the study of film explores theoretical problems of representation and reality, film form and signification, authorship, spectatorship, and the digital frontier. Each week we examine a different narrative genre, historical period, or a given theoretical aspect through films that students will watch independently as well as at mandatory weekly screenings.
Instructor(s): B. Wegenstein; D. Schilling.

AS.212.801. French Independent Study.
Instructor(s): D. Schilling; E. Russo; J. Neefs; W. Anderson.

AS.212.802. French Dissertation Rsch.
Instructor(s): D. Schilling; E. Russo; J. Neefs; W. Anderson.

AS.212.803. French Proposal Prep.
Instructor(s): D. Schilling; E. Russo; J. Neefs; W. Anderson.

AS.213.229. Weimar on the Pacific: German Exile Culture in the United States. 3 Credits.
Taught in German. After Hitler’s seizure of power in 1933, the number of artists and intellectuals who fled the Nazi regime soon rose into the thousands. Many of these German expatriates ultimately settled in the United States (e.g. Los Angeles, New York), where, simultaneously attracted and alienated by their new surroundings, they made a significant impact on American culture. The seminar will explore German Exile Culture in the U.S. in its broad variety spanning a spectrum from film (Fritz Lang, Billy Wilder) to architecture (Richard Neutra, Rudolf M. Schindler), literature (Thomas Mann, Berthold Brecht, Lion Feuchtwanger), and philosophy (Theodor W. Adorno, Hannah Arendt). Based on the aesthetic and conceptual specificities of the artifacts, class discussions will focus on the relations between art and politics, modernist and mass culture, art and capitalism, culture and democracy. The seminar will close with a look at postwar America and the McCarthy era, when European emigrants became the target of suspicion as left-wing intellectuals.
Prerequisites: AS.210.362
Instructor(s): A. Krauss
Area: Humanities.
AS.213.233. Freshman Seminar - A History of Reading: from Gutenberg to Kindle. 3 Credits.
Freshmen only. This course investigates the 18th-century revolution in reading – the pedagogical and aesthetic debates about the virtues and dangers of reading, idealizations and critiques of print culture, books as material objects, and the shifting concepts of both author and reader, and to what extent this historical period anticipates our own present day revolution in reading technologies.
Area: Humanities.

AS.213.235. Panorama of German Thought I. 3 Credits.
Taught in English. German thought is a broad intellectual tradition that encompasses works in an astonishing number of fields including philosophy, aesthetics, sociology, epistemology, psychology, anthropology, history, religious studies, and cultural analysis. The most prominent representatives of this tradition are Luther, Kant, Humboldt, Hegel, Nietzsche, Marx, Warburg, Freud, Benjamin, Kracauer, Weber, Simmel, Cassirer, Auerbach, Adorno, Arendt, Heidegger, and Luhmann. Indeed the study of cultural, historical, and social phenomena as well as of literary and artistic forms would not have been possible without the German intellectual tradition which, beginning with the Enlightenment, emphasized the role of the subject in constituting objects of knowledge and experience. This two-semester survey course will highlight important topics of German Thought, e.g. the subject, consciousness and unconsciousness, Bildung and the idea of the university, the sublime and the uncanny, irony, hermeneutics and translation, the desire for knowledge, tragedy and repetition, civilization, symbolic forms and medial reproduction, memory, and authority in a historical scope. While the first semester (Fall) covers until 1850 (from Luther to Hegel/Kierkegaard), the second (Spring) focuses on Modern German Thought after 1850 (from Marx to Luhmann).
Instructor(s): E. Strowick
Area: Humanities.

AS.213.236. Panorama of German Thought II. 3 Credits.
Panorama of German Thought from Nietzsche to Habermas. Course will examine major thinkers in nineteenth and twentieth-century German thought with emphasis on the response to Enlightenment philosophy, the critique of reason, the question about the autonomy of the subject and the search for new individual and collective identities. Reading will include traditional philosophical texts (Nietzsche, Cassirer, Heidegger, Adorno, Habermas) as well as works in anthropology (Geilen, Scheler), sociology (Simmel, Weber), psychology (Mach, Freud), political theory (Marx, Schmitt) and aesthetics (Benjamin, Warburg, Panofsky). This course is a continuation of Panorama of German Thought I, though the first semester is not a prerequisite for the second. Taught in English.
Instructor(s): R. Tobias
Area: Humanities.

AS.213.237. Literature and Medicine. 3 Credits.
Taught in English. The course will analyze literary representations of illness as well as explore interfaces between literary and medical knowledge in more general ways. Both literature and medicine can be considered semiotics as they deal with the study of signs; further, both are invested in interpretation. We will analyze the relation between literature and madness, explore “illness as metaphor” (Susan Sontag) and discuss case studies in relation to literary genres (for example, Freud is surprised to notice that his studies on hysteria read like novellas). As prominently depicted in Thomas Bernhard’s “In the Cold” and theoretically analyzed by Michel Foucault, the course will further address the nexus between medical institutions and power. Readings will include: Antonin Artaud, Thomas Bernhard, Georg Büchner, Michel Foucault, Sigmund Freud, Henry James, Franz Kafka, Thomas Mann, Daniel Paul Schreber, Susan Sontag, etc. Films: “Philadelphia” (Jonathan Demme, 1993), “Melancholia” (Lars von Trier, 2011).
Instructor(s): E. Strowick
Area: Humanities.

AS.213.251. Friedrich Nietzsche. 3 Credits.
Freshman Seminar: This seminar offers an introduction to Nietzsche’s work and a first journey into the world of German thought, culture, and literature. Friedrich Nietzsche continues to be one of the most radical and influential philosophers of the West. Famous and infamous for announcing the death of God and the advent of the superhuman, his irreverence for philosophical tradition culminated in the call to “philosophize with a hammer” (so as to demolish the constructions of Western metaphysics). He embarrassed the old philosophers exposing their, as he put it, clumsy lovemaking with truth. And he stunned generations of intellectuals after him with his idea of the eternal return of the same. But Nietzsche was also a scintillatingly witty writer, a light-footed and poetic thinker, a bold defender of the experiences of the body, a tender human being, and a sharp critic of German narrow-mindedness.
Instructor(s): K. Pahl
Area: Humanities.

AS.213.252. The Idea of the University: Modern German Thought and the Hopkins’ Experiment. 3 Credits.
Readings and discussion in English. Many of the issues we grapple with today regarding higher education have a long history dating back to the eighteenth and nineteenth centuries, when the first modern universities were founded in Germany. What is the relation of research to teaching? How do we define scholarship? What is the difference between professional training and academic study? How do we distinguish secondary education from higher learning? What obligations does the university have vis-à-vis the state, which often finances it in whole or in part? What protections does the state owe the university when it pursues research that runs counter to the interests of state? What purpose does the ivory tower serve in an age in which higher learning is no longer limited to the classroom but is widely available (via books, radio, television, the internet)? In this class we will explore the rich literature from the nineteenth century on the idea of the university and the value of learning. We will conclude the course with an examination of the German roots of Johns Hopkins. Cross-listed with History.
Instructor(s): R. Tobias
Area: Humanities.
**AS.213.253. Freshman Seminar: Jewish Humor and the Construction of Cultural Discourse. 3 Credits.**
With the fall of the Berlin Wall in 1989, one of the most powerful symbols of the Cold War came down. For decades, the division between East and West Germany had been a decisive factor in German literature and film from both states in several respects. Political censorship in the GDR and West German publishing policies determined the conditions for art production. They created specific audiences and shaped the role of the public intellectual. The Berlin Wall could also be said to have contributed to certain trends like the aesthetics of coldness and the poetics of observation. The course examines the relationship between aesthetics and politics in German-German literature and film from 1961 to the present. Readings include: Christa Wolf, Uwe Johnson, Reiner Kunze, Peter Schneider, Ingo Schulze, Anna Funder. Films: Wings of Desire (Wim Wenders, 1987), The Leading Role (Harun Farocki, 1994), The Tunnel (Roland Suso Richter, 2001), Good Bye, Lenin! (Wolfgang Becker, 2003), The Lives of Others (von Donnersmarck, 2007), Yella (Christian Petzold, 2007). The course will be taught in English. Instructor(s): M. Caplan Area: Humanities.

**AS.213.260. Modern Jewish Literature in North America. 3 Credits.**
Tought in English. This course will survey the major trends in Yiddish, Hebrew, and English literature published in the United States, Canada, and Mexico since the turn of the 20th century. Our discussions will consider the connections this literature maintains with other "ethnic" schools of writing; what connections, or disruptions, it signifies with Jewish literatures in other eras or locales; to what degree Jewish writing in languages other than English participate in major trends of American literature--or whether this writing could even be considered to anticipate innovations in the American "mainstream." Topics in this literature will include the disruptions of immigrant life, the shadows of the Holocaust and anti-Semitism, aspirations for social justice, the lure and trauma of the American suburbs, the collapse of the Great Society, gender in American Jewish life, and the new Jewish immigrants of the former Soviet Union. All readings and discussions available in English. Instructor(s): M. Caplan Area: Humanities.

**AS.213.265. Panorama of German Thought. 3 Credits.**
German thought is a broad intellectual tradition that encompasses works in an astonishing number of fields including philosophy, aesthetics, sociology, epistemology, psychology, anthropology, history, religious studies, and cultural analysis. The most prominent representatives of this tradition include Luther, Leibniz, Kant, Humboldt, Hegel, Nietzsche, Marx, Warburg, Freund, Benjamin, Kracauer, Weber, Simmel, Cassirer, Auerbach, Adorno, Arendt, Heidegger, and Luhmann. Indeed, current approaches to understanding cultural, historical, and social phenomena as well as literary and artistic forms would not have been possible without the German intellectual tradition which, beginning with the Enlightenment, emphasized the role of the subject in constituting objects of knowledge and experience. This survey course will highlight important topics in German Thought, which may include the subject, consciousness and unconsciousness, Bildung and the idea of the university, the sublime and the uncanny, irony, hermeneutics and translation, the desire for knowledge, tragedy and repetition, civilization, symbolic forms and medial reproduction, memory, and authority in a historical scope. Taught in English. Instructor(s): W. Egginton Area: Humanities.

**AS.213.301. Franz Kafka. 3 Credits.**
The course is an introduction to the life, work and milieu of Franz Kafka. While reading Kafka’s short stories (e.g., Das Urteil, Die Verwandlung, Ein Bericht für eine Akademie, along with diary entries and Letter to his Father (Brief an den Vater), we will pay close attention to the author’s understanding of writing, his relationship to his father, Jewish tradition, history, and his fascination of the foreign and the exotic. We will also focus on Kafka’s influences; critical reception; reader problems in approaching Kafka’s works; Kafka’s situatedness in fin-de-siècle Prague; and issues in translating Kafka into English. Taught in German. Prerequisites: AS.210.362 Instructor(s): A. Glazova Area: Humanities.

**AS.213.302. Reality Effects: 19th Century German Prose. 3 Credits.**
The course will examine how mid- and late-19th-century literature creates so-called reality effects which make the text seem a representation of the social world. The term "effect" intends to mark a most decisive insight: that literature does not simply depict a pre-given outer life but produces illusionary impressions of ’authenticity’ by using various aesthetic and rhetorical devices (e.g. modes of description, frames, specific narrations of time and space). In reading Gottfried Keller, Adalbert Stifter, Conrad Ferdinand Meyer, Theodor Storm and Theodor Fontane we will analyze these aesthetic strategies in relation to literary conventions and codes which readers have learned to interpret as ‘realistic’. Given that these conventions change over time and are situated in specific contexts, we will also be discussing the historicity of reality effects with respect to the rise of photography and modern historiography in the 19th century. Taught in German. Recommended Course Background: AS.210.362 Prerequisites: AS.210.362 Area: Humanities.

**AS.213.303. Gespenster: verschwiegen und doch weitergegeben. 3 Credits.**
We will study the psychic afterlives of WWI, Nazism, and Stasi experiences and involvements. These are stories that are often not told in the family but nevertheless handed down across generations in powerful, less-than-explicit, and often distorted ways. Drawing on philosophy and psychoanalysis, we will discuss how the need for silence meets the need to talk and to hear. We will read literature and analyze films on the family lives of former political prisoners in the GDR, Stasi informants, Nazi perpetrators, victims of the Holocaust, and soldiers of the First World War. Reading and discussion in German. Recommended Course Background: AS.210.361 Prerequisites: AS.210.361 Instructor(s): K. Pahl Area: Humanities.
AS.213.309. Walter Benjamin and His World. 3 Credits.  
All readings and class discussions in English. This course will provide an introduction to the thought, writing, and world of Walter Benjamin—one of the most interesting and influential German writers of the early 20th century. Although he died in exile having published only a single book in his lifetime, in the past three decades his ideas and preoccupations have changed the way we think about Cultural Studies, Media Studies, Literary Studies, German thought, Jewish mysticism, and the philosophy of history. We will be examining some of his major writings in tandem with precursors such as Charles Baudelaire and Louis Aragon; contemporaries such as Theodor Adorno and Gershom Scholem; and the legacy of his work among contemporary theorists, critics, and artists.  
Instructor(s): M. Caplan  
Area: Humanities.

AS.213.317. Berlin at the Crossroads of the 20th Century. 3 Credits.  
This course will examine the location of Berlin at the heart of European and global culture over the course of the 20th century. In addition to its centrality to German national identity and political culture, Berlin between the World Wars was a weigh station and meeting ground for a variety of languages, cultures, and artistic trends—whether expatriates, refugees, nomads, touring companies, or vagabonds. In what ways did these travelers to Berlin change German popular or intellectual culture? In what ways did Berlin function as a center for avant-garde culture, and in what sense did it remain a peripheral space, in the shadow of grander culture centers such as Moscow, Paris, New York, or Hollywood? What lessons might be taken from the supposed glamour of Berlin between the World Wars and the continued attraction of that period for post-Holocaust adaptation and contemplation? These questions, among others, will be considered with reference to a variety of narratives, dramas, and films taken from German, English, Hebrew, Russian, and Yiddish sources. Authors to be considered will include Walter Benjamin, Joseph Roth, Irmgard Keun, Erich Kästner, Bertolt Brecht, Christopher Isherwood, Sh. Y. Agnon, Vladimir Nabokov, Viktor Shklovsky, and Dovid Bergelson. All readings and discussions in English.  
Instructor(s): K. Pahl  
Area: Humanities.

AS.213.310. Classic German Theater. 3 Credits.  
Prereq: 210.362 Language of instruction: German. In this seminar we will read some of the most important plays of German literature, by Lessing, Goethe, Schiller, Kleist, and others. We will explore questions about the role of the theater in the education of mankind in the spirit of the enlightenment. We will examine how tragedy is reconfigured around the context of the bourgeois family. And we will study historical practices of stage production.  
Instructor(s): K. Pahl.

AS.213.312. Contemporary German Literature (1970 to the present). 3 Credits.  
The seminar examines the way cultural and historical topics are presented in contemporary German literature. The selected texts originate in different national contexts (Swiss, Austrian, German, German-Turkish, German-Japanese) and deal with questions concerning the representation of national, cultural, and individual identity. We will explore how the texts (de)construct these identities through narrative structures and will contextualize these structures with respect to recent theories of (trans)cultural identities. Authors include: Eugen Gomringer, Yoko Tawada, Terézia Mora, Thomas Hürlimann, Martin Suter, Christoph Schlingensief, Max Frisch, Günter Grass, Thomas Bernhard, Maxim Biller, and Thomas Meinecke. Taught in German.  
Prerequisites: AS.210.362  
Instructor(s): A. Krauss  
Area: Humanities.

AS.213.319. The Making of Modern Gender - German Section. 1 Credit.  
Instructor(s): K. Pahl; M. Wessels.

AS.213.320. Anti-Cinema: Topics in film poetics and theory. 3 Credits.  
While the historical success of the moving image stems largely from its ability to make things on screen look like things in „real“ life, throughout all eras, there have been filmmakers who have - conciously or not - worked against the aesthetic, ideological, and philosophical problems that lurk behind the representational promise of the medium. The seminar examines some of those problems by watching films ranging from Buster Keaton’s silent comedies to Lars van Trier’s recent experiments in film form, as well as reading the texts of authors ranging from Walter Benjamin to Jacques Rancière.  
Area: Humanities.
AS.213.321. Bodies and Pleasures. 3 Credits.
Taught in English. This course traces a literary history of sexuality from the Middle Ages to contemporary women’s writing. We will analyze how sexual pleasure changed over time. In particular, we will discuss what role literature plays in the reproduction and transformation of bodily pleasures. The course explores how the pleasures of bodies are imagined in and through literature, but also whether words are bodies that give pleasure and perhaps even have their own pleasures. Authors discussed will include Boccaccio, Cleland, Rousseau, Schlegel, Kleist, Hoffmann, Novalis, Arnim, Büchner, Freud, Rilke, Kafka, Rich, Foucault, Kristeva, Cixous, Giddens, and Winterson.
Instructor(s): K. Pahl
Area: Humanities.

AS.213.325. Johann Wolfgang von Goethe: Bridging Literature and Science. 3 Credits.
Open to Sophomores or higher standing. This course will examine the literary and scientific works of Goethe (1749-1832). We will explore the complex relations between literature and science at a point in history where the disciplinary boundaries were more porous than they are today. In this seminar, we will read those works, in which literature and science intersect, via style or subject matter, but most importantly, via their joint philosophical underpinnings, revealing that for Goethe science and literature are not two separate trains of thought but form a highly intricate discursive web. Goethe's oeuvre offers the unique opportunity to discuss the relations between literature and science around 1800, the formation period of "modern" natural sciences and the beginning of their domination over literature and philosophy, by analyzing one author, who straddled both realms, and who reflects on the value of scientific and literary discourses. Cross-listed with History of Science and Technology Dean’s Teaching Fellowship - Taught in English
Instructor(s): C. Domenghino
Area: Humanities.

AS.213.330. “What is an Image?” - Technology, Art and Visual Culture around 1900. 3 Credits.
Taught in English. This course is an interdisciplinary introduction to the theory of the image with an emphasis on its material and conceptual transformations in the modern period.
Instructor(s): J. Schade
Area: Humanities.

AS.213.331. Detective Fiction in its Nascence. 3 Credits.
Although Edgar Allen Poe is often called the father of detective fiction, this assumption is not entirely correct. Sixty years before Poe published his “Murders in the Rue Morgue,” Schiller wrote the novella “Der Verbrecher aus verlorenener Ehre,” which was decisive for the development of the genre in Germany. Schiller’s novella carried the subtitle, “Eine wahre Geschichte,” which underscored the tension between “true” events and “probable” circumstances which is characteristic of detective fiction in general. In this course we will examine the competing notions of truth (Wahrheit) and probability (Wahrscheinlichkeit) at play in German detective fiction from the eighteenth to nineteenth century. We will explore why the romantics emphasized truth as a defining feature of literature and how the realists replaced this notion with verisimilitude. Authors to include: Schiller, Kleist, Tieck, Hoffmann, Drost-Hülshoff, Fontane, Storm, Paul Heyse, Richard Alewyn. Reading and discussion in German.
Instructor(s): R. Tobias
Area: Humanities.

AS.213.332. Zionism in Modern Literature: Jewish or Israeli?. 3 Credits.
This course will be an examination of the themes of nationalism, Zionism, and the problems of the nation-state in modern Jewish literature of the past hundred years. Among the topics we will consider are the unique challenges of a diasporic culture relocating its national aspirations to an unfamiliar and often hostile environment, the controversies surrounding political nationalism within modern Jewish culture, the competition between languages in the formation of Israeli society, the character of Israeli national culture, the relationship of Israel's Jewish majority with its minority population, and the relationship of Israeli culture to the Jewish culture of the diaspora. To what extent does Israeli literature constitute a continuation of themes and techniques found in previous Jewish writing, and to what extent does it represent a new beginning? To what extent can Israeli literature be compared with other varieties of Jewish writing and to what extent is this writing a unique cultural phenomenon? Although the majority of works discussed will be translated from Hebrew—including such leading figures of Israeli literature as S. Y. Agnon, S. Yizhar, Amos Oz, and Orly Castel-Bloom—we will also be considering works translated from Yiddish (Mendele Moykher-Sforim), German (Theodor Herzl), and Arabic (Emile Habiby), as well as contemporary American writers such as Philip Roth and Michael Chabon. All readings and discussions conducted in English.
Cross-listed with Jewish Studies, English, and the Humanities Center
Instructor(s): M. Caplan
Area: Humanities
Writing Intensive.

AS.213.336. Dancing About Architecture: Jewish Humor and the Construction of Cultural Discourse. 3 Credits.
Are all Jews funny, or only the ones from New York? This course will be an advanced-undergraduate examination of literary, theatrical, cinematic, and televised representations of Jewish culture focusing on the construction of cultural discourse through comedy. Taking as a point of departure Sigmund Freud’s Jokes and Their Relation to the Unconscious, we will consider the joke as a mode of narration and cultural coding with specific resonances for the Jewish encounter with modernity. Among the topics to be addressed in this course will be the origins of modern Jewish humor in traditional modes of storytelling and study; the problems of anxiety and otherness articulated and neutralized through humor; the significance of Jews in creating popular culture through the mass media (particularly not exclusively in the United States) as well as the role of these mediums in transmitting and translating Jewish references to the general culture; the status of the Yiddish language as a vehicle for satire and a vehicle of resistance between tradition and modernity; the uses and abuses of Jewish stereotypes and the relationship of Jewish humor to anti-Semitism; the connections between Jewish humor and other modes of minority discourse; and the question of translation of Jewish humor both from Yiddish into other languages and from the Jewish “in-group” to a “post-ethnic” audience. Authors and performers to be examined will include Avrom Goldfaden, Sholem Aleichem, Franz Kafka, Dzigan and Szumacher, Lenny Bruce, the Marx Brothers, Mel Brooks, Phillip Roth, Woody Allen, Larry David, Sarah Silverman, and the Coen Brothers. All readings and discussions conducted in English.
Instructor(s): M. Caplan
Area: Humanities.
AS.213.337. German Freshman Seminar: Jewish Humor and the Construction of Cultural Discourse. 3 Credits.
Are all Jews funny, or only the ones from New York? This course will be an advanced-undergraduate, writing-intensive examination of literary, theatrical, cinematic, and televised representations of Jewish culture focusing on the construction of cultural discourse through comedy. Taking as a point of departure Sigmund Freud’s Jokes and Their Relation to the Unconscious, we will consider the joke as a mode of narration and cultural coding with specific resonances for the Jewish encounter with modernity. Among the topics to be addressed in this course will be the origins of modern Jewish humor in traditional modes of storytelling and study; the problems of anxiety and otherness articulated and neutralized through humor; the significance of Jews in creating popular culture through mass mediums (particularly though not exclusively in the United States) as well as the role of these mediums in transmitting and translating Jewish references to the general culture; the status of the Yiddish language as a vehicle for satire and a vehicle of resistance between tradition and modernity; the uses and abuses of Jewish stereotypes and the relationship of Jewish humor to anti-Semitism; the connections between Jewish humor and other modes of minority discourse; and the question of translation of Jewish humor both from Yiddish into other languages and from the Jewish “in-group” to a “post-ethnic” audience. Authors and performers to be examined will include Aaron Halle-Wolffsohn, Sholem Aleichem, Franz Kafka, Moshe Nadir, Dzigan and Schumacher, the Marx Brothers, Phillip Roth, Woody Allen, Mel Brooks, Jerry Seinfeld, Larry David, and Sascha Baron Cohen. All readings and discussions conducted in English.
Area: Humanities.

