Humanities Center

The Humanities Center reflects a characteristic quality of Johns Hopkins University as an intellectual community. The coordinated study of Western civilization through its literature, art, philosophy, and history has been one of the oldest continuing concerns at Hopkins. Because it has remained by design and tradition the smallest of the major American universities and because of the interdisciplinary interests of some of its most distinguished faculty, Hopkins has fostered to a remarkable degree the free exchange between scholars and students across departmental boundaries. In addition to its programmatic concern with comparative literature, intellectual history, and feminist theory, the Humanities Center does much to coordinate such exchange, which it encourages among students and scholars at all levels of their careers.

Supplementing its regular course offerings, the Humanities Center from time to time sponsors conferences, colloquia, and short-term seminars on topics of special interest to its graduate students and to the intellectual community at large. The center is also responsible for publishing annually the Comparative Literature issue of MLN; graduate students may apply to work as editorial assistants in its production and are invited to contribute to its reviews of current publications.

A recent development has been the appointment of several distinguished scholars as associates of the Humanities Center for terms of variable length. Each associate visits the campus once a year to teach an intensive seminar open to graduate students (and in certain cases to advanced undergraduates) in the Humanities Center as well as in other departments. The associates also meet informally with interested students and faculty and in general play an active role in the intellectual life of the university.

The Humanities Center’s activities for undergraduates address two different needs. For students interested in a general liberal arts preparation or one of the university’s preprofessional programs, the Center provides a broad introduction to the documents and thought of Western culture. For freshmen the Center offers the Great Books of Western civilization through its literature, art, philosophy, and history. For sophomores planning to study abroad in their junior year, as well as those who are ready to begin their honors careers, it encourages among students and scholars at all levels of their studies.

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Independent and often interdisciplinary research project in the junior and senior year. Students can propose a topic in any humanistic discipline, including intellectual or cultural history, English and comparative literatures, women and gender studies, minority literatures and culture, film studies, anthropology, philosophy, and others. Past topics have also examined points of intersection between the arts and the sciences, so that the Honors Program in the Humanities also give majors outside the humanities a chance to broaden and combine their studies.

Requirements

To be eligible, a student’s performance in courses taken in the humanities, and particularly in the chosen field(s) of study, should be distinctly above average, and the proposed topic should show coherence, focus, and seriousness of purpose. Each project must be sponsored by two faculty members, one of whom will be the primary advisor. In appropriate cases, one of these sponsors may be external to the university. Successful completion of the Honors Program is conditional on completion of the student’s research thesis and participation in the Honors Seminar for two years, the second of which must be the student’s senior year.

Application process

This is a two-year program normally beginning in the junior year, with applications accepted in the spring semester of the sophomore year. Second-semester freshmen who plan to study abroad in their junior year or who already possess the necessary qualifications are also encouraged to apply. Applications can either be submitted by email to aekinmoss@jhu.edu or submitted in hard copy to Anne Eakin Moss in Gilman Hall 213. All applications should include:

1. A completed application form, including the name of at least one faculty member the student plans to work with
2. Brief statement of purpose outlining the proposed thesis topic, with initial bibliography
3. Unofficial transcript of undergraduate course work

Required Course Work

Sophomore year (optional)

It is recommended that sophomores who plan to study abroad in their junior year, as well as those who are ready to begin their honors research, should consider participating in the Honors Seminar during their sophomore year. In general, such students should follow the course work as described below for the junior year.

Junior year

1. Two courses chosen from relevant offerings in the Humanities Center curriculum. Students’ work will be based on undergraduate courses offered by the core faculty of the Humanities Center and the course offerings of faculty with joint appointments in the Humanities Center.
2. A year-long Honors Seminar for all students in the program, in which the general progress of the students’ writing and research will be discussed and senior students will present work-in-progress reports. In the 2013-2014 academic year the Honors Seminar text will be Fyodor Dostoevsky’s *Brothers Karamazov*, which will serve as a point of departure for discussing the relation between different intellectual disciplines and pursuits, including religion and literature, philosophy, politics, history, and the culture industry.
The seminar meets once every two weeks and participation is mandatory for all students enrolled in the Honors Program.