AS.213.341. Images of America in German Literature. 3 Credits.
Since the 18th century, European thinking and imagination has envisioned ‘America’ as a complex network of both positive and negative projections: With the ‘American dream’ laid down in the Declaration of Independence, the United States has represented the great model of individual freedom, democracy and modernization. At the same time, this ‘new world’ has been depicted as the epitome of alienation, human degradation, and (decaying) capitalism. As both a euphoric and dysphoric vision, America has been reflected in German literature, particularly in narrative accounts of travelling, novels, stories, and essays ranging from Goethe’s “Wilhelm Meisters Wanderjahre” to Kafka’s “Der Verschollene,” and beyond. The seminar will analyze the images of America in German literature of the 19th and 20th century in their historical contexts. We will further investigate concepts of identity and politics, perceptions of time and space and their aesthetic representation. Authors include: Johann Gottfried Herder, Goethe, Nikolaus Lenau, Novalis, Heinrich Heine, Karl May, Franz Kafka, Peter Handke, Max Frisch, Uwe Johnson, and others. Readings and discussions in German.
Instructor(s): A. Krauss.

AS.213.343. Holocaust in Modern Lit. 3 Credits.
Area: Humanities
Writing Intensive.

AS.213.344. Holocaust and Film. 3 Credits.
Taught in English. This class will examine the history of Holocaust films in regard to the possibilities of genre (documentary versus feature), the use of historical and archival materials, as well as general questions of representation and trauma. I CINEMA OF THE VICTIMS II CINEMA OF THE PERPETRATORS III CINEMA OF THE SECOND AND THIRD GENERATIONS WITNESSES Students will be writing weekly response papers to all screenings, and will choose to work with films in the original languages German, English, Italian, and French. This class will be writing-intensive. Cross-listed with Film and Media Studies, Political Science, History, and Jewish Studies.
Instructor(s): B. Wegenstein
Area: Humanities
Writing Intensive.

AS.213.346. Faust Legends. 3 Credits.
The legendary figure of Faust, a man who sells his soul to the devil in exchange for knowledge, self-fulfillment, and power, has attracted continuous interest from writers, artists, composers, and thinkers over the last 400 years. This course will analyze the various transformations of the Faust legend as they emerged in German literature since the 18th century. It will focus especially on how the different treatments of the legend adapt the motif to its particular historical situation, and where exactly the elements of (dis)continuity lie. By means of close readings, the seminar will also investigate the multiple forms and genres by which the legends have been represented, as narrative texts, dramas, poems, or films. Authors include: Lessing, Klinger, Goethe, Grabbe, Heine, Hesse, Lasker-Schüler, Klaus Mann, Brecht. We will also consider F.W. Murnau’s and P. Gorski’s film versions of Faust, as well as I. Szabó’s movie Mephisto based on Klaus Mann’s novel of the same title. Readings and discussions in German.
Prerequisites: AS.210.362
Area: Humanities.

AS.213.349. Weimar Cinema: The Golden Age of German Film. 3 Credits.
Taught in German. German cinema of the 1920s is regarded as one of the "golden ages" of world cinema. The course centers on close readings of works which belong to the canon of German film, including The Cabinet of Dr. Caligari, Nosferatu, Metropolis, The Blue Angel, The Last Laugh, and M. Focusing on the question of cinema and modernity, we will discuss topics like modern aesthetics and visual perception; Expressionism in film; technology and the metropolis; the emergence of film genres (e.g. horror film, film noir, science-fiction film, and melodrama). The film analyses will be accompanied by a discussion of the varied scholarly approaches to Weimar Cinema.
Prerequisites: AS.210.361 AND AS.210.362
Instructor(s): E. Strowick.

AS.213.353. Introduction to German Thought. 3 Credits.
Area: Humanities.

AS.213.354. Introduction to German Poetry. 3 Credits.
This class will introduce students to German poetry from the eighteenth to the twentieth century. We will read selected poems by Goethe, Eichendorff, Mörike, George, Hofmannsthal, Rilke, Trakl, Celan, and Bachmann. In addition we will read several theoretical essays by poets and literary critics alike which examine the lyric form and the curious world that poetry constructs. Readings and discussion in German.
Instructor(s): R. Tobias
Area: Humanities.
**AS.213.355. Literature and Opera. 3 Credits.**
In this course we will look at the relation between some of the great opera's of the 18th and 19th centuries and their literary sources. We will also discuss some recent philosophical interpretations of opera. At stake will be the question of how literature is translated into music and stagecraft, and what these translations say about the times and cultures in which they were produced. Each week we will view and listen to an opera, and read its source materials as well as critical works about both. The course will be conducted in English, and will be writing intensive.
(This course is offered as AS.212.355, 213.355, 214.355, and 215.355. Please check other course numbers for open seats.)
Instructor(s): W. Egginton
Area: Humanities
Writing Intensive.

**AS.213.356. Goethe. 3 Credits.**
This seminar offers an introduction to the work of Goethe (1749-1832) who is one of the most prominent figures in the history of German literature and thought and according to T.S. Eliot 'one of the wisest of men'. Tracing this wisdom through selected poems, prose, plays and essays, we will closely analyze the fascinating complexity of an oeuvre that reflects Goethe's interdisciplinary interests in the aesthetic, philosophical, and scientific discourses and controversies of his time.
Readings will include: Prometheus, Gotz von Berlichingen, Faust I, The Sorrows of Young Werther, Iphigenia in Tauris, Novella, Metamorphosis of Plants, Theory of Colours etc. Taught in German.
**Prerequisites: AS.210.362**
Instructor(s): A. Krauss
Area: Humanities.

**AS.213.359. Kleist. 3 Credits.**
Heinrich von Kleist was one of the most intriguing literary figures of the early nineteenth century in Germany. Neither Classicist nor Romanticist, he developed a unique style that combines such different elements as complex rhythmicality, drastic imagery, and philosophical precision. His novellas, plays, and nonfiction prose explore questions of gender, colonialism, the tragic, and of innocence and double dealing. Among the texts we will read together are "The Betrothal in St. Domingo" (Kleist's literary response to the Haitian revolution), "Penthesilea" (the play about lovers who can find each other only in war ends in a splatter scene), and "Marquise of O" (the story of a woman whose father rejects her because she finds herself pregnant, and yet she has no memory of the sexual intercourse that must have led to her current situation).
Language of Instruction: German
**Prerequisites: AS.210.362 OR AS.210.461 OR AS.210.462 OR INSTRUCTOR PERMISSION**
Instructor(s): K. Pahl
Area: Humanities.

**AS.213.362. Sigmund Freud. 3 Credits.**
The course will examine Freud's writings from a two-fold perspective: On the one hand, we will analyze the contributions of psychoanalysis to modern thought. Lining himself up with Copernicus and Darwin, Freud considers his concept of the "unconscious" a further insult to mankind's narcissism and revolution of thought. In this respect, psychoanalysis affects a vast array of concepts of modern thought such as subject, language, sexuality, morality, culture, history, religion and art which we will discuss alongside with key terms of psychoanalysis (unconscious, repetition, transference etc.). On the other hand, the course will address the specific relation between psychoanalysis and literature. Throughout Freud's writings, literature enjoys vivid interest. Not only are psychoanalytic concepts (e.g. Oedipus complex, narcissism, the uncanny) crucially informed by literary texts, but also Freud's "Interpretation of Dreams" proves to be a theory of representation and reading. We will investigate the ways in which literature and psychoanalysis are involved with each other considering narrative forms, performative aspects and aspects of the genre (novel, novella). Readings and discussions in English.
Instructor(s): E. Strowick
Area: Humanities.

**AS.213.367. Contemporary German Film. 3 Credits.**
After almost a quarter century of neglect, German cinema is on the map again. The many awards German films have been granted over the last 10 years speak to the renaissance of German Cinema since 2000. Among these movies are Florian Henckel von Donnersmarck's "The Lives of Others" (Academy Award for Best Foreign Language Film, 2006), Caroline Link's "Nowhere in Africa" (Academy Award for Best Foreign Language Film, 2002), Fatih Akin's "Head-On" (Golden Bear at the Berlin International Film Festival, 2004; European Film Award 2004), Oliver Hirschbiegel's "Downfall" (nominated for Academy Award for Best Foreign Language Film, 2004) or Wolfgang Becker's "Goodbye, Lenin!" (European Film Award, 2003). Nazi Germany, the Stasi, or the Reunification are prominent topics of this internationally acclaimed Contemporary German Cinema. Parallel to these mainstream productions, an aesthetically far more adventurous cinema has developed known as "Berlin School" or "Nouvelle Vague Allemande". Dissecting the everyday reality of post-wall Germany, this "counter-cinema" draws on the New German Cinema of the 1970s (among other influences) to develop radical notions of realism and challenge narrative conventions. This course will also discuss alongside with key terms of psychoanalysis (unconscious, repetition, transference etc.). On the other hand, the course will address the specific relation between psychoanalysis and literature. Throughout Freud's writings, literature enjoys vivid interest. Not only are psychoanalytic concepts (e.g. Oedipus complex, narcissism, the uncanny) crucially informed by literary texts, but also Freud's "Interpretation of Dreams" proves to be a theory of representation and reading. We will investigate the ways in which literature and psychoanalysis are involved with each other considering narrative forms, performative aspects and aspects of the genre (novel, novella). Readings and discussions in English.
Instructor(s): E. Strowick
Area: Humanities.

**AS.213.362. Sigmund Freud. 3 Credits.**
The course will examine Freud's writings from a two-fold perspective: On the one hand, we will analyze the contributions of psychoanalysis to modern thought. Lining himself up with Copernicus and Darwin, Freud considers his concept of the "unconscious" a further insult to mankind's narcissism and revolution of thought. In this respect, psychoanalysis affects a vast array of concepts of modern thought such as subject, language, sexuality, morality, culture, history, religion and art which we will discuss alongside with key terms of psychoanalysis (unconscious, repetition, transference etc.). On the other hand, the course will address the specific relation between psychoanalysis and literature. Throughout Freud's writings, literature enjoys vivid interest. Not only are psychoanalytic concepts (e.g. Oedipus complex, narcissism, the uncanny) crucially informed by literary texts, but also Freud's "Interpretation of Dreams" proves to be a theory of representation and reading. We will investigate the ways in which literature and psychoanalysis are involved with each other considering narrative forms, performative aspects and aspects of the genre (novel, novella). Readings and discussions in English.
Instructor(s): E. Strowick
Area: Humanities.

**AS.213.368. German Political Thought. 3 Credits.**
This course will introduce students to major figures in German political thought from Martin Luther to Karl Marx and Immanuel Kant to Carl Schmitt. The class will explore such issues as the notion of sovereignty, the relationship between church and state, the theory of parliamentary democracy, and the political and economic ramifications of liberalism. Reading and discussion in English.
Instructor(s): R. Tobias
Area: Humanities.
AS.213.370. Contemporary German Literature. 3 Credits.
The seminar examines the way cultural and historical topics are presented in contemporary German prose. The selected texts originate in different national contexts (Swiss, Austrian, German, German-Turkish, German-Japanese) and deal with questions concerning the representation of national/cultural/individual identity. We will explore how the texts (de)construct these identities through narrative structures. In close readings we will analyze these structures and contextualize their literary mode of representation in connection with recent theoretical approaches to problems of national and cultural identities. Authors include Libuše Moníková, Yoko Tawada, Terézia Mora, Feridun Zaimoğlu, Thomas Huerlimann, Hermann Burger, Martin Suter, Elfriede Jelinek, Thomas Bernhard. Readings and discussions in German.
Prerequisites: AS.210.362
Area: Humanities.

AS.213.371. Kafka and the Kafkaesque. 3 Credits.
Taught in English. Franz Kafka is regarded as one of the most influential writers of the 20th century. To this day, his lucid and subtle prose continues to intrigue literary critics, writers of fiction, and readers with observations that create a fictive world at once strange and familiar, hopelessly tragic and hilariously comical. The related term "kafkaesque" refers to the unique character of a literary universe that is perceived as both eerie and resistant to any classification. In this course, we will analyze texts by Franz Kafka from a variety of perspectives: as investigations into modern institutions and bureaucracy, law, punishment and family structures. Special emphasis will be given to the exploration of Kafka's poetic practice, i.e. to the material, rhetorical and performative quality of his writing. In addition to reading a selection of Kafka's prose and analyzing several film adaptations, we will also discuss some influential commentaries on his work and discuss Kafka's impact on the conceptualization of modernity. Students will gain an in-depth understanding of Kafka's oeuvre while developing skills in critical analysis and literary close reading.
Instructor(s): A. Krauss
Area: Humanities.

AS.213.372. Literature and Dream. 3 Credits.
Area: Humanities.

AS.213.376. Art in Literature. 3 Credits.
Discussion in German. Since the Enlightenment, works of art have played a prominent role in literary texts, providing an occasion for texts to reflect on their status as art and to explore the possibilities and challenges unique to aesthetics. In this course we will examine novellas and poems that refer to paintings or other works of art to illuminate the nature of art and to reflect on phenomena that have no place in any other discourse. Readings to include works by Lessing, Eichendorff, Storm, Mörike, Adrian, Freud, and Hofmannsthal.
Prerequisites: AS.210.361 AND AS.210.362
Instructor(s): R. Tobias
Area: Humanities.

AS.213.380. Ghost Stories, Haunted House and Other Occult Phenomena. 3 Credits.
Although the eighteenth century is often associated with the Enlightenment, the period also gave birth to the gothic novel with its lurid description of haunted houses, ghosts, phantoms, and diabolical forces in nature. This course will examine the modern obsession with occult phenomena from Chamisso to Bram Stoker and Freud, whose 1919 essay "The Uncanny" constitutes one of the most rigorous analyses of the irrationality of psychic life. We will consider the appearance of ghosts in literature as well as explore the status of literature as a play of appearances, of light and shadow. Why have ghost stories been so prevalent in the modern era, when science and reason are said to dominate our understanding of the world? Is the occult the dark side of science? What kind of knowledge does literature yield? And what can literature tell us about random, obscure, or inexplicable events? Readings in English and German; discussion in English. Additional hour for German discussion through AS.213.381.
Cross-listed with English
Instructor(s): R. Tobias
Area: Humanities.

AS.213.381. German Reading of Ghost Stories, Haunted House and Other Occult Phenomena. 1 Credit.
This is an additional one-hour course in reading and discussing the texts in German for AS.213.380 “Ghost Stories, Haunted Houses and Other Occult Phenomena.” Must also be registered for AS.213.380.
Corequisites: AS.213.380
Instructor(s): R. Tobias
Area: Humanities.

AS.213.382. Orphans: Literature’s Pursuit of Paternity. 3 Credits.
This course will examine how literature reflects on the source of its own images and personae through the motif of orphans. In our readings, we will see that orphans do not merely constitute a figure among many others in literary works. Instead they have special significance as an allegory of literature itself, which searches for but cannot locate its origin. Authors to include Lessing, Schiller, Goethe, Tieck, Kleist, Stifter, Hofmannsthal, and Walser. Reading and discussion in German.
Area: Humanities.

AS.213.399. Realism. 3 Credits.
Area: Humanities.

AS.213.402. Reality Effects: 19th Century German Prose. 3 Credits.
The course will examine how mid- and late-19th-century literature creates so-called reality effects which make the text seem a representation of the social world. The term “effect” intends to mark a most decisive insight: that literature does not simply depict a pre-given outer life but produces illusionary impressions of ‘authenticity’ by using various aesthetic and rhetorical devices (e.g. modes of description, frames, specific narrations of time and space). In reading Gottfried Keller, Adalbert Stifter, Conrad Ferdinand Meyer, Theodor Storm and Theodor Fontane we will analyze these aesthetic strategies in relation to literary conventions and codes which readers have learned to interpret as ‘realistic’. Given that these conventions change over time and are situated in specific contexts, we will also be discussing the historicity of reality effects with respect to the rise of photography and modern historiography in the 19th century. Taught in German.
Prerequisites: AS.210.362
Instructor(s): A. Krauss
Area: Humanities.
AS.213.403. Women and Their Representation in Modern Jewish Literature. 3 Credits.
If the development of modern literary forms such as the novel, the short story, and the autobiography in Jewish languages commences at a much later date than in other European cultures, the participation of women in the cultivation of these literary forms in Yiddish or Hebrew begins even later: only at the very beginning of the 20th century. What are some of the cultural and historical factors that account for this belatedness? How were women depicted in Jewish literature prior to their entry into the literary marketplace? How does the late start of female writers in these languages affect the formal and political character of their writing? What do aesthetic differences between poetry and prose genres signify about this writing? How do cultural assumptions in Jewish languages differentiate women’s writing from similar forms and genres in other languages? These questions, among others, will be considered with reference to a variety of narratives and poems taken from Yiddish, Hebrew, German, and English sources. Authors to be considered will include Esther Singer Kreitman, Anna Margolin, Kadja Molodowsky, Chava Rosenfarb, Rachel Blumstein, Leah Goldberg, Orly Castel-Bloom, Else Lasker-Schüller, and Gertrude Stein. All readings and discussions in English.

Area: Humanities.

AS.213.412. What is Enlightenment?. 3 Credits.
Readings and discussions in German. “Enlightenment”, a European intellectual and social reform movement of the 18th century, advocated reason as the primary basis of authority and the means to scrutinize previously accepted doctrines and traditions. Thinkers in England, France, and later in Germany began to question the authoritarian state, and the orthodoxy of the Church. They attacked intolerance, censorship, and social restraints and argued in favour of the emancipation of the bourgeois individual on the basis of universally valid principles. This course offers an introduction to German Enlightenment through close readings of philosophical and literary texts. The analysis will focus on concepts of freedom, humanity and education, the significance of feelings and emotions for the constitution of individuality, and the critique of reason in late Enlightenment. Authors include: Gottsched, Lessing, Herder, Goethe, Mendelssohn, Kant.

Instructor(s): A. Krauss.

AS.213.426. Thomas Mann. 3 Credits.
The course will be taught in German. In this course we will explore one of the most fascinating German authors of the 20th century. Exceptional in its stylistic elegance, its irony and coldness, Mann’s prose addresses major topics of modernism such as the tension between rationality and passion, between artistic and bourgeois existence, between modernity and myth. In close readings of selected novellas and novels (excerpts), we will analyze Mann’s rhetorical style, his narrative technique of leitmotif and the intertextuality of his prose; further we will examine the substantial relationship of Mann’s writing to philosophy (Schopenhauer, Nietzsche), medicine, psychoanalysis, and music (Wagner, Schönberg). Instructor(s): E. Strowick.

AS.213.440. Franz Kafka: The Power of Writing. 3 Credits.
The course analyzes texts by Franz Kafka from- promoting a twofold perspective. Inasmuch as his work tirelessly addresses processes of administration, law, punishment, knowledge production and family structures, it can be considered an analysis of modern institutions and forms of power by means of literature. But these forms of power also inform Kafka’s poetic practice. His literary techniques relate to modern communication systems (postal system) and media technologies used in modern bureaucracy (typewriter, phonograph/sound writer, telephone). In close readings we will examine how the specific performative, rhetorical and material character of Kafka’s texts contribute to the power of writing or what Deleuze/Guattari call a ‘minor literature.’ The course will also explore Kafka’s impact on 20th century literary theory and philosophy (Benjamin, Canetti, Deleuze/Guattari). Readings and discussions in German. Recommended Course Background: AS.210.362

Area: Humanities.

AS.213.450. Decadence. 3 Credits.
Early twentieth-century literature has been variously characterized as nihilist, fascist, revolutionary, aristocratic, and anti-bourgeois. As this brief list indicates, the characterization has been anything but consistent. In this course, we will examine the artistic and political dimensions of the decadent movement, which sought to fashion life as an aesthetic phenomenon. Our explorations will take us from the turn-of-the-century in Vienna to the roaring twenties in Berlin. We will ask how the writers on the syllabus conceive of life and art and what distinction, if any, they draw between works of art and lived experience. Reading and discussion in German.

Area: Humanities.

AS.213.501. Independent Study - Literature. 3 Credits.
Instructor(s): A. Krauss; E. Strowick; K. Pahl; M. Caplan; R. Tobias.

AS.213.502. German Independent Study - Literature. 0 - 3 Credit.
Instructor(s): E. Strowick; M. Caplan; R. Tobias.

AS.213.509. German Honors Program. 3 Credits.
Instructor(s): E. Strowick; K. Pahl; R. Tobias.

AS.213.510. German Honors Program. 0 - 3 Credit.
Instructor(s): E. Strowick; K. Pahl; R. Tobias

Area: Humanities.

AS.213.597. German Lit Ind Stdy-Summer. 3 Credits.

AS.213.599. German Honors Program. 3 Credits.

AS.213.601. Word and Image: An Introduction to the Languages of Literature and Cinema.
Instructor(s): M. Caplan.

AS.212.601, 213.601, 214.601, 215.601. Please check other course numbers for open seats.)
This graduate-level seminar will consider the theoretical problems and relationship between tragedy and comedy as modes of narration, methods of performance, and philosophical dispositions. Among the topics we will consider are the reciprocal relationship of comedy and tragedy; their respective derivation from myth, ritual, and philosophical dialogue; the relation of each to concepts of selfhood, society, the body, and the body politic. Along the way we will also examine questions such as why tragedy has attracted so much greater theoretical and philosophical interest than comedy, why comedy has been subdivided into various genres while tragedy has remained relatively indivisible, what political uses these modes of storytelling might signify, and how each serves as a mode of critique toward other narrative and dramatic conventions. Authors to be considered include Sophocles, Shakespeare, E.T.A. Hoffmann, Kafka, Brecht, Sholem Aleichem, Sh. Y. Agnon, Moyshe Kulbak, Ahmadou Kourouma, and the Coen Brothers. Theorists will include Aristotle, Hegel, Nietzsche, Freud, Lacan, and Zupancic. All readings and discussions in English.
Instructor(s): M. Caplan.

The course analyzes the transformations of the relationship between form – life – aesthetics with regard to Goethe’s morphological writings as well as the complex history of the reception in the philosophy of life (Spengler, Klages), in literary Modernism (Rilke, Einstein, Benn, Kafka) and in the early cultural studies of the 20th century (Simmel, Cassirer, Blumenberg). The “doctrine of the shape of formation (Bildung) and transformation (Umbildung) of organic bodies,” Goethe’s morphology considers shape (Gestalt) not as something static but in constant change, taking particular interest in the movable (“das Bewegliche”), i.e., processes of transformation in their temporality: “Observing all shapes, particularly organic ones, nowhere do we find something established, something inactive, but rather everything oscillates in constant movement. Hence our language uses the word Bildung for both, the emerged as well as the emerging.” A nexus between life and form, Bildung raises the problem of representation: A force towards representation, it itself escapes representation. It is by way of metamorphosis and dynamization of representation that the relationship between life and form is arranged anew, again and again – imposing questions of Bildung, representability (Bildlichkeit), morphological methods and poetics on modern literature and the humanities. Taught in German. Recommended Course Background: AS.210.311-AS.210.312 or instructor permission.
Instructor(s): E. Strowick
Area: Humanities.

AS.213.604. Small Forms.
Small forms cover the broad field from aphorism, epigram, fable and riddle to anecdote, short story, novella, … and treatise. In each of those ‘compressional arts’ the smallness unfolds in different and historically specific ways. Spanning a period from 1770 to 1940 and focusing (not exclusively) on aphorisms, the seminar will explore the manifold poetics of the small in literature and philosophy: What can small mean on the level of (literal) form? What (historically specific) kind of readings do small forms facilitate? What readings do they thwart? What happens to aphorisms when they become parts of a monstrously large overall composition? What distinguishes small forms from (e.g.) fragments? How do small forms relate to simple forms (Jolles) or minor literature (Deleuze)? To what extent do small forms gain epistemological impact, e.g. with respect to the critique of system and systematic philosophy since 1870? Readings include Lichtenberg, Schlegel, Novalis, Nietzsche, Kafka, Robert Walser, Benjamin, Adorno. Readings and discussions in German.
Instructor(s): A. Krauss
Area: Humanities.

AS.213.605. The Idea of Literature.
European languages document the evolution of the concept of literature from a generic term indicating the body of writings produced in a particular country or period to one that more particularly signifies works endowed with an aesthetic quality. The concept of literature thus seems to take form in connection with the emergence of a critical discourse, the search for a standard of taste. The dream of founding a “science littéraire” modeled on the principles of structural semiotics searching for an elusive “literariness”, literature as a system, a set of formal features, not a collection of discrete, ineffable individuals; it thus involved a rejection of the aesthetic, or at least a reconsideration of its assumptions. This course will pursue the question of “The Idea of Literature” simultaneously from a philosophical and a historical perspective; in moving from formalist literariness to the rediscovery of categories like the ethical, the subject, the reader, the author, and the aesthetic, we will ask such questions as: Can there be a return to an aesthetic education, as some wish, and what would that be? Would such a move resuscitate the ghost of Hume’s gentleman scholar, which the New Critics tried to do away with? Is there a way of formally distinguishing between literature and its various contexts? Authors will include Hume, Kant, Taine, Lanson, Sainte-Beuve, Brunetière, Arnold, Proust, Benjamin, Bréton, Sartr, Bourdieu, De Man, and Eco.
Instructor(s): E. Russo; W. Egginton.

This course will consider the link between modern fiction and melancholia, which on the one hand seems obvious given the overriding mood of many modern narratives by Beckett, Sebald, Bernhard, Krolow, among others and which on the other hand poses numerous interpretative challenges given the sparing nature of representation in modern fiction and the attachment to things in melancholia. What is the aesthetic sensibility associated with melancholia? Is melancholia limited to baroque representation? How can we conceive of attachment in the absence of things? Readings to include Freud, Benjamin, Adorno, Heidegger, Sebald, Beckett, Bernhard, and Hofmannsthali.
Instructor(s): R. Tobias
Area: Humanities.
We will read texts by Freud, Klein, Lacan, and Laplanche that are of particular interest for literary and social theory. We will discuss recent literary theory and criticism (especially queer literary theory and criticism) that draws on psychoanalysis. In addition, we will consider psychoanalytically inflected thought on sexuality and conformism by members of the Frankfurt School.
Instructor(s): K. Pahl
Area: Humanities.

AS.213.609. Anti-Novels: Narrative Failure and the Poetics of the Periphery.
Insofar as the novel as a form can be taken as the representative narrative mode of the modern era, this graduate seminar will identify an inverted literary tradition of digression, fragmentation, stasis, and proliferation in the assemblage of narratives that either structurally or thematically violate conventions of novelistic mimesis and verisimilitude. Paramount among the themes to be considered in this survey will be whether such an inverted or counter-tradition is possible at all, given the plasticity of the novel form. To the extent that such a tradition constitutes itself, however, to what extent does its attraction for peripheral writers—defined linguistically, culturally, and politically—offer a critique of the homogenizing and hegemonic aspects of modernity? Does the persistence of pre-modern narrative conventions serve to anticipate subsequent innovations attributed specifically to the modernist novel? Do the cues such anti-novelistic narratives take from non-belletristic modes of writing as well as visual or musical arts signify a violation of literary decorum or an integration of the arts, and of art with life, that actually valorizes the modernizing processes these writers would critique? What is the difference, both figuratively and critically, between a literature of failure and a failed literature? In what sense can these modes of failure be considered productive? Authors to be considered will include Laurence Sterne, Jan Potocki, Ivan Turgenev, Sholem Aleichem, Gertrude Stein, Robert Walser, Der Nister, Yosef Haim Brenner, Moyshe Kulbak, André Breton, Thomas Bernhard, and Georges Perec. All readings and discussions conducted in English. (Undergraduates Accepted, with Permission of the Instructor).

AS.213.610. The Idea of a University in Classical German Philosophy.
The role and function of a university in life and in society was a topic of considerable concern for some of the most prominent German philosophers of the late 18th and early 19th century. Their published (and unpublished) contributions led to a new understanding of what a university should be that proved to be very influential for the conception of the ‘modern’ university, as realized in Germany in the 19th century. The seminar will examine the writings of Kant, Fichte, Schelling, Schleiermacher, and Humboldt on the university with attention to the relation of the authors’ thoughts on education to their more general philosophical positions. The seminar will begin on March 22 and continue to the end of the term.
Instructor(s): R. Horstmann.

AS.213.611. The Baroque and Its Afterlives.
The status of the Baroque as defined and discussed by theorists such as Walter Benjamin and Gilles Deleuze, preeminently, manifests itself in a melancholic preoccupation with relics, ruins, and allegory. As such its aesthetic originates at a cosmological fault-line between life and death. Given these metaphysical characteristics, it should come as little surprise that its subsequent influence on literary modernism constitutes itself in echoes, spectrality, fragmentation, and the grotesque, all of which function as modes of critique working through and against technologies and ideologies of modernity. The fate of the Baroque, in an aptly non-Euclidean baroque figure, both parallels and intersects with the status of other proto-modern discourses such as the carnival in the articulation of the gothic, symbolism, expressionism, and several varieties of modern fantasy. This seminar will discuss one of many possible trajectories for this aesthetic in drama, narrative, and critical theory. Beginning with authors such as Shakespeare, Grimmelshausen, and Calderón de la Barca, we will consider works such as Mozart’s Don Giovanni, the tales of Reb Nakhman and E.T.A. Hoffmann, the fiction of Gérard de Nerval and Der Nister, the critical writing of Theodor Adorno and Jacques Lacan, and films such as Fritz Lang’s Metropolis or the recent adaptation of Coriolanus. All readings and discussions in English.
Instructor(s): M. Caplan
Area: Humanities
Writing Intensive.

This course will explore the aesthetic-political practices of literatures and manifestos grouped under the term historical avant-garde. According to the most general understanding, avant-garde is considered the critique of bourgeois culture and ‘traditional’ art concepts, with this critique being related to a fundamental crisis of bourgeois society. The seminar aims at developing a more specific perspective by discussing the following aspects of avant-garde poetics: the self-reflection of aesthetic discourse in regard to the definition and hierarchization of styles and genres; a theory of language that draws on rhythm and materiality; an aesthetics of production which questions the notion of authorship and ‘organic work’ and stresses instead the constitutive role of repetition, (inter-medial) variation, and chance; the critical intervention in the concept of aesthetic autonomy and its institutions of reception; the “aporias of the avant-garde” (Enzensberger) inherent in its concept of radical innovation and exceptionality. In order to highlight the theoretical implications of avant-garde poetics we will analyze its literary strategies with respect to contemporary debates on modern technologies of art reproduction (Benjamin), the psychoanalytic reframing of the subject, and the advent of literary structuralism/formalism (Jakobson). In addition to that, we will discuss classics of avant-garde scholarship (e.g. Peter Bürger). Authors include: Paul Scheerbart, Hugo Ball, Tristan Tzara, Hans Arp, Carl Einstein, Else Lasker-Schüler, the ‘Sturm-Kreis’, and Arno Holz.
Instructor(s): A. Krauss
Area: Humanities
Writing Intensive.

**AS.213.615. Literature and Law: The Case of Michael Kohlhaas.**

Kleist's novella "Michael Kohlhaas" (1811) is as much a political parable as it is a meditation on the power of art. In it the Prussian partisan considers the right of resistance as expressed in the struggles of Kohlhaas, whose battle against the House of Saxony would have been recognized by contemporary readers as an allegory for the Prussian struggle against Napoleon's occupying army. Kant's short treatise "Über den Gemeinspruch: Das mag in der Theorie richtig sein, taugt aber nicht in der Praxis" (1793) had revived the debate about whether a revolt could ever be justified, given that justice depends on the existence of a state. But "Michael Kohlhaas" is also concerned with another kind of revolt that is arguably more arbitrary, in that it does not serve any end. It is the revolt of art, which overturns existing norms and conventions by establishing a new law: the law of art or what could be called poetic justice. Kleist's text makes a case for the autonomy of art in the literal sense. Art is self-legislating, a law unto itself, and this feature points as much to the potential as to the danger of art. Readings to include works by Kleist, Martin Luther, Pufendorf, Breitinger, Kant, Goethe, Tieck, and Adorno.

Instructor(s): R. Tobias
Area: Humanities
Writing Intensive.

**AS.213.617. Peripheral Modernisms.**

This graduate-level seminar will consider the relation of centers to margins in the production of modern literature. The starting assumption of this inquiry will be the political, social, and linguistic role of literary modernism as a critique of modernity. If a centrifugal force disseminates the processes of modernization from the metropolis out, can one suggest that modernism, as a critique of modernity, originates at the periphery and works its way inward? When does the critique of modernity begin, and how can one characterize such a critique if in certain cultures it precedes the advent of modernization? How does a consideration of literature from the margins of the industrial and imperial centers of the modern world cause us to rethink the phenomenology—distinct from a taxonomy—of modernism? In what ways can the belatedness of a culture's modernization lead it to anticipate subsequent crises in modernity? If modernism precedes modernization in the peripheral context, what, then, is post-modernity or post-modernism? Authors to be considered in this course include Reb Nakhman of Breslov, Machado de Assis, Mendele Moykher-Sforim, Gertrude Stein, Robert Walser, Franz Kafka, William Faulkner, Amos Tutuola, Clarice Lispector, and Yambo Ouloguem. Theoretical perspectives will include Adorno, Bakhtin, Barthes, Benjamin, Deleuze and Guattari, and Derrida. All readings and discussions in English.

Instructor(s): M. Caplan
Area: Humanities
Writing Intensive.

**AS.213.621. Theater: Drama, Performance, Theory.**

We will study exemplary plays and theoretical texts about the aesthetics and poetics of drama and the function of theater in society from Lessing to Brecht and beyond – with excursions to Aristotle. We will explore the history of German thought on theater from illusion to Verfremdung to postdramatic multi-media formats, from the Bildung of the audience to the autopoiesis of the performance, and from the Nationaltheater to various forms of less than stehende Schaubühnen. We will be concerned with theories of performativity, with the issue of emotions on stage (does theater need emotions? do emotions need theater?), as well as with the close connection of theater, philosophy, and politics (Derrida, Badiou).

Instructor(s): K. Pahl
Area: Humanities.

**AS.213.625. Life Worlds: Literature and Phenomenology.**

This course will examine the notion of life-world or Lebenswelt, as it increasingly comes to define the nexus of relations that characterize not only human experience but also works of art. A particular interest of the course will be how phenomenology expands our understanding of literature and the critical methods used to approach it. While the reading for the course will be drawn primarily from philosophy, we will also consider poems by Georg Trakl and Rainer Maria Rilke with an eye toward the poetic space they open. To what degree is the space we inhabit with its network of meanings a literary space according to these poets? Readings to include excerpts from: Dilthey, Einleitung in die Geisteswissenschaften; Husserl, Ideen (1913); Krisis der europäischen Wissenschaft; Heidegger, Sein und Zeit; Merleau-Ponty, Phenomenology of Perception; The Visible and the Invisible; and Käte Hamburger, “Die phänomenologische Struktur der Dichtung Rilkes.”

Instructor(s): R. Tobias
Area: Humanities
Writing Intensive.

**AS.213.627. Constellations: JMR Lenz among others.**

The writing of Jakob Michael Reinhold Lenz (1751-1792) is marked by a peculiarity. His texts constitute themselves through references to other modes of speaking; they originate as it were in literary and discursive cooperation. This course will examine how Lenz's practice of writing in relation to others is formed in individual cases. What forms of representation and poetic theories apply in these cases? What does Lenz's relational mode of writing indicate in terms of literary theory and with respect to the notion of originality postulated in 1770? We will read Lenz's Shakespeare translations; texts explicitly addressed to Goethe (Der Waldbruder, Pandaemonium Germanicum); dramas and theoretical writings pointing to 18th-century orders of knowledge (Der Hofmeister, Philosophische Vorlesungen); and finally Buechner's Lenz and Celan's Meridian. The term constellation designates not only the relational order of the literary material, but also the methodological problem involved in reading such works. How are texts to be read, which produce themselves in relation to others and which cannot be referred to a single author or an individualized author function? The questions of constellations is equally a question of the constitution of objects in literary criticism. This course will reflect on the ways in which objects are constituted and represented in literary analysis. Course conducted in German.

**AS.213.628. Literary Hermeneutics.**
AS.213.629. The Art of Framing.
Frames and Framings in art and literature are aesthetic means of creating focus. They draw a distinction between interiority and exteriority, foreground and surroundings; they cut out segments from space-time continuum and thus provide basic instruments of orientation, they constitute pictorial representation as well as the compositional structure of literature. From an epistemological perspective one can say that frames create a paradoxical threshold in-between which facilitates both the differentiation and transgression of spheres. It is further remarkable that frames while spectacularly making visible something specific at the same time expose the instances of their own ‘showing’: by implementing frames representation observes itself in the very process of representing. Through constellating systematic and historical readings the seminar will analyze theoretical concepts of frame and framing (Simmel, Genette, Marin, Derrida) and at the same time explore the transformation of frame forms and functions in literature and aesthetic discourse between 1720 and 1830 (Brockes, v. Haller, Wieland, Lessing, Herder, Lichtenberg, Goethe, Moritz, Jean Paul, Schlegel, Brentano, Tieck, Hoffmann). Among the topics to be discussed will be the conceptualization of subject-object relations as an analytical tool to reconstruct how the organizing principles of framing in Enlightenment (point of view, Guckkasten, chain of pictures, landscape/camera obscura) drift into the twilight of epistemological reflection: Around 1800 frame structures (and its doublings/transgressions) present the “Produzierende mit dem Produkt“ and thus articulate the insights of transcendental philosophy, they turn into a medium of romantic irony.
Instructor(s): A. Krauss
Area: Humanities.

The seminar will explore to what extent Hegel can be read as contributing to a feminist philosophy. We will focus on Hegelian openings onto the emotional in Phenomenology of Spirit. In addition, we will study feminist philosophers who have drawn on or offered critical readings of Hegel (Irigaray, Butler, Cavarero, Malabou, and others). Co-listed with AS.190.633
Instructor(s): J. Bennett; K. Pahl
Area: Humanities
Writing Intensive.

AS.213.634. Schiller’s Aesthetic Writings.
Schiller’s theoretical writings might be approached by the sentence ‘it is only through beauty that man makes his way to freedom’. Discussing the assumption that humans live in a condition of unfreedom resulting from social and economic divisions, Schiller’s notion of beauty crosses boundaries between ethics, politics and aesthetics to formulate a theory of modernity in which beauty functions as a medium to reconcile man’s sensuous nature and his capacity for reason. The course will examine Schiller’s concept of beauty in relation to the anthropological, political, ethical and aesthetic discourses of his time especially with respect to Kant’s view of aesthetic judgment which Schiller at the same time embraced and criticized. Particular attention will be paid to Schiller’s reflections on representation as well as to the poetics of his aesthetic discourse. Readings include: Kallias-Briefe (1793), Über Anmut und Würde (1793), Vom Erhabenen (1793), Über die ästhetische Erziehung des Menschen in einer Reihe von Briefen (1793), Über naive und sentimentalische Dichtung (1795/96). Readings and discussions in German.
Instructor(s): A. Krauss.

AS.213.647. Jean Paul: Aesthetics of Finitude.
Introducing his selection from Jean Paul’s work, Stefan George characterizes Jean Paul’s (and Goethe’s) writing as follows: “Entgegen dem formend-antiken und begrifflichen der goetheschen erfüllung bietet er [J. P.] unserrm schrifttum das farbige und klangliche das wir ohne ihn in der vollendung entbehren müssten.” George’s subtle chiasm has not yet accomplished a revision of literary canonization. As is generally known, it is the relation between Goethe and Schiller that forms the representative couple for the period around 1800. Jean Paul, a somehow ‘disconnected’ contemporary of Classicism and Romanticism who never belonged to either one of these artistic directions, stands alone in literary history. In this seminar we will analyze Jean Paul’s literary phenomenon of what he calls the complex relation between finitude and the infinite, between the experience of a limited object-world such as human body and death on the one hand, and the notion of infinite reason and desire for transcendence on the other. We will explore, among other aspects, the conceptual and aesthetic elaboration of humor as “the inverted sublime” and investigate to what extent this (comic) inversion of transcendence into finitude might be described (against Kant) as a (not only) epistemological mode of skepticism and thus as a specific practice of modernity. Readings and discussion in German.
Instructor(s): A. Krauss.

Reading Kleist, Hegel, Derrida, and perhaps Freud in a first (larger) section and Eva Meyer, Yoko Tawada, and perhaps Deleuze in a second (shorter) section, we will analyze different models of doubling and relating words, bodies, feelings, and thoughts.

AS.213.654. „Stimmung“: Mood – Attunement – Atmosphere in Literature and Literary Criticism.
Taught in German. The course title marks a problem of translation which already Leo Spitzer in his “Prolegomena to an interpretation of the word ‘Stimmung’” underscores: “it is a fact that the German word Stimmung as such is untranslatable.” Mood, attunement, atmosphere are facets of an aesthetics of Stimmung as it developed in literature and philosophy from the 18th to the 20th century. Most recently, Stimmung has had a renaissance as a methodological term in a Literary Criticism which seeks to overcome the paradigm of post-structuralism. As David Wellbery has demonstrated, the linguistic usage of the word Stimmung comprises three aspects: a subjective mode of experience/perception, an atmospheric dimension and a communicative efficacy. It is along these lines that the course analyzes the poetics and aesthetics of Stimmung in German Literature and Thought from the 18th through the 20th century. Stimmung proves to be fertile ground for contagious forms of communication, specific modes of representation (i.e. coloring, nuance), and the dissolution of subject/object boundaries. Furthermore, we will discuss Stimmung as a term of Literary Criticism from the 20th century to the present. Readings will include: Kant, Schiller, Stifter, Fontane, Hofmannsthal, Hermann Bahr, Thomas Mann, Georg Simmel, Martin Heidegger, Leo Spitzer, Erich Auerbach, Gernot Böhme, Hans-Ulrich Gumbrecht.
Instructor(s): E. Strowick
Area: Humanities.

AS.213.655. Thinking Emotionality with Hegel.
Instructor(s): K. Pahl.
**AS.213.657. Boredom: The Empty Time of Writing.**

In the [eighteen]-forties,” Benjamin writes in “The Arcades Project,” “boredom began to felt on an epidemic scale”. It is, however, as early as in German Enlightenment that boredom (“Langeweile”) haunts aesthetics and discourses on sensitivity: The construction of the sensitive man is beleaguered by figures of insensitivity - boredom among others. In boredom, aesthetics encounters its anesthetic pendant. From the beginning of its discursive emergence, boredom combines an “existential and a temporal connotation” (Goodstein): an emotional emptiness/apathy with a particular experience of time. Against the backdrop of the discursive history of boredom from the 18th to the 20th century, the course addresses the specific connection between boredom and modern literature. How can we understand the “ecstasy glimpsed from the banks of desire”, the “warm gray muffle lined with glowing silk” in which “we wrap ourselves when we dream” - as Barthes and Benjamin describe boredom respectively - with regard to literary representation? How does modern literature transform boredom into the empty time of writing? We will analyze poets of boredom with respect to their temporal structures, the monotonity of the everyday, the loss of meaning, the differentiation of perception and the time of reading/reading time. Readings include: Kant, Herder, Tieck, Büchner, Kierkegaard, Schopenhauer, Stifter, Nietzsche, Hofmannsthal, Thomas Mann, Heidegger, Benjamin, Barthes, Max Frisch, Hans Blumenberg. Readings and discussions in German.

**AS.213.660. Discourses of Dislocation.**

Dislocation—travel, migration, exile, diaspora, immigration—is a preeminent symptom of the modern condition; as Jacques Derrida has suggested, it is one way of characterizing how language itself comes into being. To what extent does the relationship of various modes of mobility serve as a prerequisite for understanding modernity and literary modernism, and to what extent can one understand commonalities among these itinerant discourses? This seminar will consider several varieties of dislocated discourse (the picaresque, the pseudo-autobiography, the travelogue, as well as narratives of immigration, displacement, war and demobilization, and exile) in search of a means to discuss or consider all of them critically. Writers to be considered will include Sigmund Freud, Robert Walser, Yosef Haim Brenner, Walter Benjamin, Theodor Adorno, Jacques Derrida, Irmgard Keun, Israel Rabon, Joseph Roth, Flannery O’Connor, Yoel Hoffmann, Anton Shammas, and Salman Rushdie. All readings and discussions available in English. Undergraduates may register with instructor approval.

Instructor(s): M. Caplan
Area: Humanities
Writing Intensive.

**AS.213.661. Boredom: The Empty Time of Writing.**

In the [eighteen]-forties,” Benjamin writes in “The Arcades Project,” “boredom began to felt on an epidemic scale”. It is, however, as early as in German Enlightenment that boredom (“Langeweile”) haunts aesthetics and discourses on sensitivity: The construction of the sensitive man is beleaguered by figures of insensitivity - boredom among others. In boredom, aesthetics encounters its anesthetic pendant. From the beginning of its discursive emergence, boredom combines an “existential and a temporal connotation” (Goodstein): an emotional emptiness/apathy with a particular experience of time. Against the backdrop of the discursive history of boredom from the 18th to the 20th century, the course addresses the specific connection between boredom and modern literature. How can we understand the “ecstasy glimpsed from the banks of desire”, the “warm gray muffle lined with glowing silk” in which “we wrap ourselves when we dream” - as Barthes and Benjamin describe boredom respectively - with regard to literary representation? How does modern literature transform boredom into the empty time of writing? We will analyze poets of boredom with respect to their temporal structures, the monotonity of the everyday, the loss of meaning, the differentiation of perception and the time of reading/reading time. Readings include: Kant, Herder, Tieck, Büchner, Kierkegaard, Schopenhauer, Stifter, Nietzsche, Hofmannsthal, Thomas Mann, Heidegger, Benjamin, Barthes, Max Frisch, Hans Blumenberg. Readings and discussions in German.

Cross-listed with Philosophy
Instructor(s): E. Strowick

**AS.213.665. The Subject-Object Relation in Experimental Fiction: The Poetics of the Periphery.**

Can experiments in narrative form—which have constituted one of the most dynamic and productive aspects of modern aesthetics—be traced grammatically, philosophically, and theoretically to an instability in subject-object relationships? This graduate seminar will examine these potentialities through a series of paired readings of belletristic narratives with critical sources, from the beginnings of the modern novel to contemporary fiction and theory. Authors to be considered include Denis Diderot, Fyodor Dostoevsky, Sholem Aleichem, Gertrude Stein, Robert Walser, Der Nister, Moyshe Kulbak, and Thomas Bernhard. Theoretical readings will be taken from Hegel, Freud, Lacan, Deleuze, Butler, and Zupancic. All readings and discussions conducted in English.

(Undergraduates Accepted, with Permission of the Instructor)
Instructor(s): M. Caplan

**AS.213.668. Kleist.**

This seminar will explore the narrative, dramatic, theoretical and quasi-journalistic work of Heinrich von Kleist along two lines of inquiry. We will read his literary experiments as reactions to the major shifts in the sex-gender system and the new deployment of sexuality in the eighteenth century. We will discuss his unique role in the representation and production of feeling across narrative and mimesis.

Instructor(s): K. Pahl
AS.213.669. Heidegger and the Poets.
Heidegger’s interpretations of the poets Hölderlin, Trakl, Rilke, and George are more often maligned than praised. The philosopher ignored the specificity of each poet’s idiom in order to establish poetry as the consummate event in the history of being. This course will not seek to justify Heidegger’s idiosyncratic approach to individual poets and poems. Instead it will attend to the questions he raises about the relation of “Dichten” to “Denken” as well as the role that literature plays in defining the world we inhabit, the place we dwell. To what degree do Heidegger’s arguably reductive readings of lyric poems nonetheless address the essence of poetry and/or the poetic experience?
Instructor(s): R. Tobias.

AS.213.670. Irony and the Beautiful Soul: Feeling, Gender, Theory.
One might be tempted to oppose the attitudes of Sensibility and Romanticism: one allegedly simpler and more conservative, complementing enlightened rationality by cultivating feeling, and the other playful and sophisticated, bending the Enlightenment’s firm stance with its complex theory and practice of irony. In this course, we will mix up the opposition between the Beautiful Soul and Ironic (the two organizing figures of Sensibility and Romanticism)--and, since they tend to fall along gender lines, this will also be a way of troubling gender constructions. We will read literary and theoretical texts by Bettina von Arnim, Gisela von Arnim, Cleland, Goethe, Hegel, Hoffmann, Kleist, Laroche, Rousseau, Schiller, Schlegel, and others.
Instructor(s): K. Pahl.

AS.213.671. Adorno’s Aesthetic Theory.
The posthumously published Aesthetic Theory is arguably Adorno’s most important work. In it he traces the development of autonomous art and locates art’s critical potential in its freedom from all notions of utility or purpose that derive from other spheres of life that are themselves corrupted by instrumental reason. We will examine Adorno’s analysis of art’s unique capacity to challenge conventions and produce new, if ephemeral, configurations. Discussion to focus on such concepts as illusion (Schein), mimesis, non-identity, myth, and truth content.
Instructor(s): R. Tobias.

AS.213.672. Spiritual Poverty: Meister Eckart, Musil, and Benjamin on Experience in Modernity.
This course will take as its point of departure Meister Eckart’s paradoxical thought on spiritual poverty as a state of infinite richness and illumination. We will consider how Musil expands on this concept in his shorter fictional work, especially “Die Versuchung der stillen Veronika” which has proven all but resistant to interpretation. A key concern of the class will be what it means to have an experience when the one experience of truth is that of abandon, impoverishment. Benjamin’s reflections on experience in “Armut und Erfahrung” will be crucial to our investigations.
Instructor(s): R. Tobias.

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Instructor(s): R. Tobias.

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Instructor(s): R. Tobias.

AS.213.675. Paul Celan’s Poetry & Interpretation.
Paul Celan, arguably the most widely known poet writing in the German language after WWII, was once characterized by a hostile literary critic as the author of obscure, scandalously “hermetic” texts. Celan, however, insisted that his poems were open rather than hermetic. He believed his task to consist in speaking a language of witnessing: a language fit for preserving events that would acquire their shape in poems. This language, with its rigorous structure, compact imagery, and surprising inner logic, poses a challenge to understanding, as it is “open for interpretation." Consequently, Celan’s poems motivated many prominent thinkers and critics to seek new paradigms of interpretation. In this class, we will read Celan’s poetic, prosaic, and theoretical texts in view of their literary, political, and historical significance. We will also read philosophical interpretations of Celan’s texts, such as Jacques Derrida’s “Shibboleth” and Maurice Blanchot’s “The Last to Speak.” Along with these thinkers, we will try, by way of reading Celan, to understand how we “understand” poetic texts. The language of writing and discussion in this seminar will be English but most readings will be in German.
Instructor(s): A. Glazova.

AS.213.676. Irony and the Beautiful Soul: Feeling, Gender, Theory.
One might be tempted to oppose the attitudes of Sensibility and Romanticism: one allegedly simpler and more conservative, complementing enlightened rationality by cultivating feeling, and the other playful and sophisticated, bending the Enlightenment’s firm stance with its complex theory and practice of irony. In this course, we will mix up the opposition between the Beautiful Soul and Ironic (the two organizing figures of Sensibility and Romanticism)--and, since they tend to fall along gender lines, this will also be a way of troubling gender constructions. We will read literary and theoretical texts by Bettina von Arnim, Gisela von Arnim, Cleland, Goethe, Hegel, Hoffmann, Kleist, Laroche, Rousseau, Schiller, Schlegel, and others.
Instructor(s): K. Pahl.

The course will be taught in German. With Alexander Gottlieb Baumgarten’s thesis “Philosophical meditations pertaining to some matters concerning poetry” (1735) the term “aesthetics” was introduced to philosophical discourse. The new name for the discipline did not signify a complete break with previous philosophical positions, that is, with the perfectionist aesthetics of Leibniz and Wolff. However, by conceptualizing sensible cognition as “analogue of reason” (analogon rationis) Baumgarten depicted the aesthetic sense as a locus of perfection in its own right and, thus, did transform the Wolffian model and paved the way for much more radical revisions of aesthetic experience in Germany. The course will study the emergence and specificity of Baumgarten’s concept of aesthetics in relation to the Wolffian framework, Gottsched’s poetics, (Georg Friedrich) Meier’s adaptions of Baumgarten, and Herders response to Baumgarten. Readings include Baumgarten’s early Meditations on Poetry (Meditationes philosophicae de nonnullis ad poema pertinentibus, 1735), excerpts from his Metaphysics (Metaphysica, 1739) and Aesthetics (Aesthetica, 1750-58). Cross-listed with Philosophy.
Instructor(s): A. Krauss.

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Instructor(s): A. Krauss.

Modernity gives rise to various forms of suspicion, including modern forms of resentment and practices of self-discipline (a suspicion of oneself), as well as to an epistemology of suspicion as it is developed in the modern human sciences. The course starts out with an analysis of the detective genre and of the specific transformations it undergoes in modern German literature. In a next step, we will examine literary representations of suspicion within a broader cultural-historical frame: Nietzsche’s analysis of resentment serves as one point of reference; another is what Carlo Ginzburg has called the paradigm of clues. The modern human sciences, since the last third of the 19th century, have relied on a method that produces knowledge by way of interpreting clues. While suspicion in the human sciences is related to the production of truth, literature uses suspicion as a way to produce aesthetic and logical undecidabilities. We will analyze literary representations of suspicion with respect to the narrative structure (unreliable narration) and the mediality of suspicion. Finally, the course emphasizes the methodological relevance of suspicion: As a practice of deciphering, interpreting, and reading traces, suspicion calls for being reformulated literary-theoretically. Readings will include: Heinrich von Kleist, E.T.A. Hoffmann, Nietzsche, Theodor Fontane, Freud, Kafka, Thomas Mann, Heinmito von Doderer, Peter Handke etc. Taught in German.
Instructor(s): E. Strowick.
Area: Humanities.

Though every conventional description of modernist aesthetics dates its origins to the era preceding World War I—in some versions several decades before 1914—there has always been an understanding of the War's "catalytic" influence on the aesthetic of chaos, madness, violence, and despair that comes to characterize at least one major strain of modernist art. Taking the after-effects of the First World War as well as the Russian Revolution(s) as its point of origin, this graduate-level seminar will consider such writers as Sigmund Freud, Walter Benjamin, Sh. Y. Agnon, Sh. Ansky, Guillaume Apollinaire, Isaac Babel, Georges Perec, Eric Maria Remarque, Joseph Roth, Virginia Woolf, and Stefan Zweig. All readings and discussions available in English.

Instructor(s): M. Caplan
Area: Humanities
Writing Intensive.

AS.213.682. Poetics of Possibility.

"So the sense of possibility might be defined outright as the capacity to think how everything could 'just as easily' be, and to attach no more importance to what is than to what is not." What Robert Musil in The Man without Qualities defines as the "sense of possibility" might be taken to characterize a production. Drawing on literary and philosophical texts, the course will analyze aspects of a poetics of possibility (forms of fictionality, 'as if', subjunctive). Inasmuch as the "sense of possibility" is linked to an order of knowledge as it emerges in modernity, a poetics of possibility raises the question of the epistemological status of literature or fiction. We will address this question by taking into account aspects of genre. The course will focus mainly on The Man without Qualities; the Musil reading, however, will be accompanied by reading texts by Leibniz, Kierkegaard, Heidegger, Mach, and Agamben. Conducted in German.

Instructor(s): E. Strowick

AS.213.683. Dilettantism.

AS.213.684. Aesthetics of Description.

Since the enduring disavowal of description by Lessing, characteristics commonly assigned to description include structural endlessness and exorbitance; the simple succession of elements; the "breakdown of composition" (Lukács) in a proliferation of details; the parity of described details; its failed ability at illusion; also its tendency to mortify, insofar as it transforms its subject into something static, stagnant. The course will undertake a critical revision of these characteristics by analyzing aesthetical debates and literary descriptions from the 18th to the 20th centuries. Topics leading the discussion will be: text-image relations; description between literature and science; observation through description; dynamization of description; motion and motionlessness; poetics of perception; performativity of description; the boredom of reading. Readings include: Bodmer, Breitinger, von Haller, Winckelmans, Lessing, Alexander von Humboldt, Hebbel, Stifter, Darwin, Ossip Mandelstam, Aby Warburg, Lukács, Peter Weiss, Peter Handke. The course will be taught in German.

Instructor(s): E. Strowick.

AS.213.686. Uncanny Realism: Theodor Storm.

Readings and discussions in German. Both Fontane und Lukács point to the spatial confinement in Storm's world, though in different ways: Fontane sneeringly speaks of Storm's "Husumerei" and "Provinzialsimpelei" (provincial simplicity); Storm – according to Fontane – seriously believes that it needs a Husum teapot to get a "real cup of tea." Lukács states in his essay on Storm that only a "local eye" ("eineheimische Augen") is capable of seeing colors in the "grey monotony" of Storm's world. Attentively observing the home-boundness of Storm's fictional world, they neglect the importance of the uncanny for Storm's Realism. It is precisely in the home that the uncanny resides: Storm's poetics alienates the "local eye" rather than it produces perceptual knowledge. The course will examine various aspects of the uncanny in Storm and address the relation between Realism and the uncanny more generally. A passionate collector and teller of ghost stories himself, Storm is however not interested in any supernatural quality of the uncanny but rather in how it questions everyday perception. Thus the uncanny allows for an analysis of the conditions of the perception and representation of reality in the first place. We will discuss Storm's modernity with respect to the form of the 'novella' which he famously called "the sister of the drama," the transgression of frames, image-text relations, elliptic narratives, elements of the grotesque, and the relation between literature and media technologies.

Instructor(s): E. Strowick


Readings and discussions in German. This course will be organized around a close reading of “Aus meinem Leben: Dichtung und Wahrheit,” one of the many works of Goethe that was enthroned as prototype of a genre: discourses on modern autobiography emerged in its context and have drawn on its unique performance of writing one’s own life until today. The seminar is devoted to develop a reading of the entire book emphasizing its theoretical implications (subject formation/Bildung, concepts of time/historicity, modes of representation, genre theory, theory of the ‘daemonic’) and its prolific discursive productivity. Meticulously analyzing this productivity along with its epistemological implications, the seminar will explore how “Dichtung und Wahrheit” both establishes and revokes a representative model of autobiography.

Instructor(s): A. Krauss
Area: Humanities.

AS.213.725. Proto-, Modern, and Post-: Locating the -ism in Modernism.

All discussions in English. This graduate seminar will seek to disentangle the interrelationship among “proto-modernism,” “modernism,” and “post-modernism” from the straightjacket of periodization and taxonomy by focusing instead on questions of temporality and phenomenology. When is the time of modernity? What precedes modernism? How is post-modernism a continuation of modernism and a break with modernity? What follows the “post” or precedes the “proto”? How does literature establish a dialogue not just across linguistic borders but temporal ones as well? And when do these processes repeat themselves due to historical and political factors? By way of complicating all of these questions we will be considering writers from “across” the 20th century, including Walter Abish, Thomas Bernhard, André Breton, Orly Castel-Bloom, Henry Dumas, Moyshe Kulbak, Machado de Assis, Mendele Moykher-Sfirim, Joseph Roth, Anton Shammas, Gertrude Stein, and Robert Walser.

Instructor(s): M. Caplan.
Taught in German. Modernity gives rise to various forms of suspicion, including modern forms of resentment and practices of self-discipline (a suspicion of oneself), as well as to an epistemology of suspicion as it is developed in the modern human sciences. The course starts out with an analysis of the detective genre and of the specific transformations it undergoes in modern German literature. In a next step, we will examine literary representations of suspicion within a broader cultural-historical frame: Nietzsche's analysis of resentment serves as one point of reference; another is what Carlo Ginzburg has called the paradigm of clues. The modern human sciences, since the last third of the 19th century, have relied on a method that produces knowledge by way of interpreting clues. While suspicion in the human sciences is related to the production of truth, literature uses suspicion as a way to produce aesthetic and logical undecidabilities. We will analyze literary representations of suspicion with respect to the narrative structure (unreliable narration) and the mediality of suspicion. Finally, the course emphasizes the methodological relevance of suspicion: As a practice of deciphering, interpreting and reading traces, suspicion calls for being reformulated literary-theoretically. Readings will include: Heinrich von Kleist, E.T.A. Hoffmann, Nietzsche, Theodor Fontane, Freud, Kafka, Thomas Mann, Heimito von Doderer, Peter Handke etc.
Area: Humanities
Writing Intensive.

An introduction to modern German poetry with emphasis on the fate of the lyric subject in twentieth-century verse. Of particular interest to the course will be the tension between lyric freedom on the one hand and poetic constraint on the other. How does modern poetry come to resist the traditional definition of the lyric as an expression of subjectivity and replace it with a concept of the poem as a vehicle for the dissolution of the self or the dispossession of the speaker? Authors to include Rilke, Trakl, George, Benn, and Celan.
Instructor(s): R. Tobias.

Taught in German. The course analyzes the performative on the basis of the very field that John L. Austin's speech act theory excludes: literature. What challenges Austin's speech act theory indeed opens up the question of the performative towards iterability and theatricality and thus calls for the performative as a methodological category of literary criticism. According to Shoshana Felman's readings of Austin, the performative act can be accentuated as an act of the "speaking body" in which the body is conceived of not as a means of linguistic expression but rather as a spillover of the act of utterance into the statement. How then is the corporeality or materiality of writing asserted in acts of narrating and reading? The course will examine theories of the performative from the perspective of literature and literary criticism as well as analyze literary speech acts (promises, pacts, etc.) in detail. Readings will include: Austin, Derrida, Felman, Freud, Nietzsche, de Man, Hamacher, Goethe, Büchner, Kafka, Henry James, Thomas Mann etc.
Instructor(s): E. Strowick
Area: Humanities.


In a radical departure from Enlightenment and Romantic aesthetics, Nietzsche praised the cultic origins of art and argued for the creation of a modern art form that would enable the same collective experience of transcendence as Attic tragedy did. Since Nietzsche, however, the idea that art has ritualistic significance has been treated with disdain. In this course we will read Mendelssohn's and Lessing's writings on compassion and catharsis, Schelling's and Hegel's account of tragedy, and finally the work of various members of the George-Kreis to determine where Kultus and Kultur meet and also diverge.

AS.213.748. Drifters, Footprints, Telling Time.

AS.213.760. Break and Continuity: German Thought around the French Revolution.
The turn of the eighteenth century saw the political revolution of 1789 as well as interrelated revolutions in thought, symbolic system, value system, family structure, gender relations, etc. We will explore the discourse of revolution in its oscillation between two conceptions – as breakthrough and as return (to the golden age of Greek Antiquity, to a prelapsarian state). From providence to chance event, and between break with and continuity of the old order, German thinkers considered the revolution. We will read Kant, Rousseau, Hölderlin, Hegel, Goethe, Kleist, and others.
Instructor(s): K. Pahl.

This seminar addresses German-speaking exile literature from 1933 to 1950. On the basis of historical and political contextualization, readings and discussions will focus on literary theoretical and discourse analytical questions. In contrast to Nazi ideology and its totalitarian claim to constitute “Germanness”, numerous émigrés intended to represent the ‘other’ Germany from outside its national borders. This politicization of exile discourse which made ‘direct’ critical involvement with the regime appear imperative had a lasting effect on literature written in exile. The leitmotif of our analysis will be the question to what extent exile literature developed its critical reflection towards a specific aesthetics of exile; an aesthetics that articulates the reference to the historical-political situation, to Nazi Germany, expulsion, loss of language, dislocation and cultural transfer in form of a critique of representation. We will discuss topics such as the conceptualization of (German) tradition/transference, languages of (non-) identity, theories of (anti-)mimesis, discourse politics and aesthetics, or Avant-garde and exile. Authors include: Thomas Mann, Irmgard Keun, Else Lasker-Schüler, Hannah Arendt, Adorno, Benjamin, Brecht, Lukács, Anna Seghers.
Instructor(s): A. Krauss.
In this seminar we will examine a selection of literary reflections on and engagements with globalization and its mounting failures and burdens, as it has emerged in Europe and the Americas from the mid-twentieth century to the present. From the economic, constitutional, and cultural politics around the unification of Europe, to the ideological and imperial misfortunes of the U.S. after the collapse of the “End-of-History” thesis, to the resurgence of state populism in Latin America in the wake of neoliberal exhaustion, literary fiction has been deployed to posit, explore, and contest national and post-national myths of identity. The seminar will interrogate how this engagement functions both as aesthetic and theoretical discourse. Readings may include novels by Albert Camus, W. G. Sebald, Leonardo Sciascia, Orhan Pamuk, Javier Marías, Roberto Bolaño, and Jonathan Franzen, along with theoretical writings by Gianni Vattimo, Jürgen Habermas, Rodolphe Gasché, and others.
Instructor(s): E. Gonzalez; W. Egginton
Area: Humanities.

AS.213.790. What is Philology?.
In recent years, philology has gained new attention as a field of methodological reflection which at the same time opens up Literary Criticism towards interdisciplinary research and media studies as it emphasizes the specific status of Literary Criticism in the humanities. The course will examine the changing field(s) of philology from the 18th century to the present in both historical and systematic scope. Including methods of textual criticism, edition philology, and hermeneutics, philology has been addressing questions of theory, methodology and epistemology in various constellations. Precisely because philology’s interest lies in connecting languages and literatures to their historical contexts, one of its primary tasks is to account for the epistemic framework and limitations of such historicization, so as to ensure that the literary object not be confused with historical contexts but is perceived as a distinct phenomenon in itself. – In addition to these questions, the course will discuss methods of edition philology, ranging from historical-critical edition to “material philology” and “genetic criticism” along with analyzing editions of Kafka, Joyce and Flaubert. Further, we will examine the more recent discussion on philology and new media (e.g. digital editions). Readings will include Vico, Schlegel, Schierermacher, Nietzsche, Auerbach, Szondi, Bollock, Nichols, Cerquiglini, and Ferrer among others. The course will be taught in English. Meets with 212.790, 214.790, and 215.790
Instructor(s): E. Strowick; J. Neefs
Area: Humanities.

This survey of critical approaches to the study of film explores theoretical problems of representation and reality, film form and signification, authorship, spectatorship, and the digital frontier. Each week we examine a different narrative genre, historical period, or a given theoretical aspect through films that students will watch independently as well as at mandatory weekly screenings.
Instructor(s): B. Wegenstein; D. Schilling.

AS.213.800. Independent Study.
Instructor(s): A. Krauss; E. Strowick; K. Pahl; M. Caplan; R. Tobias.

Instructor(s): A. Krauss; E. Strowick; K. Pahl; M. Caplan; R. Tobias.

AS.213.813. German Qualifying Paper Preparation.
Instructor(s): A. Krauss; E. Strowick; K. Pahl; M. Caplan; R. Tobias.

AS.214.251. Survey of Italian Lit. 3 Credits.
An overview of the key texts, authors, and movements in the Italian literary tradition, from the Middle Ages to the present. Recommended for all Italian majors and minors, and for Romance Languages majors who include Italian. Taught entirely in Italian. Completion of Italian 210.252 Intermediate recommended; the Survey of Italian Literature may be taken concurrently with Advanced Italian 210.352.
Instructor(s): W. Stephens
Area: Humanities
Writing Intensive.

AS.214.253. Perspectives on Islam in the Age of Dante. 3 Credits.
This course examines portrayals of Islam in European literary works of the late 13th and early 14th centuries. Authors include Ibn ‘Arabi, Marco Polo, Boccaccio, and Dante. Course taught in English with Italian section for majors/minors. Cross-listed with History and WGS Dean’s Teaching Fellowship
Area: Humanities.

AS.214.261. The World of Dante. 3 Credits.
An Introduction to the Divine Comedy
Instructor(s): P. Forni
Area: Humanities
Writing Intensive.

AS.214.271. Boccaccio’s Decameron. 3 Credits.
A close reading of Giovanni Boccaccio’s masterpiece will allow the students to become acquainted with the civilization of the European Middle Ages. Among the areas of interest are: medieval Italy as a mosaic of powers, faith and religion, women in society, nobles, commoners and the rise of the middle class, the rituals of love, and the purposes of literature.
Instructor(s): P. Forni
Area: Humanities
Writing Intensive.

AS.214.301. Survey of Italian Literature. 3 Credits.
Taught entirely in Italian. An overview of the key texts, authors, and movements in the Italian literary tradition, from the Middle Ages to the present. Recommended for all Italian majors and minors, and for Romance Languages majors who include Italian. Recommended course background: Italian AS.210.252; AS.214.301 may be taken concurrently with Advanced Italian AS.210.352.
Instructor(s): Staff; W. Stephens
Area: Humanities
Writing Intensive.

AS.214.317. Italian Theater from Commedia dell’arte to Dario Fo. 3 Credits.
Students must have completed Intermediate Italian II (210.252) or equivalent. Italian writers and performers have created some of the world’s greatest theatrical works, particularly in the genres of comedy and opera. We will study the evolution of Italian theater from the improvisatory humor of the Commedia dell’arte, through the invention and development of Italian opera, to the zany and politically engaged satire of Dario Fo, winner of the 1997 Nobel Prize in Literature. Other major authors we will study include Carlo Goldoni and Luigi Pirandello. We will view film versions and live performances of plays and operas in Italian. The class will be conducted in Italian.
Instructor(s): J. Coleman
Area: Humanities.
AS.214.330. **Love and War in Italian Literature. 3 Credits.**

This course is based on a choice of narrative and poetic texts from several centuries of Italian narrative and poetry. We will examine the literary renditions of the personal stories of Italians caught within the tragic logic of the war. Our focus is going to be the effects of war on love relationships as they are presented by a number of authors including Dante, Tasso, Tomasi di Lampedusa, Berto, Calvino, Bassani and Morante.

Instructor(s): P. Forni

Area: Humanities

Writing Intensive.

AS.214.342. **Documentary Film and Ethics. 3 Credits.**

This class will look at questions of how documentary filmmakers have attempted to and indeed changed the law by making such documentaries as “Capturing the Friedmans,” “Super Size Me,” and “The Corporation.” It will look at the area of human rights films, and the ethical filmic intention of mobilizing communities, or helping people in need with films such as “The Thin Blue Line,” “Darwin’s Nightmare” and “Sand and Sorrow.” We will analyze which documentary genre can address issues of information, mobilization, convincement, truth and propaganda with which means of expression (e.g., direct cinema).

Overall, the ethics of all these attempts of filmmaking will be examined cross-culturally and historically.

Area: Humanities.

AS.214.330. **Love and War in Italian Literature. 3 Credits.**

This course is based on a choice of narrative and poetic texts from several centuries of Italian narrative and poetry. We will examine the literary renditions of the personal stories of Italians caught within the tragic logic of the war. Our focus is going to be the effects of war on love relationships as they are presented by a number of authors including Dante, Tasso, Tomasi di Lampedusa, Berto, Calvino, Bassani and Morante.

Instructor(s): P. Forni

Area: Humanities

Writing Intensive.

AS.214.334. **Love of Poetry and Poetry of Love. 3 Credits.**

This course examines love poems in which poetry is seen as an ally of love in the conquest of the object of desire. It is a course on the pleasure of writing and the pleasure of reading. Part of it is theoretical and part of it is an analysis of a number of outstanding poems in the Italian tradition—from the Middle Ages to the Novecento. Among the examined theorists are Aristotle, Foscolo, Freud and the Russian Formalists. Among the chosen poets are Dante, Petrarca, Cino da Pistoia, Leopardi, Pascoli, Gozzano and Saba. Class discussion is in English. Texts are read in the original and in English.

Instructor(s): P. Forni

Area: Humanities.

AS.214.345. **Machiavelli’s World: Tyrants and Intellectuals in Renaissance Italy. 3 Credits.**

Italy during the Renaissance was politically fragmented, a hodge-podge of small states organized under a wide variety of political systems: ostensibly democratic republics, states ruled by warrior-tyrants, the temporal authority of the papacy, and more. The struggle for dominance between these various states and systems was fought not only by armies but also by humanist intellectuals – a class that flourished during this period. We will focus on the particularly interesting career of Niccolò Machiavelli, who authored theoretical justifications both for republicanism (especially in his Discourses) and for tyranny (in his most famous and enigmatic work, The Prince). With close attention to historical context, we will read these and other works by Machiavelli. We will also study other Italian Renaissance intellectuals who responded to the political upheavals of their day in a variety of ways, including Coluccio Salutati, Leonardo Bruni, Leon Battista Alberti, and Pietro Aretino. The class will be conducted in English, and a separate section will be offered for Italian majors (and others with a strong command of the language) in which we will read and discuss texts in Italian.

Instructor(s): J. Coleman

Area: Humanities.
AS.214.346. The Short Story in Italy Across the Centuries. 3 Credits.
The genre of the short story was in many ways invented by the Italians. During the later Middle Ages, preachers adopted the short tale, cultivated by fireside storytellers for ages, to add interest to the morals of their sermons. By the late thirteenth century, Italian writers were collecting such stories for entertainment as well as edification. Boccaccio’s Decameron (1352) was the first classic collection and inspired other collections throughout the Renaissance. It and other Italian collections inspired writers in many genres and countries, including Shakespeare and other dramatists. In modern times, short stories have become one of the predominant genres of world literature. This seminar surveys Italian short fiction from the fourteenth through the twenty-first century. Emphasis is on the representation of Italian culture and history through storytelling, including in film. Course will have two full sections, one taught in Italian for majors, the other taught in English, with no prerequisites, for non-majors. Limited to fifteen students per section.
Instructor(s): P. Forni; W. Stephens
Area: Humanities
Writing Intensive.

AS.214.350. The Eternal City: Rome in Literature and Film. 3 Credits.
This class will be conducted in Italian. By studying the works of modern Italian writers and filmmakers, as well as ancient and medieval texts, we will explore the history and the enduring cultural importance of the city of Rome. We will consider the “myth of Rome” as a center of order and authority, and we will examine texts that subvert this myth by portraying the chaotic, joyous, and unseemly realities of life in Rome. Authors and filmmakers we will study include Virgil, Petrarch, Moravia, Ginzburg, Pasolini, Rossellini, and Fellini.
Instructor(s): J. Coleman
Area: Humanities.

AS.214.351. The Eternal City: Rome in Literature and Film. 1 Credit.
This is the Italian section of 214.350. Students wishing to earn Italian credit for this course must register for both 214.350 and 214.351 simultaneously.
Area: Humanities
Writing Intensive.

AS.214.352. Writing and Wonder: Books, Libraries, and Discovery 1250-1550. 3 Credits.
The invention of printing occurred amid two centuries of intense development in the conduct and material means of European scholarship. The transition from writing by hand to movable type was accompanied by a revolution in scholarship that involved a new attitude to Classical and Biblical antiquity, the recovery of neglected and "lost" works, the formation of secular libraries, and the development of tools for the study of ancient handwriting, writing materials, and the history of language and of history itself. The revolution in attitudes to and uses of the book eventually transformed every discipline related to reading, writing, and the organization of knowledge. Topics to be covered include writing as an object of wonder, the transformation of a mythology of writing into a true history of books, writing, and libraries, the scientific study of writing and of language, and the representation of writing and books in the art and literature of the Middle Ages and Renaissance. Extensive use will be made of Johns Hopkins' large collection of books published before 1600, and student projects will be oriented toward reliving the experiences of scholars in this period, including via computer-assisted means. Open to all undergraduates. Knowledge of a foreign language helpful but not required.
Instructor(s): C. Celenza; W. Stephens
Area: Humanities.

AS.214.353. Travel & Fantasy Worlds in Italian Literature. 3 Credits.
This course examines important works of Italian literature that narrate journeys to exotic or imaginary places, blurring the boundaries between reportage and fantasy. We will consider topics including utopias, new worlds and exploration, allegorical and spiritual journeys, construction of identity, and the conceptualization of the “other.” Readings will span from the Middle Ages to the present day, including Marco Polo, Giovanni Boccaccio, and Italo Calvino. The class will be conducted in Italian. Recommended Course Background: AS.210.351 or AS.210.352 or equivalent.
Instructor(s): J. Coleman
Area: Humanities
Writing Intensive.

AS.214.355. Literature and Opera. 3 Credits.
In this course we will look at the relation between some of the great opera’s of the 18th and 19th centuries and their literary sources. We will also discuss some recent philosophical interpretations of opera. At stake will be the question of how literature is translated into music and stagecraft, and what these translations say about the times and cultures in which they were produced. Each week we will view and listen to an opera, and read its source materials as well as critical works about both. The course will be conducted in English, and will be writing intensive. (This course is offered as AS.212.355, 213.355, 214.355, and 215.355. Please check other course numbers for open seats.)
Instructor(s): W. Egginton
Writing Intensive.
AS.214.356. Science and Heresy in Galileo's Italy. 3 Credits.
The class will be conducted in English. In the wake of Copernicus, the still dominant geocentric model of the cosmos was challenged in Italy by two equally brilliant but very different thinkers: Giordano Bruno, iconoclastic philosopher and theorist of magic, and Galileo Galilei, who has been called the “father of modern science.” Both of these revolutionary intellectuals faced strong opposition from within the Catholic Church: Bruno was executed as a heretic, while Galileo was forced to formally recant his heliocentric views. We will study the principal writings of both thinkers, focusing on both the literary qualities and the historical context of their works. We will also examine the cosmological visions of earlier writers, including Dante. Additional section will be offered for Italian majors (and others with a strong command of the language) in which we will read and discuss texts in Italian.
Instructor(s): J. Coleman.

AS.214.361. Rome as Told by its Narrators: A Journey through History, Literature, Arts and Film. 3 Credits.
This course offers an intellectual and aesthetic experience of Rome through time. We will delve into its complex history as well as its tormented and vivacious present. Dean’s Teaching Fellowship course.
Instructor(s): T. Katinis
Area: Humanities

AS.214.364. Italian History in Italian Novel. 3 Credits.
This course examines portrayals of Islam in European literary works of the late 13th and early 14th centuries. Authors include Ibn ‘Arabi, Marco Polo, Boccaccio, and Dante. Course taught in English with Italian section for majors/minors.
Instructor(s): B. Neyarapally
Area: Humanities

AS.214.370. Magic and Marvel of the Renaissance. 3 Credits.
Magic and Marvels or Wonders make us question what we see and experience: what is reality, what is illusion; what’s natural and what’s supernatural? What’s human and what’s more, or less, than human? During the Renaissance, ideas about the magical and the marvelous were bound up with questions and issues very different from those of our time. With the exact sciences still to be invented, the nature of the world was much less hard and fast for Renaissance people than it is for the modern educated person. The literary masterpieces of the Italian Renaissance, especially the romance and the theater, provide vivid illustrations of the early modern sense of wonder. Foremost among these are the theatrical comedies which Italian authors revived in imitation of the ancients, and the romances, especially Ariosto’s Orlando furioso (1532) and Tasso’s Gerusalemme liberata (1581). These works influenced ideas about magical and marvelous phenomena across Europe for centuries to come. Works will be read and discussed in English. Italian majors will attend a weekly supplemental discussion in Italian and compose their written work in Italian.
Instructor(s): W. Stephens
Area: Humanities
Writing Intensive.

AS.214.373. Perspectives on Islam in the Age of Dante. 3 Credits.
This course examines portrayals of Islam in European literary works of the late 13th and early 14th centuries. Authors include Ibn ‘Arabi, Marco Polo, Boccaccio, and Dante. Course taught in English with Italian section for majors/minors.
Instructor(s): B. Neyarapally
Area: Humanities

AS.214.374. Being Italian: Autobiography and Identity in Literature and Media. 3 Credits.
What does it mean to be Italian rather than French, American, or anything else? What’s the difference between being Tuscan, Milanese, or Sicilian? Between being Christian, Jewish, Muslim, or “other”? How does the reality of Being Italian differ from the clichés that prejudice, commercialism, or mass media fads help to spread? Considering these questions can be important whether you want to use your Italian in business, in academia, or for sheer pleasure, whether you want to watch films, read books, or see the sights.
Prerequisites: AS.210.251 AND AS.210.252
Instructor(s): W. Stephens
Area: Humanities
Writing Intensive.

AS.214.375. Documentary Production Practicum: “The Cure:” the History and Culture of Breast Cancer. 3 Credits.
This class will accompany Bernadette Wegenstein during some months of producing her feature documentary “The Cure” on the history and culture of breast cancer. It will be a hands on experience with director/producer Bernadette Wegenstein, editor/producer Patrick Wright and cinematographer Allen Moore filming at the GBMC’s Breast Care clinic, the Halsted Medical Archives, and some other Baltimore locations. This class will meet once a week, but some weeks the class will consist in the hands-on experience on the field rather than the actual class meeting.
Area: Humanities.
**AS.214.381. ‘La commedia all’italiana:’ the films of Dino Risi, Mario Monicelli and other Italian filmmakers of the 1960s. 3 Credits.**

This class will be taught in English, but good knowledge of Italian will be a necessity. Films will be screened in Italian language.
Instructor(s): B. Wegenstein
Area: Humanities.

**AS.214.382. Dante and Aeneas in the Age of Google. 3 Credits.**

This course examines Dante’s Inferno and Virgil’s Aeneid with the goal of showcasing both enduring and new reasons of relevance in the two masterpieces.
Instructor(s): P. Forni.

**AS.214.391. Western Intel Hist 1200-1500. 3 Credits.**

Area: Humanities.

**AS.214.393. Italian Opera and the Art of Adaptation. 3 Credits.**

Italian opera, from its very inception, has developed in close dialogue with other art forms. The pioneering operas of Peri and Monteverdi based on the figure of Orpheus are part of a larger cultural movement that saw Renaissance philosophers (Marsilio Ficino), visual artists (Bronzino) and humanists (Angelo Poliziano) resurrect and transform the ancient Orpheus myth. The subsequent evolution of opera was influenced by (and influenced) innovations in stage comedy, the novel, and other art forms. In this course, we will explore these connections between the development of opera and other facets of Italian culture. No knowledge of Italian is required. The course will be taught in English; an additional Italian language discussion section will be offered for majors.
Instructor(s): J. Coleman
Area: Humanities.

**AS.214.420. Ital. Neorealismo & Film. 3 Credits.**

Area: Humanities.

**AS.214.479. Dante’s Journey through the Afterlife: The Divine Comedy. 3 Credits.**

Dante’s Divina commedia is universally recognized as the greatest long poem of the Middle Ages; many consider it the greatest poem of all time. We will study the entire Commedia critically in terms of broad categories: (1) What it reveals about the worldview of late-medieval Christian Europe; (2) its internal thematic cohesion and formal symmetries, or how it works as poetry; (3) its critique of the intellectual cultures of pagan antiquity and medieval Christianity; (4) its presentation of political and social issues; (5) its influence on European intellectual history; (6) the interpretive problems it presents to modern readers and translators; (7) the challenges Dante faced in understanding and summarizing the whole of cosmology, world history and culture. We will read and discuss Commedia in English, in editions containing the Italian text on facing pages: students will be expected to refer to the original Italian regularly and familiarize themselves with key terms and concepts even if they do not speak Italian. Italian majors will meet once a week for discussions in Italian and will submit all written work in Italian, for major credit.
Instructor(s): W. Stephens
Area: Humanities
Writing Intensive.

**AS.214.561. Italian Independent Study. 3 Credits.**

Instructor(s): B. Wegenstein; C. Celenza; J. Coleman; P. Forni; W. Stephens
Area: Humanities.

**AS.214.562. Italian Independent Study. 0 - 3 Credit.**

Instructor(s): B. Wegenstein; C. Celenza; J. Coleman; P. Forni; W. Stephens
Area: Humanities.

**AS.214.597. Italian Lit Internship-Summer. 3 Credits.**

Instructor(s): J. Coleman; P. Forni.

**AS.214.601. Word and Image: An Introduction to the Languages of Literature and Cinema.**

Instructor(s): L. Barkan.

**AS.214.602. Ruin Loss and the Presence of the Past.**

A seminar that considers how the early moderns encountered the (mostly material, mostly classical) remains of earlier cultures, in both visual and verbal realms. Survival and revival; manuscripts and art works; antiquarianism and the burden of the past; ephemerality and dreams of permanence. Some attention to the methodologies of historicism in both literary and art-historical study, including Burckhardt, Warburg, Panofsky, Greene, and recent work by Nagel and Wood; then a consideration of such figures as Dante, Petrarch, Ronsard, Mantegna, Francesco Colonna, Spenser, Shakespeare, and Milton.
Instructor(s): J. Coleman; P. Forni.

**AS.214.604. # internet.**

This seminar will address the history of the internet as participatory platform from such social media as facebook and twitter to blogs and forums of political or activist nature, as well as online gaming environments; the questions raised will regard the social change these platforms produce, the legal implications of sharing information, the political and economical issues around “digital labor” (Scholz), as well as the broader ethical questions about identity and the construction of self in participatory online environments. This class will include a hands-on dimension combining media theory & practice.
Instructor(s): B. Wegenstein
Area: Humanities.
European languages document the evolution of the concept of literature from a generic term indicating the body of writings produced in a particular country or period to one that more particularly signifies works endowed with an aesthetic quality. The concept of literature thus seems to take form in connection with the emergence of a critical discourse, the search for a standard of taste. The dream of founding a “science littéraire” modeled on the principles of structural semiotics searching for an elusive “literariness”, literature as a system, a set of formal features, not a collection of discrete, ineffable individuals; it thus involved a rejection of the aesthetic, or at least a reconsideration of its assumptions. This course will pursue the question of “The Idea of Literature” simultaneously from a philosophical and a historical perspective; in moving from formalist literariness to the rediscovery of categories like the ethical, the subject, the reader, the author, and the aesthetic, we will ask such questions as: Can there be a return to an aesthetic education, as some wish, and what would that be? Would such a move resuscitate the ghost of Hume’s gentleman scholar, which the New Critics tried to do away with? Is there a way of formally distinguishing between literature and its various contexts? Authors will include Hume, Kant, Taine, Lanson, Sainte-Beuve, Brunetière, Arnold, Proust, Benjamin, Bréton, Sartre, Bourdieu, De Man, and Eco.
Instructor(s): E. Russo; W. Egginton.

The newly acquired “Bibliotheca Fictiva” collection of rare books contains over 1200 literary forgeries and related documents, and makes Johns Hopkins the only center in Europe or the Americas equipped to investigate the deep relations between literature (in the broad sense that includes historiography), literary forgery, and literary theory. We will trace the development of the concept of literary counterfeiting in humanist scholarship, with its medieval and classical antecedents, and the growth of modern literary genres, particularly the historical novel, that depended on concepts of authenticity and probability or verisimilitude. Theoretical readings, from Lorenzo Valla through postmodern literary theory, will be matched with notorious forgeries and with metatextual fiction, from Rabelais and Cervantes to Borges, Eco, and their imitators. Elementary Latin will be helpful but not required; some paleographical skills will be taught; all sessions will be held in the Bibliotheca Fictiva collection in the rare book room of the new Brody Learning Center.
Instructor(s): E. Havens; W. Stephens
Area: Humanities.

AS.214.610. Latin and Vernacular Eloquence from Dante to Bembo.
This course will examine the coexistence of Latin and the Italian vernaculars as languages of literary expression in Italy between the thirteenth and sixteenth centuries. We will study theoretical works that articulate ideals of eloquence and style for Latin and the vernacular and that conceptualize the nature and relative roles of these languages. We will also consider the social, political, and intellectual factors that influenced how literary authors and translators employed Latin and the vernacular. Reading knowledge of Italian is required. While Latin works will be read primarily in translation, we will work with selected texts in Latin with the goal of better understanding medieval and Renaissance Latin style. Some prior study of Latin is assumed; advanced Latin is not a prerequisite.
Instructor(s): J. Coleman.

AS.214.612. The dichotomy ‘prodesse’-‘delectare’ from Horace to the Twentieth-Century.
Rooted in antiquity, a crucial notion in theory of literature is that a literary work must provide both entertainment and instruction to its readers. In the history of human reflection on artistic production this notion’s importance can be compared to that of imitation. This course will examine instances of this notion’s appearance across the centuries, from Horace to Boccaccio, and all the way to our times. Special attention will be given to the connection between aesthetics and ethics and to the pleasure of reading.
Area: Humanities
Writing Intensive.

AS.214.616. Visual Languages in Medical Knowledge.
This interdisciplinary course, co-taught by professor Veena Das (Anthropology) and Research professor and filmmaker Bernadette Wegenstein (German and Romance Languages and Literatures) will track the mediation of images in the making of medical knowledge and show how sensory knowledge is incorporated or transformed in the process. Co-listed with 211.416 and 070.416
Instructor(s): B. Wegenstein; V. Das
Area: Humanities.

AS.214.630. Rossellini-Fellini-Pasolini: Italian Cinema and its Meaning Beyond Italy.
The great triumvirate of the Italian cinema, Rossellini, Fellini, and Pasolini can be said without exaggerations to be the fathers of modern film. Through the poetry of their moving images, they lay the groundwork in some ways for almost every kind of cinema that has been made in their wake. This course will examine the breadth of their opus and writings in an effort to understand the source of their influence. Recommended Course Background: AS.210.311-AS.210.312 or instructor permission.
Instructor(s): B. Wegenstein.

AS.214.633. Poetry and Divinity in Medieval and Early-Modern Italy.
The late Middle Ages saw intense debates between humanists (like Petrarch and Mussato) who considered great poetry (even from pagan antiquity) to be replete with divine wisdom, and theologians who condemned poetry as mendacious and spiritually corrupting. These debates intensified in the 15th and 16th centuries, leading to important contributions by thinkers like Marsilio Ficino and Giordano Bruno, who re-conceptualized the nature of poetic inspiration and “divine frenzy.” In this course we will consider how these developments shaped both the theory and practice of poetic composition and interpretation. Discussions will be in English. Ability to read Italian is required.
Instructor(s): J. Coleman
Area: Humanities.

AS.214.640. Film Theory.
This class deals with film theory in its history and its current trends. We will examine structuralist, feminist, Marxist, psycho-analytic, Deleuzian, and other theoretical approaches to understanding and interpreting the cinematic medium. We will look at several different film samples from European film to Latin American Film, auteur-films to independent documentary collectives, animation films to blockbusters. We will invite at least one film theorist to class during the semester.
Instructor(s): B. Wegenstein
Area: Humanities.
Three of the most wildly inventive works of Renaissance literature are Luigi Pulci’s verse romance Morgante (1478/1483), Teofilo Folengo’s macaronic Baldus (1517/1521) and François Rabelais’s five prose tales known to posterity as Gargantua et Pantagruel (1532-1550’s?). Beginning from a template of mock epic, these three works unleash a tornado of linguistic and narrative tours de force, burlesquing and satirizing almost every aspect of literature, politics, and religion, with such reckless gusto that their authors were often accused of irreligion and even atheism. Their frenetic attacks on every conceivable norm of language, good taste, and decorum provide a fascinating “Dionysian” counterpoint to the dignified “Apollinian” works that are more easily assimilable to modern ideas about the essence of the Renaissance. A thorough familiarity with either early modern Italian or early modern French is absolutely essential for full appreciation of these works, as is a basic knowledge of Latin.
Instructor(s): W. Stephens.


AS.214.653. Pleasure and Virtue in Renaissance Literature.
This course will examine major literary and philosophical works from Renaissance Italy that thematize pleasure, questioning (explicitly or implicitly) its place in the hierarchy of human values. We will consider the role that the Renaissance rediscovery of Epicurean and Neoplatonic thought played in shaping how pleasure in its various forms was conceptualized and represented. Authors we will read include Lorenzo Valla, Marsilio Ficino, and Niccolò Machiavelli. Reading knowledge of Italian is required.
Instructor(s): J. Coleman
Area: Humanities

AS.214.654. Creating and Teaching the Undergraduate Survey of Italian Literature.
Materials for teaching the undergraduate survey are rarely entirely satisfactory “as is.” This course will undertake the research and creation of an undergraduate Italian literature survey tailored to the needs of Johns Hopkins undergraduates, and fully integrated into the language and literature curriculum of the Italian program. Participants will observe and contribute to the instructor’s undergraduate survey, Italian 214.251, and, at the end of their own course will have produced a textbook that will serve them in good stead in their future teaching careers.
Instructor(s): W. Stephens
Area: Humanities

AS.214.656. Media and Art Theory.
This class will read basic texts in media theory, history, and philosophy — from Marshall McLuhan, and the school of French structuralists, to film semiotics and current approaches to media analysis within ubiquitous computing. We will look at some media artists from Nam June Paik to Cindy Sherman and ask the question of how their artwork incorporates a specific media-theoretical and -philosophical background. Readings from Mark Hansen, Tom Mitchell, Ulrik Ekman, Vivian Sobchack, Amelia Jones a.o.
Instructor(s): B. Wegenstein.

AS.214.658. Dante’s Inferno: A Reading for Teaching.
How to Teach the Divine Comedy to American Undergraduates.
Instructor(s): P. Forni.

In this course we will study representative works by the major figures of Italy’s humanist movement, considering the significance of the movement as a whole and the many currents that scholars have identified within it. Topics and authors we will explore include early Paduan humanism (Lovato, Mussoato), Florentine civic humanism (Salutati, Bruni), the birth of philology (Poliziano, Valla), vernacular humanism (Alberti, Landino), and the relationship between humanistic studies and Christian religion (Ficino, Sannazzaro, Erasmus). The class will be taught in English. The ability to read Italian is required. Some knowledge of Latin is desirable but is not required.
Instructor(s): J. Coleman
Area: Humanities
Writing Intensive.

AS.214.668. Boccaccio I.
Instructor(s): P. Forni.

A reading of Boccaccio’s Decameron completes the unit of two-semester courses on the Florentine writer.
Instructor(s): P. Forni.

AS.214.671. Ancient and Modern in the Mirror of the City: The Image of Rome in Italian Literature from the 13th to the early 19th Century.
The course will run from October 19th through December 7th, meeting twice per week. The source of two formative traditions shaping Italian identity, Antiquity and Christianity, Rome is the most cited place in Italian literature and a key source for Italy’s ongoing dialogue with the past. Yet, every epoch of Italian literature has had its own idea of the past. How did Italian authors shape the image of Rome? Focusing on both canonical and non-canonical writers, this class will provide a unique approach to the history and vicissitudes of classicism in the history of Italian culture. We will explore the following authors and texts: Le miracole de Roma (13th-century translation into the Roman vernacular of the Latin Mirabilia Urbis Romae, 12th cent.); the Anonimo Romano’s Cronica (1350s); Petrarcho (Collatio laureationis, epistles); Poggio Bracciolini’s De varietate fortune (1431); Biondo Flavio’s preface to his Roma instaurata (1444-46); Raphael’s letter on Roman antiquities to Leo X, written in cooperation with Castiglione (1519); Andrea Fulvio’s preface to his Antiquitates Urbis (1527); “Pasquipedes” (“Pasquinate”) from the sixteenth century; Rome in Baroque poetry (Marino and Chiabrera) and in the poetry of the early Arcadian Academy (1690s); 18th-century satires on Rome (Devoti, Contucci); Alessandro Verri’s Notti Romane (1792 and 1804), Leopardi’s letters from Rome (1822); and G. G. Belli’s Sonetti on the ruins and monuments of Rome (1830s). Consequently, this course will also provide students with an overview of the many languages of Italian literature, such as medieval Roman vernacular, medieval and humanist Latin, neo-Latin, and nineteenth-century Roman dialect.
Instructor(s): Staff
Area: Humanities
Writing Intensive.

AS.214.672. Tasso, the Epic & Tradition.
Students will achieve deep familiarity with Tasso’s Gerusalemme liberata and Aminta; read selections from Gerusalemme conquistata, Il mondo creato, Tasso’s Dialogues, and his literary-theoretical treatises; survey important texts of Tasso criticism, and sample Tasso’s legacy in poetry and figurative arts.
Instructor(s): W. Stephens.
AS.214.675. The Invention of the Secular Theatre.
Must read Italian, but not limited to Italian graduate students. Between late Antiquity and the fifteenth century, religious and cultural strictures on theatrical activity were enforced continuously, though not consistently. While spectacle (and, in the later Middle Ages, drama) remained important to medieval life, it was left to Italian humanists to reconstitute secular theater in the fullest sense, by reviving the ancient classical forms of comedy and tragedy, and by inventing new forms such as tragicomedy, commedia dell’arte, and opera. Sixteenth-century drama in Italian was the model for the development of dramatic literature in the other major Western European countries, including works of Shakespeare, Molière and other major authors. After reading several classic texts of the Italian sixteenth century in modern editions, students will produce editions and translations of other texts—both sixteenth-century imprints and the unpublished plays in a unique manuscript recently acquired by JHU—for planned publication. All sessions will be held in Special Collections in the Brody Learning Commons, and students will help prepare an exhibition of Renaissance editions.
Instructor(s): E. Havens; W. Stephens
Area: Humanities
Writing Intensive.

AS.214.677. Umberto Eco’s Post-Modern Middle Ages.
Since the 1960’s, Umberto Eco has been at the forefront of European critical theory, and since 1980, one of the best-known European novelists. “The Name> of the Rose” and “Foucault’s Pendulum” revitalized “theory-rich” historical fiction in Europe and North America. Course will explore the relation of Eco’s fiction to his most characteristic contributions in literary and cultural theory.

AS.214.678. Ariosto’s Orlando Furioso.
Ludovico Ariosto (1474-1533) was one of the major poetic innovators of the European Renaissance. He is best known for Orlando Furioso, the long epic-romance that also bears traces of his innovations in other genres, especially theatrical comedy in the vernacular. Orlando Furioso is an encyclopedia of Renaissance genres and topics that was influential throughout European literature. Written as a continuation of Boiardo’s Orlando Innamorato (left unfinished in 1494), Ariosto’s poem overshadowed his competitors, including Giangiorgio Trissino and the Tassos, father and son. From L’Italia liberata dai goti and L’Amadigi to Gerusalemme conquistata (leaving aside the many poems now forgotten), only Gerusalemme liberata achieved anything comparable to the popularity and critical acclaim won by the Furioso. Aside from three complete redactions printed in 1516, 1521, and 1532, Ariosto left at his death five unfinished cantos that were never integrated into the poem, and that would have altered it considerably. Reading ability in Italian required.
Instructor(s): W. Stephens
Writing Intensive.

AS.214.679. The Orpheus Myth and Orphic Poetry from Antiquity to the Italian Renaissance.
The figure of Orpheus occupies a prominent place in the art and literature of the Italian Renaissance. In this period Orpheus did, figuratively speaking, return to the light from an underworld of obscurity. While many of the myths associated with Orpheus had remained popular throughout the Middle Ages, it was only in the fifteenth century that Italian humanists restored to circulation the Greek texts attributed to Orpheus, which had been unknown in Europe since late antiquity. The ancients (and Renaissance humanists after them) regarded Orpheus not as an exclusively mythical figure, but as a real poet and sage, whose writings demonstrated that poetry could serve as a powerful means of revealing transcendent truths. We will study some of the repercussions that the revival of these texts and ideas had on Renaissance culture, and especially on the late fifteenth-century Florentine milieu in which Marsilio Ficino, Lorenzo de’ Medici, Angelo Poliziano, and Giovanni Pico della Mirandola lived and worked. Our examination of the revival of Orpheus will lead into a broader exploration of the philosophical and literary achievements of this circle. Discussions will be in English. Ability to read Italian is required; some knowledge of Latin is desirable.
Instructor(s): J. Coleman.

This course examines love poems in which poetry is seen as an ally of love in the conquest of the object of desire. It is a course on the pleasure of writing and the pleasure of reading. Part of it is theoretical and part of it is an analysis of a number of outstanding poems in the Italian tradition—from the Middle Ages to the Novecento. Among the examined theorists are Aristotle, Foscolo, Freud and the Russian Formalists. Among the chosen poets are Dante, Petrarca, Cino da Pistoia, Leopardi, Pascoli, Gozzano and Saba. Class discussion is in English. Texts are read in the original and in English.
Instructor(s): P. Forni.

AS.214.681. Representing the Ancient Italian Past in the Renaissance.
The Renaissance was, among other aspects, a nationalistic movement, aimed at recovering the prestigious culture of the Roman and Etruscan past and counteracting the perceived decadence of the “modern” or “middle” age. Writers in both Italian and Latin pursued the “rebirth” of ancient Italic culture through a variety of literary and political strategies. After a brief review of familiar authors and texts from Petrarch to the Cinquecento, we will examine in depth a variety of texts in Latin and Italian that defended—often politically, and at times mendaciously—the ancient Italic cultural hegemony. Responses from other European cultures will be considered.
The course will examine Vico’s place in the debates of the modern world, his critical engagement with the “founders” of modernity, who for him are Machiavelli, Galileo, Descartes, Bacon, Campanella, and Hobbes. Vico understands modernity as an epoch of extraordinary crisis, as the time of scientific discoveries unsettling ancient systems of knowledge and values, of baroque theories of despotic political power, of challenges to traditional religious beliefs, and of vindications of the values of subjectivity and freedom. Interpreters of his thought, as is articulated especially in the <New Science>, --from Croce on-- cast Vico as an ‘anti-modern’, one who espouses ancient humanistic ideas and is essentially out of touch with the claims of the new age. To test the validity of these views, the course will focus on the following texts by Vico: 1) <Autobiography>; 2) <Study Methods of Our Time; >3)<On Humanistic Education (Six Inaugural Orations);> 4) The <New Science>. Instructor(s): Staff.

AS.214.686. The Renaissance Dialogue with the Past: Humanism in Europe, 1300-1600.
Students will explore the conditions governing elite and popular modes of scholarly communication, and their implications for access to and interrogation of ancient and new forms of knowledge. We will focus on material culture as represented by holdings in the Department of Rare Books and Manuscripts of the Sheridan Libraries, and on the histories of reading, writing, and the accumulation of libraries. Ancient texts will be assigned alongside Renaissance texts reflecting their influence, appropriation, or imitation. Topics and texts will address theology, historiography, imaginative literature in prose and verse, natural philosophy (i.e., the forerunner of science), ethics and moral philosophy, rhetoric and language, art (including iconophilia and iconoclasm), political theory, mythography, literary and historical forgery, and other topics related to the craft of research between the eras of Dante and Galileo. Good reading ability in a Romance Language or German required; familiarity with Latin helpful. Instructor(s): W. Stephens.

This course examines the areas of aesthetics, technology, and society critically in regard to media theory and practice following the 2010 anthology Critical Terms in Media Studies. The class also thematically accompanies the international conference Technologies of Meaning, March 3-4, 2011 with such speakers as Avital Ronell, Tom Gunning, and Galateo. Cross-listed with English, Political Science, and Anthropology Instructor(s): B. Wegenstein.

AS.214.700. Lorenzo Valla.

AS.214.729. Petrarch and His Legacy.
In this seminar we will study Petrarch’s poetry, as well as selected prose works. We will consider the various facets of Petrarch’s profound influence on European literature and intellectual culture: his role in inaugurating humanism and the revival of classical learning; his new vision of historical change and human subjectivity; the immense impact of his Canzoniere on European lyric poetry and on the development of the Italian language itself. The conclusion of the course will be devoted to early modern authors who adapted the Petrarchan lyric mode in new ways, including Vittoria Colonna, Thomas Wyatt, and Shakespeare. Instructor(s): J. Coleman
Area: Humanities Writing Intensive.

An introduction to the Italian novel of the 20th Century
Instructor(s): P. Forni
Area: Humanities Writing Intensive.

This seminal text of the late Middle Ages will be a point of departure for discussing the role of literature in forging the socio-political convictions of Western Civilization.
Instructor(s): P. Forni
Area: Humanities Writing Intensive.

AS.214.761. Reading & Writing in Pre-Modern Europe.
This course has a fourfold aim: First, it is designed to familiarize participants with the basics of Latin paleography from Roman antiquity through the age of printing with moveable type; throughout, we will practice deciphering literary and documentary sources of various types, even as we concentrate on the evolution of different writing styles. Second, we will think about paleography’s status as a “discipline.” That is, the term “paleography” dates back to 1708 and Montfaucon’s classic work, Palaeographia Graeca. However, it was only in the late nineteenth century in the world of the German research university that paleography came into the orbit of the Geisteswissenschaften as a “Hilfswissenschaft.” Both implicitly and explicitly throughout the seminar we shall be asking what consequences that move entailed. Third, we will study the manner in which printing with moveable type changed western graphic culture: was printing “revolutionary” or “evolutionary”? Did printing and its radical graphic changes introduce new forms of consciousness in readers? Fourth, we will become familiar with certain aspects of “the history of the book,” discovering as we do what sorts of questions scholars in this broad field of scholarly endeavor have been asking recently.
Instructor(s): C. Celenza.

AS.214.763. Carlo Emilio Gadda.
An introduction to the work of the Milanese engineer considered by many the greatest Italian fiction writer of the XIXth Century.

AS.214.765. Casiglione and Della Casa.
The students will become acquainted with two of the most influential books of conduct written in the Renaissance: the Cortegiano and the Galateo.
Instructor(s): P. Forni.

AS.214.766. Impious “Classics and their Reception in Renaissance Italy.
Lucretius, Plautus, and Lucian were among the classical authors whose works, largely unknown in medieval Europe, were rediscovered by Italian humanists in the fifteenth century. The rediscovery of these authors generated not only excitement but also suspicion and scandal: all three were criticized as “impious” writers capable of corrupting the moral values or even the Christian orthodoxy of readers. This was particularly true of Lucretius, whose great poem of Epicurean philosophy declares that there is no afterlife, that no God cares about or influences human affairs, and that pleasure is the proper goal of life. We will study the ways in which these controversial classics influenced Renaissance authors, including Alberti, Valla, Erasmus, and Machiavelli. Discussions will be in English. Ability to read Italian is required; some knowledge of Latin is desirable.
Instructor(s): J. Coleman.
AS.214.769. The Orpheus Myth and the Arts in Early Modern Italy.
The revival of the Orpheus myth in Early Modern Italy shaped some of the period's most important developments in literature, music, and the visual arts: as the first Italian secular play, Angelo Poliziano's Orfeo marked a new beginning for Italian theater in the late fifteenth century. Just over a century later, the composers and librettists who created Italian opera (Peri, Rinuccini, Monteverdi, Striggio, and others) made the Orpheus myth the most characteristic theme of this new art form. In this course we will study these and other Early Modern works based on the Orpheus myth, as well as their classical antecedents (including texts by Virgil, Ovid, Boethius). We will explore the literary, musical, and artistic repercussions of the rediscovery and reinterpretation of ancient Greek Orphic poetry by intellectuals and poets of Lorenzo de' Medici's circle, including Marsilio Ficino, Cristoforo Landino, and Giovanni Pico della Mirandola. Discussions will be conducted in English. Some knowledge of Italian is desirable, but advanced Italian is not a prerequisite.
Instructor(s): J. Coleman.

In this seminar we will examine a selection of literary reflections on and engagements with globalization and its mounting failures and burdens, as it has emerged in Europe and the Americas from the mid-twentieth century to the present. From the economic, constitutional, and cultural politics around the unification of Europe, to the ideological and imperial misfortunes of the U.S. after the collapse of the “End-of-History” thesis, to the resurgence of state populism in Latin America in the wake of neoliberal exhaustion, literary fiction has been deployed to posit, explore, and contest national and post-national myths of identity. The seminar will interrogate how this engagement functions both as aesthetic and theoretical discourse. Readings may include novels by Albert Camus, W. G. Sebald, Leonardo Sciascia, Orhan Pamuk, Javier Marías, Roberto Bolaño, and Jonathan Franzen, along with theoretical writings by Gianni Vattimo, Jürgen Habermas, Rodolphe Gasché, and others.
Instructor(s): E. Gonzalez; W. Egginton
Area: Humanities.

AS.214.790. What is Philology?.
In recent years, philology has gained new attention as a field of methodological reflection which at the same time opens up Literary Criticism towards interdisciplinary research and media studies as it emphasizes the specific status of Literary Criticism in the humanities. The course will examine the changing field(s) of philology from the 18th century to the present in both historical and systematic scope. Including methods of textual criticism, edition philology, and hermeneutics, philology has been addressing questions of theory, methodology and epistemology in various constellations. Precisely because philology's interest lies in connecting languages and literatures to their historical contexts, one of its primary tasks is to account for the epistemic framework and limitations of such historicization, so as to ensure that the literary object not be confused with historical contexts but is perceived as a distinct phenomenon in itself. - In addition to these questions, the course will discuss methods of edition philology, ranging from historical-critical edition to “material philology” and “genetic criticism” along with analyzing editions of Kafka, Joyce and Flaubert. Further, we will examine the more recent discussion on philology and new media (e.g. digital editions). Readings will include Vico, Schlegel, Schleiermacher, Nietzsche, Auerbach, Szondi, Bollock, Nichols, Cerquiglini, and Ferrer among others. The course will be taught in English. Meets with 212.790, 213.790, and 215.790
Instructor(s): E. Strowick; J. Neefs
Area: Humanities.

This survey of critical approaches to the study of film explores theoretical problems of representation and reality, film form and signification, authorship, spectatorship, and the digital frontier. Each week we examine a different narrative genre, historical period, or a given theoretical aspect through films that students will watch independently as well as at mandatory weekly screenings.
Instructor(s): B. Wegenstein; D. Schilling.

AS.214.851. Italian Foreign Language Teaching Practicum I.
Required for first-year Italian Graduate Students. Must take Italian Foreign Language Teaching Practicum II (AS.214.852) to receive credit for this course. This course will not have a scheduled meeting time.
Instructor(s): A. Zannirato
Area: Humanities
Writing Intensive.

AS.214.852. Italian Foreign Language Teaching Practicum II.
Required for First year Italian Graduate Students. This course will not have a scheduled meeting time.
Prerequisites: AS.214.851
Instructor(s): A. Zannirato
Area: Humanities
Writing Intensive.

AS.214.861. Italian Independent Study.
Instructor(s): B. Wegenstein; C. Celenza; J. Coleman; P. Forni; W. Stephens.

AS.214.862. Italian Dissertation Research.
Instructor(s): B. Wegenstein; C. Celenza; J. Coleman; P. Forni; W. Stephens.

AS.214.863. Italian Proposal Preparation.
Instructor(s): B. Wegenstein; C. Celenza; J. Coleman; P. Forni; W. Stephens.
AS.215.231. Introduction to Literature in Spanish. 3 Credits.
The main objective of this course is to examine and discuss specific authors and topics in literature in Spanish from the Middle Ages to the 20th century. The course is designed to cover a selection of Hispanic texts from Spain and Latin America. Literary genres to be studied will include narratives, poetry, and drama. The bulk of each class session will be dedicated to the discussion of the assigned readings. This course is taught in Spanish. This course is required for the major in Spanish. Course coordinator: Eduardo Gonzalez Instructor(s): S. Castro-Klaren Staff Area: Humanities.

AS.215.232. Spain and its Literature from Modern to Medieval Times. 3 Credits.
This course will explore the fundamental aspects of Spanish Peninsular literature in reverse chronological order from the twentieth to the tenth centuries. The course will offer a general survey of the literature of Spain. Students will be asked to read, analyze and comment on representative texts from the Spanish canon. Instructor(s): B. Brown Area: Humanities.

AS.215.311. Radicalism, Film & Literature in Modern Latin America-Community Based Learning. 3 Credits.
This course will explore the cultural symbiosis of radical politics, film, and literature in modern Latin America. Beginning with Cuban revolutionary Jose Marti and the definitive end of the Spanish Empire and concluding with current socialist movements in South America, we will analyze key radical texts by the likes of Friedrich Engels and Ernesto "Che" Guevara, classic films like The Battle of Chile by Patricio Guzman, and important works of literature by authors such as Pablo Neruda and Rigoberta Menchu. Note: Class will be conducted in English and all assigned texts will also be in English in order to encourage interdisciplinary enrollment and participation. Instructor(s): M. Strayer Area: Humanities Writing Intensive.

AS.215.320. Introduction to Spanish Golden Age Literature. 3 Credits.
This course is designed to familiarize the student with the key aspects and the main figures of the literary developments of Spanish Golden Age (XVI-XVII century), a period of great flourishing in poetry, prose and drama in Spain. In the process, the students acquire general reading and research skills, which they apply to specific topics and issues. This course is taught in Spanish. Area: Humanities Writing Intensive.

AS.215.321. Trips to the Other World: Heaven and Hell in Hispanic Literature. 3 Credits.
Area: Humanities.

AS.215.325. Muslim Spain: 711-1615. 3 Credits.
Desde la conquista musulmana hasta la expulsión de los moriscos la Península Ibérica fue una sociedad caracterizada por el multilingüismo y la presencia, muchas veces conflictiva, de habitantes de las tres religiones monoteístas. Este curso presenta un panorama de las literaturas y culturas hispano-musulmanas e hispano-judías, así como hispano-cristianas y de temática morisca, desde la conquista musulmana (711) hasta la segunda parte del Quijote (1615). Recommended Course Background: AS.210.311-AS.210.312 or instructor permission. Instructor(s): H. Sieber; N. Altschul Area: Humanities.

AS.215.327. Modern Political Thought in Latin America. 3 Credits.
Sophomores, Juniors and Seniors only. The course is an introduction to modern political thought in Latin America. It draws on essays and novels written by major and influential political thinkers such as D.F. Sarmiento, Gonzalez Prada, J.C. Mariategui, Leopoldo Zea, J. E. Rodo, Octavio Paz, Jose Revueltas, Jose Maria Arguedas, Mario Vargas Llosa, Darcy Ribeiro, Enrique Dussel and the authors of the Sumac Kawsay as well as Liberation Theology central writings. The course will be taught in English. Students wishing to do work in the original Spanish or Portuguese will be encouraged to do so. Instructor(s): S. Castro-Klaren Area: Humanities Writing Intensive.

AS.215.336. Don Quijote. 3 Credits.
A close reading and discussion primarily in Spanish of Cervantes’ masterpiece, with concentration on its major themes and contributions to the formation of the modern novel. We will use A. Murillo’s edition of the novel, Editorial Castalia. Prerequisites: AS.210.311 AND AS.210.312 Instructor(s): H. Sieber Area: Humanities.

AS.215.337. Teatro Espanol del Siglo del Oro. 3 Credits.
Close reading of various Spanish authors, among them Lope de Vega, Calderon de la Barca, Moreto, and Zorilla. Students should have taken courses beyond intermediate level or advanced Spanish. This class will be conducted primarily in Spanish as a seminar and will require active participation and discussion. Papers will be written in Spanish. Undergraduate Seminar. Instructor(s): H. Sieber Area: Humanities.

AS.215.338. Introduction to Argentine Literature. 3 Credits.
La literatura se enmarca en la realidad social y es una ventana hacia la cultura. En esta introducción consideraremos diferentes temas de especial importancia en la cultura y literatura argentina, como la separación entre la ciudad (puerto, civilización, contacto europeo) y el campo (provincias, barbarie, tradicionalismo rural) que empieza con el texto fundacional de Domingo F. Sarmiento, Facundo. Observaremos asimismo que esta influyente dicotomía se establece con la independencia política es modificada con la llegada masiva de inmigrantes a fin de siglo y finalmente pierde su fuerza con la dictadura militar de los años ’70 y con el desencanto neoliberal que estalla con la crisis del 2001. Instructor(s): N. Altschul Area: Humanities.

AS.215.340. Narrating Self and Nation in Modern Latin American Literature. 3 Credits.
The course will focus on a critical reading of major modern Latin American writers. We will read entire books as well as selections from major works from the following authors: J.F. Sarmiento, Euclides da Cunha, Machado de Assis, Gabriela Mistral, Pablo Nerua, Octavio Paz, J.M. Arguedas, Carlos Fuentes, Clarise Lispector, Diamela Eltit and Bolano. The course will view 5 Recent Latin American films also. Area: Humanities Writing Intensive.
AS.215.341. Perspectives on the Study of Latin America. 3 Credits.
An interdisciplinary approach to the study of Latin America since independence. The course will reply on an historical approach to the study of literature, art and the formation of cultural epochs and periods.
Instructor(s): S. Castro-Klaren
Area: Humanities
Writing Intensive.

AS.215.342. Latin Am: Formative Yrs. 3 Credits.
Area: Humanities.

AS.215.343. Nación criolla: cultura y literatura en el siglo XIX. 3 Credits.
El curso examina la formación de nuevas identidades hispanoamericanas y la búsqueda de un pasado que las haga legítimas, especialmente en el Cono Sur (Chile, Argentina, Uruguay).
Consideraremos en particular las relaciones con el pasado español y con el pasado amerindio en textos políticos, críticos y literarios de figuras clave del siglo diecinueve, e.g. Domingo Faustino Sarmiento, Andrés Bello, Simón Bolívar, Esteban Echeverría, y José Victorino Lastarria.
Instructor(s): N. Altschul
Area: Humanities.

AS.215.355. Literature and Opera. 3 Credits.
In this course we will look at the relation between some of the great opera’s of the 18th and 19th centuries and their literary sources. We will also discuss some recent philosophical interpretations of opera. At stake will be the question of how literature is translated into music and stagecraft, and what these translations say about the times and cultures in which they were produced. Each week we will view and listen to an opera, and read its source materials as well as critical works about both. The course will be conducted in English, and will be writing intensive.
(In this course is offered as AS.212.355, 213.355, 214.355, and 215.355. Please check other course numbers for open seats.)
Instructor(s): W. Egginton
Area: Humanities
Writing Intensive.

AS.215.371. Modern Spanish Literature. 3 Credits.
Prerequisites: AS.215.231
Area: Humanities.

AS.215.375. Cinema in Spain and Latin America. 3 Credits.
We will view and examine in depth a select group of films from Spain, Argentina, México, Cuba, and Perú. Films will include Almodóvar (Todo sobre mi madre; Hable con ella; La mala educación); Icíar Bollaín (Te doy mis ojos); Guillermo del Toro (El espíritu de diablo; El laberinto del Fauno); Alfonso Cuarón (Y tu mamá también); Alejandro González Inárritu (Amores perros); Carlos Cuarón (Rudo y cursi); Tomás Gutiérrez Alea (Guantanamera); Fernando Pérez (Suite Habana); Lucrecia Martel (La ciénaga; La niña santa); Claudia Llosa (La teta asustada). This course offers advanced credit toward the Spanish majors and minors. Recommended Course Background: AS.210.362 or its equivalent.
Instructor(s): E. Gonzalez
Area: Humanities.

AS.215.381. Contemporary Latin American Narrative: From Machado de Assisi to Garcia Marquez. 3 Credits.
The objective of this course is to introduce students to the idea of a Latin American narrative canon that includes both Brazil and Spanish American writers. Often, courses labeled Latin American Literature mainly focus on Spanish American writers because neither the students nor the Professors have language expertise. Course taught in English.
Cross-listed with PLAS
Instructor(s): S. Castro-Klaren.

AS.215.401. Senior Seminar Mexico D.F. Its Histories, Cultures, and Politics. 3 Credits.
Through the careful study of Carlos Fuentes’ novel of Mexico City, La región más transparente, we will examine the city’s multiple and contending histories and mythographies from the Aztecs to the present as rendered in visual, textual, and performance media: murals, cinema, TV, burlesque, lucha libre, etc. Taught in Spanish; the course requires advanced reading skills in Spanish. Prior consultation with the instructor is required.
Prerequisites: AS.210.311
Instructor(s): E. Gonzalez
Area: Humanities.

AS.215.402. Senior Seminar: Literaturas y culturas del Cono Sur: Argentina, Uruguay y Chile. 3 Credits.
Advanced Spanish and reading proficiency. Estudio de las culturas literarias de Argentina, Uruguay y Chile en sus respectivos contextos sociales y políticos desde la conquista española. Las culturas indígenas, el desarrollo de la nación, las culturas populares, culturas inmigrantes, regímenes políticos, actualidad económica y social en la época de la globalización.
Instructor(s): E. Gonzalez
Area: Humanities
Writing Intensive.

AS.215.422. Amor y romanticismo en una Novela y tres películas. 3 Credits.
Prerequisites: AS.210.311 AND AS.210.312
Instructor(s): E. Gonzalez
Area: Humanities.

AS.215.441. Borges, Cortazar, Bioy Casares and Their Time. 3 Credits.
The course introduces students to the study of Argentine literary culture in the first three quarters of the twentieth century. Its objective is to instruct the students in methods of close reading and develop perspectives in critical thinking. Cross-listed with History, Humanities Center and Program in Latin American Studies.
Instructor(s): S. Castro-Klaren
Area: Humanities.
AS.215.443. Hispanic Literatures and the Arts. 3 Credits.
Literary works from different genres (fiction, drama, poetry) by authors from Spain and Latin America are studied and illustrated in reference to the plastic and visual arts and cinema, indigenous, popular, and religious cultures. Cross-listed with PLAS
Instructor(s): E. Gonzalez
Area: Humanities.

AS.215.451. El Cine de Pedro Almodovar. 3 Credits.
El arte cinematográfico del gran cineasta español será estudiado a través de su obra, vista en partes selectas, obras enteras y dentro del marco escénico provisto por otras películas del cine español. Recommended Course Background: AS.210.326 or demonstrated proficiency in the language.
Instructor(s): E. Gonzalez
Area: Humanities.

AS.215.452. Che Guevara and Magical Realism. 3 Credits.
His detractors often compare him to Hitler while many of his admirers see in him a saint and a martyr like Jesus Christ. Cuban school children are taught to be like him. Che was killed in 1967, the same year in which Gabriel García Márquez published Cien años de soledad (One Hundred Years of Solitude). We will study Guevara’s life as a militant revolutionary through his own writings and the exorbitant style known as realismo mágico, crafted by García Márquez, one of Che’s great admirers. Four movies will anchor our visual take on the myth and the man: Los diarios de motocicleta (Walter Salles, 2004), Che I and Che II (Steven Soderbergh, 2008), and Wall Street (Oliver Stone, 1987). The nineteen-eighties narcotrafico boom in Colombia and the cocaine-driven financial high times during the late Reagan years will frame our study.
Instructor(s): E. Gonzalez
Area: Humanities.

AS.215.453. Contemporary Latin American Narrative: From Machado de Assis to García Marquez. 3 Credits.
The objective of this course is to introduce students to the idea of a Latin American narrative canon that includes both Brazil and Spanish American writers. Often, courses labeled Latin American Literature mainly focus on Spanish American writers because neither the students nor the Professors have language expertise. This course will be taught by Professor Mary M. Bensabat-Ott who will be in charge of the discussions and the work done in Portuguese by students enrolled in the course who wish the work done in the Portuguese original. Professor Castro-Klaren will be in charge of the lectures (in English) for the first 45 minutes, as well as the discussions and the work done by the students in Spanish. The course is organized around a 150-minute class segment. The second 45 minutes will be dedicated to the presentation of video material related to the topic. There will be a 10-minute break, and in the last 45 minutes the students will be divided into two groups. The students who desire to discuss the course material in Portuguese will join Professor Bensabat-Ott, and the students who want to discuss the material in Spanish will join Professor Castro-Klaren. Assignments as well as grades will be given by both Professors. Recommended Course Background: AS.210.277, AS.210.311
Area: Humanities.

AS.215.454. Gauchos, Negros, Gitanos. 3 Credits.
Study of the music and literature inspired by three groups of great liminal influence in the cultural and political affairs of their respective nations. Gauchos (Argentina), Afro Hispanics (Cuba, Puerto Rico, Santo Domingo), Gitanos (Spain). Attention given to popular and learned myths and stereotypes and the history of efforts to establish self-identity. Conducted in Spanish. Recommended Course Background: AS.210.326
Instructor(s): E. Gonzalez
Area: Humanities.

AS.215.455. Cuba and its Culture Since the Revolution. 3 Credits.
We will study the visual and textual arts, cinema, political culture, and blogosphere; reaching back to the first phases in the building of the revolutionary state apparatus and its sovereign mandate. Taught in Spanish.
Instructor(s): E. Gonzalez
Area: Humanities.

AS.215.459. Spain in Galician Eyes. 3 Credits.
Area: Humanities.

AS.215.460. Modern Mexico and the Culture of Death. 3 Credits.
We will examine the cultural resonance of death in Mexico’s colonial and postcolonial history and the impact of the 1910 revolution in the nation’s popular and elite self-image. Emphasis placed on the visual arts, literature, music, and the view of Mexico created by foreign writers and artists.
Area: Humanities.

AS.215.466. The Spanish Avant-garde. 3 Credits.
From the turn of the 20th century until the outbreak of Civil war in 1936, Spain witnessed the greatest flourishing in its literary and artistic scenes since its Golden Age 300 years before. In poetry, prose, painting, and film, Spanish artists and intellectuals were innovating artistic forms and participating in new kinds of cultural production and critical practice. In this course we will examine this period, paying special attention to the works of such writers and artists as Miguel de Unamuno, José Ortega y Gasset, Luis Buñuel, Salvador Dalí, Federico García Lorca, and Pablo Picasso. The course will be taught in Spanish.
Instructor(s): W. Egginton
Area: Humanities.

AS.215.474. Origins of the Spanish Novel. 3 Credits.
Readings will include selections from Medieval and Renaissance Works, such as "El Conde Lucanor", "Amadís de Gaula", "La carcel de amor", "El Abencerraje", "Lazirillo de Tormes", "La Diana", "El buscon", "Novelas ejemplares" (Cervantes) and "Don Quixote".
Instructor(s): H. Sieber
Area: Humanities.
AS.215.484. Orientalismo al Sur. 3 Credits.
Taught in Spanish. Este curso examina la presencia del Islam y el concepto del "oriente" en el Cono Sur, especialmente Argentina. Leeremos obras de los siglos 19 y 20 que representan al oriente, y discutiremos los significados y cambios que la llegada de inmigrantes "islámicos" produjo en la cultura literaria de esta zona de América Latina. Tendremos en cuenta de forma particular que el problema del "oroiente" en España y sus colonias es un problema "interno". Debido a que la península ibérica tuvo una importante presencia musulmana durante toda la edad media (711-1609), en los círculos europeos España fue considerada “islámica” u “oriental” también durante los tiempos modernos. Es así que el Oriente llega a América con la conquista de los españoles “islamizados.” Cross-listed with PLAS Instructor(s): N. Altschul Writing Intensive.

AS.215.486. Memories of al-Andalus in Contemporary Spain. 3 Credits.
Este curso se centrará en la novela española después de la década de los 80, y especialmente en la novela histórica que retoma la temática de al-Andalus, la sociedad multiétnica y multiconfesional de la Iberia medieval. Con estas novelas se llevará la discusión en clase tanto hacia la historia medieval como hacia el significado de la recuperación de la memoria histórica en la ficción española moderna, especialmente en lo tocante a la incorporación de España a “Europa” y a la inmigración “mora” en la actualidad. Taught in Spanish.
Instructor(s): N. Altschul
Area: Humanities.

AS.215.487. Islam in America. 3 Credits.
Area: Humanities.

AS.215.488. Postcolonial Middle Ages. 3 Credits.
This course focuses on perspectives on the literatures and cultures of the Middle Ages that have stemmed from renewed recognition of medieval times as marked by cultural contact, conquest, and colonization. The course examines both postcolonial theory and its relationships with medieval Iberia through topics such as mimicry, race relations, hybridity, settlement and transculturation, feminization of enemies, nationalism, temporality and periodization. Taught in Spanish.
Instructor(s): N. Altschul
Area: Humanities.

AS.215.491. Muslim, Jewish & Christian Literatures of Medieval Spain. 3 Credits.
Desde el 711 hasta el 1609 de la era cristiana, la Península Ibérica fue una sociedad multi-lingüística con zonas y ciudades pobladas y/o administradas por miembros de las tres religiones abrahámicas monoteístas. Este curso presenta un panorama de las literaturas hispano-musulmanas, hispano-judías e hispano-cristianas haciendo especial hincapié en el contexto histórico de la península. Los textos en árabe y hebreo serán leídos en traducción inglesa o castellana, dependiendo de su accesibilidad. Taught in Spanish
Instructor(s): N. Altschul
Area: Humanities.

AS.215.492. Latin American Premodern. 3 Credits.
Taught in Spanish . Focusing on the idea that Hispanic colonization was not modern but premodern in character, this course examines the association of Latin America with topics like feudality, despotism, and medieval cultural lifestyles. Literary and critical texts include Victorino Lastarria, Domingo Sarmiento, Enrique Larreta, Rómulo Gallegos and José Ingenieros, among others.
Writing Intensive.

AS.215.494. Metaphysical Fictions in Latin American Literature. 3 Credits.
All readings and discussions will be in Spanish. Perhaps more than in the Anglophone tradition, the literatures of Latin America have exhibited a strong current of metaphysical speculation, leading to the image of the Latin American literary intellectual as a kind of philosopher poet. In this course we will read salient examples of the metaphysical fictions that have led to this reception, including books and stories by Julio Cortazar, Jorge Luis Borges, Alejo Carpentier, Adolfo Bioy Casares, Gabriel García Márquez, Augusto Roa Bastos, and others. Cross-listed with PLAS Instructor(s): W. Egginton
Area: Humanities.

AS.215.525. Spanish Independent Study. 3 Credits.
Instructor(s): E. Gonzalez; H. Sieber; N. Altschul; S. Castro-Klaren; W. Egginton

AS.215.526. Spanish Independent Study. 0 - 3 Credit.
Instructor(s): E. Gonzalez; H. Sieber; N. Altschul; S. Castro-Klaren; W. Egginton
Area: Humanities.

Taught in English, this course is a primer in the linguistics and the rhetoric of literary and cinematic texts. Students will familiarize themselves with the notion of the literary language’s exceptionality by studying Aristotle, Plato, Viktor Sklovskij and Roman Jakobson among others. They will then compare the power of the literary with the language of cinema by studying Andre Bazin’s take of New Realism, Christian Metz’s structuralist approach to cinema and psychoanalysis, Gilles Deleuze’s theory of the moving-image and the time-image, a feminist approach to cinema by E. Ann Kaplan and others, as well as theories of digital cinema from Peter Weibel to Lev Manovich, among others. We will place the language of literature and film within a context that includes religion music, magic, prophecy and medicine. Cross-listed with Film and Media Studies and English (This course is offered as AS.212.601, 213.601, 214.601, and 215.601. Please check other course numbers for open seats.)
Instructor(s): B. Wegenstein; P. Forni.

We will hone our skills in reading novels as political documents and political documents as narrative with revolution and revolt in the background and Marxism as the main informing theoretical legacy. Writings by Cortázár, Vargas Llosa, Euclides da Cunha, Carpentier, Bolaño, Marx, Gramsci, Mariátegui, Fanon, Deleuze, Toscano, Badiou.
Instructor(s): E. Gonzalez.
**AS.215.605. The Idea of Literature.**
European languages document the evolution of the concept of literature from a generic term indicating the body of writings produced in a particular country or period to one that more particularly signifies works endowed with an aesthetic quality. The concept of literature thus seems to take form in connection with the emergence of a critical discourse, the search for a standard of taste. The dream of founding a “science litteraire” modeled on the principles of structural semiotics searching for an elusive “litterariness”, literature as a system, a set of formal features, not a collection of discrete, ineffable individuals; it thus involved a rejection of the aesthetic, or at least a reconsideration of its assumptions. This course will pursue the question of “The Idea of Literature” simultaneously from a philosophical and a historical perspective; in moving from formalist literariness to the rediscovery of categories like the ethical, the subject, the reader, the author, and the aesthetic, we will ask such questions as: Can there be a return to an aesthetic education, as some wish, and what would that be? Would such a move resuscitate the ghost of Hume’s gentleman scholar, which the New Critics tried to do away with? Is there a way of formally distinguishing between literature and its various contexts? Authors will include Hume, Kant, Taine, Lanson, Sainte-Beuve, Brunetière, Arnold, Proust, Benjamin, Bréton, Sartre, Bourdieu, De Man, and Eco.
Instructor(s): E. Russo; W. Egginton.

**AS.215.617. The Novel and the Ghost of Feminism.**
Close readings in historical context of José Donoso’s El obsceno pájaro de la noche and Casa de campo, Isabel Allende’s La casa de los espíritus, and Pilar Donoso’s Correr el tupido velo, as well as selected essays from Sandra M. Gilbert’s “Rereading Women
Instructor(s): E. Gonzalez
Area: Humanities
Writing Intensive.

**AS.215.623. Literary Patronage in the Age of Cervantes.**
This seminar will concentrate on the roles and relationships of patrons and clients, particularly after the death of Phillip II (1598). Dedications by authors to their patrons will be discussed and each student will select a particular author as a semester-long project. Authors include Cervantes, Gongora, Quevedo, Lope de Vega, Velez de Guevara and Maria de Zayas.
Instructor(s): H. Sieber
Area: Humanities.

**AS.215.632. The New World Baroque.**
This seminar will look at theories and source texts comprising the cultural production known as the New World Baroque. With its origins in the Colonial period in Latin America, the New World Baroque extends to and includes some twentieth-century and contemporary aesthetic practices. Although the focus of the seminar will be largely literary and theoretical, we will look at some examples of visual culture as well.
Cross-listed with PLAS
Instructor(s): W. Egginton.

**AS.215.634. The Picaresque Novel in Spain.**
This seminar will be based on close readings of the ‘Lazarillo de Tormes’, selections from Mateo Aleman’s ‘Guzman de Alfarache’, and three of Cervantes’ ‘Novelas ejemplares.’ These texts reflect the impact that Spanish fiction exerted on Golden Age Spanish literary history and on the European novel in general. An extensive bibliography will also be covered.
Instructor(s): H. Sieber.

**AS.215.635. Spanish Golden Age Theater.**
Readings in theory of the drama and various plays and their relationships to the corrales will be the primary topic covered; analysis of individual plays from the viewpoint of court theatre will also be included.
Instructor(s): H. Sieber.

**AS.215.639. Don Quijote de la Mancha.**
The novel will be the focus of the entire seminar. Recent trends in Cervantes criticism, textual issues related to the novel’s publication, biographical, cultural, and social history, and patronage in the Courts of Philip II and III will be topics of discussion and research. The goal is a wide-ranging appreciation and understanding of the novel’s original contexts.
Instructor(s): H. Sieber.

**AS.215.640. Self-Representation in Latin American Fiction, Testimonio & Memoir.**
Taking into account the crisis in self (national) representation and the fluidity of identities, the course will delve into the work of major Latin American writers in order to study issues of self-representation across time and specific contexts. The course will begin with the work of Sarmiento and move on to Gilberto Freire, Rachel de Queiroz and Clarise Lispector. In a second stage the course will delve into García Márquez’ autobiography and Mario Vargas Llosa’s “La tía Julia y el escribidor”, to end with Ernesto Cardenal’s autobiography.
Instructor(s): S. Castro-Klaren.

**AS.215.643. Frontera, conquista, y revolución: España, Argentina y México.**
The seminar explores frontiers and contact zones through the literatures of three crucial cases in trans-Atlantic history. It starts with an examination of the frontiers of Muslim invasions and Christian conquests in medieval Iberia. It continues with links between medieval Reconquista and American Conquista. In the case of Argentina, it considers the clash between Indigenous cultures and colonialism in the Pampas, the national wars of independence and civil strife between Buenos Aires and the provinces, and the constitution of the Gaucho national ethos. In the case of Mexico, it concentrates on the northern frontier during the colonial and postcolonial periods, the loss of territory to Texas and the United States, and the theaters of insurgency during the 1910 revolution and its aftermath.
Instructor(s): E. Gonzalez; N. Altschul.

**AS.215.644. Literature and Translation.**
Four authorships deeply embroiled in translation and the work of Eros and Thanatos will be studied: J. L. Borges (Pierre Menard), J. Derrida (fragments from La carte postale), Javier Mariás (Corazón tan blanco), and Andrés Neuman (El viajero del siglo).
Instructor(s): E. Gonzalez
Area: Humanities
Writing Intensive.
AS.215.645. Frontera, conquista, y revolución: España, Argentina y México.
The seminar explores frontiers and contact zones through the literatures of three crucial cases in trans-Atlantic history. It starts with an examination of the frontiers of Muslim invasions and Christian conquests in medieval Iberia. It continues with links between medieval Reconquista and American Conquista. In the case of Argentina, it considers the clash between Indigenous cultures and colonialism in the Pampas, the national wars of independence and civil strife between Buenos Aires and the provinces, and the constitution of the Gauchó national ethos. In the case of Mexico, it concentrates on the northern frontier during the colonial and postcolonial periods, the loss of territory to Texas and the United States, and the theaters of insurgency during the 1910 revolution and its aftermath.

AS.215.646. The Narrative of Conquest in the Andes, 1530 - 1680.
Departing from narratology and the perspective of post-colonial studies, the course will analyze the narrative of conquest as developed by Cieza de León, Garcilaso de la Vega, Inca, Guaman Poma, Jose de Acosta and William Prescott.
Instructor(s): S. Castro-Klaren.

AS.215.647. Writing and Reading the Andes: An Interdisciplinary Approach to our Current Understanding of Andean Civilization.
The objective of the course is to bring together the work of the early 16th century Indian, Mestizo and Spanish cronistas that wrote the Andes for the first time in light of the most recent work on Andean pre and post conquest civilization coming from the fields or archaeology, ethno-history, cultural history and historiography. Besides reading from the work of the Inca Garcilaso and Guaman Poma, we will also read from Jose de Acosta and Bernabe Cobo. The scholarly bibliography will include the work of Tom Zuidema, Frank Solomon, Gary Urton, Bryan Bauer and Juan Ossio.

AS.215.657. Modern Mexico and the Culture of Death.
We will consider at the advanced level the cultural resonance of death in Mexico’s colonial and postcolonial history and the impact of the 1910 revolution in the nation’s popular and elite self-image. Emphasis placed on the visual arts, literature, music, and the view of Mexico created by foreign writers and artists.


Noir has become the default genre for sex-and-violence best-selling novels in the global market. From its putative origins in hard-boiled crime pulps, on the eve of the Great Depression, the imprint nowadays embodies the leading post-territorial fiction machine. We will zigzag the high-and-low noir belt in the company of masters sharply at odds with their respective nations and the cleansing of dark legacies: J. L. Borges, “El Zahir;” W. Faulkner, Sanctuary; Dashiell Hammett, Red Harvest; Leonardo Sciascia, The Day of the Owl (II giorno della cicetta); Ishmael Reed, Mumbo Jumbo; Carlos Fuentes, La cabeza de la hidra; Mario Vargas Llosa, Lituma en los Andes, Javier Marías, Mañana en la batalla piena en mí; Orhan Pamuk, The Black Book Kara Kitap).
Instructor(s): E. Gonzalez.

The course will focus on the historical and discursive possibilities of the nation’s narration in post-colonial Latin America. Special attention will be given to the historical record, to discursive and narrative theory, to recent critical assessment of the issue and the question of the nation in the age of globalization.

The course will focus on 7 major novels drawn from the Spanish American and the Brazilian canon in order to ascertain the canon theory that informs the interpretation that produces the force of their centrality and masterly status. The course will consider closely texts in the theory of the novel in general and history of the Latin American novel. Key authors: Machado de Assis, Guimaraes Rosa, Jose Maria Arguedas, Julio Cortazar, Juan Rufio, Mario Vargas Llosa, Garcia Marquez, Clarise Lispector, Dimela Eltit, Jorge Volpi.
Instructor(s): S. Castro-Klaren.

AS.215.688. Postcolonial Middle Ages.
Taught in English. Postcolonial Studies dramatically changed inquiry on the Middle Ages in the last two decades, mainly in the study of English and French materials. This seminar brings medieval Iberian subjects into the discussion and examines the new critical idioms and approaches of pan-European postcolonial medievalism.
Instructor(s): N. Altschul
Area: Humanities.

AS.215.692. Islamic Spain 711-1609.
España fue una sociedad multiconfesional durante toda la edad media. Haciendo hincapié en el contexto histórico este curso ofrece un panorama de las culturas y literaturas de la Iberia musulmana desde la conquista en el siglo ocho hasta las expulsiones de judeoconversos y moriscos en los siglos quince y dieciséis.
Instructor(s): N. Altschul

AS.215.695. New and Old Disputations of/for the New World.
This course will focus on readings of original texts--chronicles, reports, treatises, and polemics-- and critical commentary on the issues central to the dispute for control and deployment of the meanings of the “new” world and its status in the realm of coloniality. Besides selections from the Inca Garcilaso de la Vega, Guaman Poma, and Ixtlilxochitl, we will read from Jose de Acosta and Bernabe Cobo. Antolnello Gerbi’s Disputa Del Nuevo Mundola and Walter Mignolo’s The Darker Side of the Renaissance, along with Enrique Dussel’s El Encubrimento Del Otro and Charles Man’s 1491 will constitute the totality of readings and problematic of the seminar.
Instructor(s): S. Castro-Klaren
Area: Humanities
Writing Intensive.

From telegrams to tweets, the twentieth-century media revolution appears unique; but the magnitude of the revolution is not unprecedented. Another media revolution preceded ours by about 400 years, and coincided with the dawn of modern Europe. This course will examine examples of inflationary media—media whose deployment affects not just the content being transmitted, but also a culture’s entire understanding of reality—from both ages, with special attention to those deployed in the context of emergent early modern nation states like Spain, but with an eye to better understanding the effects and potentials of analogous media practices today.

Instructor(s): W. Egginton.


In this seminar we will explore the idea of the partial, not as secondary to wholeness, but as prior to and independent of any presumption of totality. From the partial drives of psychoanalysis to the Heideggerian concept of Eigentlichkeit to the deconstructive understanding of essences as being always secondary and parasitic, the concept of partiality can help us understand how human desire is as inextricably bound to temporality and incompletion as it is to corporate fantasies of eternity and wholeness. Weaving together a series of literary and philosophical readings from sources like Borges, Kafka, Cervantes, Plato, Augustine, Maimonides, Derrida, Lacan, and Zizek, we will explore how being partial entails both the impossibility of truly impartial judgments and the inevitability of our being always partial to other people, experiences, and objects. Ultimately at stake will be the role literature and the reading of literature can have in taking stock of partiality in all its forms and effects.

Instructor(s): W. Egginton.

AS.215.717. The Urban Experience in Spain.

This course will examine the Spanish urban experience between the 1800s and the present day. While our main focus will be on treatments of the city in novels, our literary approach will be further informed by considerations of other media as well as by theories relating to urbanism and architecture. Spain’s principal metropolises, Barcelona and Madrid, will be the primary (although not exclusive) subjects of this course. Final research paper required along with 3 response papers during semester. This course will meet for four hours on Fridays at 1pm twice a month starting Sept. 2nd. First meeting/session will take place on Thursday, Sept. 2nd, 1pm to 5pm.

Instructor(s): R. Davidson.

AS.215.726. Spanish & Italian Poetry From The Middle Ages to the Baroque.

AS.215.737. Don Quijote.

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A close reading of Cervantes’ short stories, with concentration on their literary tradition and their relationship to some of his other works. We will also investigate Spanish court society, politics, and history between 1598 & 1621 and critical bibliography. Course will meet at the Peabody Library.

Instructor(s): H. Sieber.


Graduate students or advanced seniors. This seminar will explore the corpus of political thought in Latin America since independence (1810) to the present by focusing on the discourses that constructed and continue to construct key questions in the negotiation of power in the post-colonial res politica: territory, nationhood, national subjectivation, cultural imagination, justice and regimes of inclusion and exclusion. Readings will include the work of Sarmiento, Euclides da Cunha, Gonzalez Prada, Mariategui, Marti, Revueltas, Paz, Dussel, Ribeiro, Freire, Arguedas, Liberation Theology and Sumaz Kawasay authors.

Instructor(s): S. Castro-Klaren

Area: Humanities

Writing Intensive.


An in-depth reading of Borges major work & its relation to critical theory

Instructor(s): S. Castro-Klaren.

AS.215.749. La Novela Actual En Perspectiva Transatlantica.

AS.215.751. Literature and Opera.

In this course we will look at the relation between some of the great opera’s of the 18th and 19th centuries and their literary sources. We will also discuss some recent philosophical interpretations of opera. At stake will be the question of how literature is translated into music and stagecraft, and what these translations say about the times and cultures in which they were produced. Each week we will view and listen to an opera, and read its source materials as well as critical works about both. The course will be conducted in English, and will be writing intensive.

Instructor(s): W. Egginton.

AS.215.753. Latin American Premodern.

Focusing on the idea that Iberian colonization was premodern in character, this course examines the association of Spanish and Portuguese America with topics like feudalism, the orient, despotism, and medieval cultural lifestyles. Among others, theoretical discussions include the medieval-modern divide, (neo)medievalism, settler postcolonial theory and comparative colonialisms, modernization and dependency theories; texts include, among others, Argentinian Domingo Sarmiento and José Ingenieros, Brazilians Euclides da Cunha and Gilberto Freire, Peruvian José Carlos Mariátegui, and Cuban Alejo Carpentier.

Instructor(s): N. Altschul.

AS.215.763. Vargas Llosa and Garcia Marquez: Intertextual crossing and World Literature.

The objective of the course is to read critically key works by these two writers in the context of their self stipulated intertexts—Flaubert and Faulkner, respectively—and the place such intertextual readings in the contexts of the recent discussions on "world literature".

Instructor(s): S. Castro-Klaren.

AS.215.777. The Invention of Fiction.

Rather than understand fiction as a constant in human history, this course will consider it a historically specific form of cultural expression. We will examine and compare theories of the fictional from an array of historical moments in order to better understand what fiction is, how it differs from premodern notions of history and poetry, and how it both informs and depends on modern notions of knowledge and subjective agency.

Instructor(s): W. Egginton

Area: Humanities

Writing Intensive.
In this seminar we will examine a selection of literary reflections on and engagements with globalization and its mounting failures and burdens, as it has emerged in Europe and the Americas from the mid-twentieth century to the present. From the economic, constitutional, and cultural politics around the unification of Europe, to the ideological and imperial misfortunes of the U.S. after the collapse of the “End-of-History” thesis, to the resurgence of state populism in Latin America in the wake of neoliberal exhaustion, literary fiction has been deployed to posit, explore, and contest national and post-national myths of identity. The seminar will interrogate how this engagement functions both as aesthetic and theoretical discourse. Readings may include novels by Albert Camus, W. G. Sebald, Leonardo Sciascia, Orhan Pamuk, Javier Marias, Roberto Bolaño, and Jonathan Franzen, along with theoretical writings by Gianni Vattimo, Jürgen Habermas, Rodolphe Gasché, and others.
Instructor(s): E. Gonzalez; W. Egginton
Area: Humanities.

AS.215.790. What is Philology?.
In recent years, philology has gained new attention as a field of methodological reflection which at the same time opens up Literary Criticism towards interdisciplinary research and media studies as it emphasizes the specific status of Literary Criticism in the humanities. The course will examine the changing field(s) of philology from the 18th century to the present in both historical and systematic scope. Including methods of textual criticism, edition philology, and hermeneutics, philology has been addressing questions of theory, methodology and epistemology in various constellations. Precisely because philology’s interest lies in connecting languages and literatures to their historical contexts, one of its primary tasks is to account for the epistemic framework and limitations of such historicization, so as to ensure that the literary object not be confused with historical contexts but is perceived as a distinct phenomenon in itself. – In addition to these questions, the course will discuss methods of edition philology, ranging from historical-critical edition to “material philology” and “genetic criticism” along with analyzing editions of Kafka, Joyce and Flaubert. Further, we will examine the more recent discussion on philology and new media (e.g. digital editions). Readings will include Vico, Schlegel, Schleiermacher, Nietzsche, Auerbach, Szondi, Bollack, Nichols, Cerquiglini, and Ferrer among others. The course will be taught in English. Meets with 212.790, 213.790, and 214.790
Instructor(s): E. Strowick; J. Neefs
Area: Humanities.

This survey of critical approaches to the study of film explores theoretical problems of representation and reality, film form and signification, authorship, spectatorship, and the digital frontier. Each week we examine a different narrative genre, historical period, or a given theoretical aspect through films that students will watch independently as well as at mandatory weekly screenings.
Instructor(s): B. Wegenstein; D. Schilling.

AS.215.826. Spanish Independent Study.
Instructor(s): E. Gonzalez; H. Sieber; N. Altschul; S. Castro-Klaren; W. Egginton.

Instructor(s): E. Gonzalez; H. Sieber; N. Altschul; S. Castro-Klaren; W. Egginton.

Instructor(s): E. Gonzalez; H. Sieber; N. Altschul; S. Castro-Klaren; W. Egginton.

AS.216.300. Contemporary Israeli Poetry. 3 Credits.
This course examines the works of major Israeli poets such as Yehuda Amichai, Nathan Zach, David Avidan, Dan Pagis, Dalia Rabikovitch, Yona Wollach, Yair Horwitz, Maya Bejerano, and Yitzhak Laor. Through close reading of the poems, the course traces the unique style and aesthetic of each poet, and aims at presenting a wide picture of contemporary Hebrew poetry.
Instructor(s): N. Stahl
Area: Humanities.

AS.216.398. Zionism, Post-Zionism and Modern Hebrew Literature. 3 Credits.
This course studies the development of modern Hebrew literature through its relation to Zionism and Post-Zionism. Based on a close reading of both literary and non-literary Zionist and Post-Zionist texts, we will explore the thematic, social, political, aesthetic and stylistic influences that these two movements have had on modern Hebrew literature. Writers to be discussed include: Herbert, Nordau, Achad ha-am, Jabotinsky, Kluasner, Brenner, Berdycewski, Agnon, Greenberg, Kahana-Carmon, Oz, Yehoshua, Grossman, Castel-Bloom, and Laor.
Instructor(s): N. Stahl.

AS.216.412. The Divine in Literature and Cinema. 3 Credits.
This course studies various issues concerning literary and cinematic representations of the divine. We will investigate theoretical, theological, generic and aesthetic aspects of the topic and will familiarize ourselves with the general problem of the relation between religion, literature and cinema. Among the topics to be discussed are, negative theology in literature and film, theodicy and anti-theodicy, the question of religion and literary modernism, providence and narratology in the modern novel and in contemporary cinema.
Instructor(s): N. Stahl.

AS.216.500. Independent Study. 0 - 3 Credit.
Instructor(s): N. Stahl.

AS.216.612. The Divine in Literature and Cinema.
This course studies various issues concerning literary and cinematic representations of the divine. We will investigate theoretical, theological, generic and aesthetic aspects of the topic and will familiarize ourselves with the general problem of the relation between religion, literature and cinema. Among the topics to be discussed are, negative theology in literature and film, theodicy and anti-theodicy, the question of religion and literary modernism, providence and narratology in the modern novel and in contemporary cinema.
Instructor(s): N. Stahl.

AS.216.800. Independent Study.
Instructor(s): N. Stahl.

AS.300.219. Introducing Maurice Merleau-Ponty: Philosophy, Phenomenology, and Perception. 3 Credits.
This course seeks to introduce students to the philosophy of Maurice Merleau-Ponty (1908–1961), amongst the most significant French philosophers of the twentieth century. His magnum opus, Phenomenology of Perception (1945) argued, amongst other things, that we cannot begin to understand perception so long as we remain committed to the notion that it is a mere amalgamation of individual bits of sense-data: we must understand it as a total phenomenon based on our original openness to the world as a whole. Readings include key selections from his early and later work. No prior background in philosophy is necessary.
Cross Listed Courses

History of Art

**AS.010.216. 20th Century Italian Art. 3 Credits.**
This course will be a critical survey of the major artistic movements in Italy during the 20th century, from Futurism to Arte Povera. Often seen as a secondary location of artistic production, the class will situate the artists working in Italy within a broader historical and global context.
Instructor(s): K. Johnson
Area: Humanities.

**AS.010.312. Surrealism. 3 Credits.**
Topics include: art and the unconscious; “psychic automatism” and its implications for theories of medium, genre, and composition; objects, journals, and exhibitions. Visits to Special Collections and the BMA.
Students will curate and install an exhibition of Surrealist journals from MSEL Special Collections, to open in April 2014.
Instructor(s): M. Warnock
Area: Humanities
Writing Intensive.

**AS.010.730. Sacred Images in Early Modern Spain.**
This course will look at the dialogue between sacred images and art in Baroque Spain. The status of religious images, the “paragone” or competition between sculpture and painting, and the issue of cult, will all be analyzed through the work of such painters as Velazquez, Zurbaran and Ribera. Cross-listed with the Spanish section of GRLL.
Instructor(s): F. Pereda.

Film and Media Studies

**AS.061.354. Wien-Baltimore: Holocaust Education and Documentary Films. 3 Credits.**
This documentary production class accompanies the production of the documentary Wien-Baltimore between January and April 2010. The film relives the experiences of Holocaust-survivor Leo Bretholz focusing on Leo’s efforts to tell his story to the Baltimore school community and beyond. Wednesday production meetings and Tuesday screenings. First class/meeting to be held on Tuesday, February 2nd at 7:30pm.
Recommended Course Background: AS.061.145, AS.061.150, or with instructor permission.
Instructor(s): B. Wegenstein.

Anthropology

**AS.070.262. Cuban Intellectuals, Cinema, and the State. 3 Credits.**
This course examines the relationship between intellectuals and the Cuban state, focusing on how cinema and other arts have been mobilized both as propaganda and as sites for social criticism.
Screenings are required for this course and will take place on Tuesdays from 7 pm to 9:30 pm. Cross-list: Film and Media Studies, PLAS, Romance Languages.
Instructor(s): L. Humphreys
Area: Humanities, Social and Behavioral Sciences.

**AS.070.408. Creative Expression. 3 Credits.**
Tacking between theoretical and ethnographic texts on art and poetry, visual image and dramatic performance, living body and natural landscape, this course seeks anthropological ground for an impersonal and asubjective philosophy of creative expression. Drawing from thinkers such as Nietzsche, Bergson, Whitehead, Merleau-Ponty, and Deleuze, and studies set in China, India, Indonesia, Melanesia, and aboriginal Australia, we will confront the working intuitions of artists and “creators” of various kinds with the unpredictable life of the worlds in which they work.
Area: Humanities, Social and Behavioral Sciences.

Political Science

**AS.190.633. Hegel and Feminist Philosophy.**
The seminar will explore to what extent Hegel can be read as contributing to a feminist philosophy. We will focus on Hegelian openings onto the emotional in Phenomenology of Spirit. In addition, we will study feminist philosophers who have drawn on or offered critical readings of Hegel (Irigaray, Butler, Cavarero, Malabou, and others).
Instructor(s): J. Bennett; K. Pahl
Area: Social and Behavioral Sciences.

**AS.191.421. A Normal Country German Politics and Identity. 3 Credits.**
This seminar deals with questions pertaining to the formation of modern German nationalism and national identity through the perspective of German politics and history. Dean’s Teaching Fellowship
Instructor(s): F. Bauwens
Area: Social and Behavioral Sciences.

Humanities Center

**AS.300.211. Great Poems of the Americas. 3 Credits.**
This course investigates the long poem or post-epic in 20th- and 21st-century North and Latin America. The epic has been rearticulated in sequences and series, verse novels, lyric cycles, and collage poems: from T.S. Eliot’s The Waste Land, the encyclopedic Cantos of Ezra Pound, and the sweeping Canto General of Pablo Neruda to works by Derek Walcott and Gwendolyn Brooks and fragmented series by Gertrude Stein, Hart Crane, and César Vallejo. We will examine Aimé Césaire’s Notebook of a Return to the Native Land, Vicente Huidobro’s playful Altazor, and very recent epic poems from Canadian women poets such as Anne Carson, Lisa Robertson, and M. NourbeSe Philip. As we test the term post-epic against these texts, we will consider whether it may be applied equally to the heroic tale and the open field poem.
How do poets interpret the idea of “the Americas” as lands and nations in these works, and in what tangled ways do their poetics develop through dialogue across linguistic and geographical distances? To situate the long poem in history, we’ll examine developments in poetic form alongside modernization and globalization, and technological and socio-political changes. We will draw on theories of poetry and poetics as well as critical theory, taking a comparative, Hemispheric Studies approach to literature.
Instructor(s): R. Galvin
Area: Humanities.

**AS.300.309. The Sense of Loss, 1900-1927. 3 Credits.**
Area: Humanities.
AS.300.315. The Sense of Loss, 1880-1930. 3 Credits.
A comparative study of the aesthetics and representation of loss (personal, political, historical, etc.) in a number of modernist texts. Authors to be studied will include J.P. Jacobsen, Ibsen, Unamuno, Kafka, Rilke, Woolf and T.S. Eliot. The class will focus on the twofold sense of “sense” (both as feeling and as meaning) in order to explore the way these texts seek to come to terms with and capture the nature of loss.
Instructor(s): L. Lisi
Area: Humanities.

AS.300.331. Modern Tragedy. 3 Credits.
Since the late 18th century, tragedy has repeatedly been declared dead on the grounds that the changed social, historical and philosophical conditions of modernity do not allow for the genre in a strict sense. This course looks at some versions of this argument in relation to modern works of drama in order to examine its validity and the extent to which the concept and experience of the tragic have changed in our time. Authors to be studied will include Schiller, Kleist, Strindberg, Maeterlinck, Lorca, Miller, Brecht and Beckett. Cross-listed with GRLL and English
Instructor(s): L. Lisi
Area: Humanities.

AS.300.379. Israeli Film and Literature. 3 Credits.
This course examines representations of various aspects of Israeli society and culture in contemporary Israeli cinema and literature. The course will follow both a thematic and chronological path in order to study the ways in which Israeli cinema and literature reflect political, ideological, social, and cultural aspects of contemporary Israel. In this context, we will read well-known works by several major authors and will watch major Israeli films from the 1940s to these days. We will also use a comparative approach to study the different artistic means of both mediums and to evaluate their successes in representing the various tensions of Israeli society and culture.
Instructor(s): N. Stahl; Z. Cohen
Area: Humanities
Writing Intensive.

AS.300.380. Realism and Anti Realism in Modern Jewish Literature. 3 Credits.
This course seeks to trace the narrative dynamics and literary means of Modern Jewish Literature. The course will focus on the ideological, political and artistic context of the break with the conventions of realism in Jewish modernism. Reading includes: Erich Auerbach, Franz Kafka, S.Y Agnon, S.Y Abramovitch, Sholem Asch, A.B Yehoshua, Yoel Hoffmann and Orly Castel-Bloom. Cross-listed with Jewish Studies and GRLL
Instructor(s): N. Stahl
Area: Humanities.

AS.300.381. The Moses Complex. 3 Credits.
Instructor(s): R. Leys
Area: Humanities.

AS.300.400. Philosophy of Tragedy. 3 Credits.
Since the late eighteenth century, philosophers have repeatedly been drawn to investigations of tragedy and the tragic. In this course we will study some of the most important thinkers in this tradition, and examine the different implications (philosophical, historical, political, existential, aesthetic, etc.) that these concepts carry in their works. Authors to be read will include Schiller, Hegel, Kierkegaard, Nietzsche, Unamuno, Benjamin and Cavell.
Instructor(s): L. Lisi
Area: Humanities.

AS.300.406. Marcel Proust, Literature and Art. 3 Credits.
Proust’s great sequence of novels À la recherche du temps perdu is also a theory of the Novel and indeed of Art. A close reading of Du côté de chez Swann and Le Temps retrouvé, will put this to the test. Required editions: Proust’s Du côté de chez Swann, Gallimard, Folio, Le Temps retrouvé, Gallimard, Folio, Contre Sainte-Beuve, Gallimard, Folio. The seminar is open to advanced undergrads, with authorization of the instructor. Cross-listed GRLL-French
Instructor(s): J. Neefs; M. Fried
Area: Humanities.

AS.300.408. Lyric Modernity. 3 Credits.
A comparative literature course on modern lyric and poetics. The main issue of the course is how the lyric voice is constructed and sustained under the pressures of modernization in the United States, Europe, and Korea. We will also emphasize issues of translation and the relationship of music and poetry. Readings will include texts by Adorno, Benjamin, Grossman, von Hallberg and Waters, and poems by Dickinson, Rilke, and Kim among others. All readings available in English. Cross-listing requested with East Asian Studies, GRLL, and English
Instructor(s): S. Rhee
Area: Humanities.

AS.300.601. Philosophy of Tragedy.
Since the late eighteenth century, philosophers have repeatedly been drawn to investigations of tragedy and the tragic. In this course we will study some of the most important thinkers in this tradition, and examine the different implications (philosophical, historical, political, existential, aesthetic, etc.) that these concepts carry in their works. Authors to be read will include Schiller, Hegel, Kierkegaard, Nietzsche, Unamuno, Benjamin and Cavell. Cross-listed with: English, German & Romance Languages & Literatures, Philosophy
Instructor(s): L. Lisi.

AS.300.606. Realism and Anti Realism in Modern Jewish Literature.
This course seeks to trace the narrative dynamics and literary means of Modern Jewish Literature. The course will focus on the ideological, political and artistic context of the break with the conventions of realism in Jewish modernism. Reading includes: Erich Auerbach, Franz Kafka, S.Y Agnon, S.Y Abramovitch, Sholem Asch, A.B Yehoshua, Yoel Hoffmann and Orly Castel-Bloom. Cross-listed with GRLL and Jewish Studies
Instructor(s): N. Stahl.

AS.300.684. Marcel Proust, Literature and Art.
Proust’s great sequence of novels À la recherche du temps perdu is also a theory of the Novel and indeed of Art. A close reading of Du côté de chez Swann and Le Temps retrouvé, will put this to the test. Required editions: Proust’s Du côté de chez Swann, Gallimard, Folio, Le Temps retrouvé, Gallimard, Folio, Contre Sainte-Beuve, Gallimard, Folio. The seminar is open to advanced undergrads, with authorization of the instructor. Cross-listed with GRLL-French
Instructor(s): J. Neefs; M. Fried
Writing Intensive.
Interdepartmental

**AS.360.133. Great Books at Hopkins. 3 Credits.**
Great Books at Hopkins is designed for first-year students and explores some of the greatest works of the literary and philosophical tradition in Europe and the Americas. In lectures, panel sessions, small seminars, and multimedia presentations, professors from a variety of academic disciplines lead students in exploring authors across history. Close reading and intensive writing instruction are hallmarks of this course, as is a changing reading list that includes, for this fall, Homer, Plato, Dante, Shakespeare, Douglass, and Woolf.
Instructor(s): E. Patton; K. Boyce
Area: Humanities
Writing Intensive.

Program in Latin American Studies

**AS.361.130. Introduction to Latin American Studies. 3 Credits.**
Within a chronological frame that starts with early American-Indian civilizations and moves on to issues in contemporary culture and politics, the course introduces students to an interdisciplinary understanding of Latin American History and Culture. The course draws from historical geography, anthropology, history, politics, art, film, and literature.
Instructor(s): S. Castro-Klaren
Area: Humanities, Social and Behavioral Sciences
Writing Intensive.

**AS.361.316. Caribbean Writing in Shakespeare, V. S. Naipaul, and Alejo Carpentier. 3 Credits.**
Readings and polemics concerned with Shakespeare’s play The Tempest (1610-1611) and its postcolonial afterlives; V. S. Naipaul’s novel A House for Mr. Biswas (1961); and Alejo Carpentier’s El siglo de las luces (1962). The sociohistorical and political contexts of each work and authorship will be considered in depth in terms of dominant notions of writing in current critical theory. Cross-listed with GRLL, English, and Writing Seminars.
Instructor(s): E. Gonzalez
Area: Humanities, Social and Behavioral Sciences.

Music

**AS.376.340. Music and Literature: Thomas Mann’s Doctor Faustus. 3 Credits.**
Instructor(s): R. Giarusso
Area: Humanities
Writing Intensive.

Program in Museums and Society

**AS.389.356. Halls of Wonder: Art, Science, and Literature in the Age of the Marvelous, 1500-1800. 3 Credits.**
Explore the material culture of “wonder” from the Renaissance to the Enlightenment in literature, science, and art, with Hopkins’ rare book collections and the Walters Art Museum. M&S practicum course.
Instructor(s): E. Havens
Area: Humanities.