3. Optional independent study course on thesis project with one or both sponsors.

Junior agenda

• September-October: Students should identify and meet with a prospective faculty advisor. Two faculty advisors are required for the final thesis; at least one of these advisors must be a Humanities Center faculty member or affiliate. Once students have received a commitment from two advisors to supervise the thesis, they should begin to compose a comprehensive reading list in consultation with their advisor.
• November-January: Using the reading list as a guide, students will conduct exploratory research in the field of their proposed project.
• February-March: Students will present a 3-5 page prospectus, formulating the central questions of the thesis, in the Honors Seminar.

Senior year

1. Independent study course in the spring semester toward completion of the thesis.
2. Two courses, as above, with Humanities Center faculty and affiliates.
3. Continued participation in the two-semester Honors Seminar (see above under “junior year” for description), with periodic “work-in-progress” reports and oral presentation of the thesis research in the spring semester.

Senior agenda

• Students will complete theses in consultation with their advisor and continue to attend the Honors Seminar. In April and May, students will present their final theses in the Honors Seminar.

Great Books at Hopkins

Great Books at Hopkins is an introduction to the humanities at Johns Hopkins and an exploration of some of the Western world’s most important literary works of art. It is a course designed for first-year undergraduates that examines some of the greatest works of the literary and philosophical tradition in Europe and the Americas. With lectures, panel discussions, multimedia presentations, and small seminars, professors from a variety of academic disciplines lead students in exploring authors from Homer to the present. Close reading and intensive writing instruction are hallmarks of the course, as is a varied reading list which has included Dante’s Inferno, Cervante’s Don Quixote, and Woolf’s A Room of One’s Own.

The Center sponsors programs of study leading to the Ph.D. degree in seven general fields: comparative literature and intellectual history. These programs are designed with the cooperation of the faculty in the adjacent literary and historical departments. Only a few highly qualified applicants can be admitted; the Center gives priority to candidates whose proposed course of study is congruent with faculty interests and strengths.

Requirements for the Ph.D. Degree

Each student works with an ad hoc committee of three faculty members who help to design a coherent, individual program of studies. During the first two years the candidate works closely with each of his or her advisor. The course of studies, seminars, and tutorials leads to three area examinations administered by the advisory committee. During the second year, qualified students are invited to teach under faculty supervision, and on occasion advanced students have been allowed to offer undergraduate seminars of their own design.

Program in Comparative Literature

Normally, candidates for the Ph.D. in comparative literature should be competent in three national literatures and have a general familiarity with critical theory. Students in this program are encouraged to spend at least one year of study abroad, usually as members of groups working in Paris, Florence, Hamburg, Geneva, or Madrid in programs sponsored by the modern language departments and the Center. The University maintains the Villa Spelman in Florence as a study center, and the departments of German and Romance Languages and Literatures have regular programs of faculty exchange.

Students in the comparative literature program can apply for a joint major with the Department of German and Romance Languages and Literatures. They become supervised teaching assistants in that department and receive a master’s degree in German upon completion of the field examinations, before the doctoral degree in comparative literature. On a more ad hoc basis, similar arrangements for well-qualified candidates can generally be made with the departments of Classics and German and Romance Languages and Literatures.

Program in Intellectual History

The Center’s doctoral program also allows flexibility in the construction of a course of study in intellectual history involving comparatist and interdisciplinary approaches. Candidates should also note related special programs at Hopkins, such as the program in political theory and the research facilities of the Institute of the History of Medicine.

Advisor

Upon their arrival, entering students should select, in consultation with the Director, a member of the Center’s faculty to serve as their academic advisor, pro tem. As time goes on and their interests further define themselves, they may wish to change advisors and may very well wind up working most closely with faculty in another department; should this become the case, they should nevertheless meet regularly-test that is, each semester-to discuss their progress with whomever in the Center is serving as Director of Graduate Studies.

Course Work

During their first two years, students are expected to take two seminars for credit each semester, in addition to whatever language courses they may enroll in and whatever courses they choose to audit. They should select seminars-which need not be restricted to Humanities Center offerings-in consultation with their advisors. Students arriving after having taken graduate courses elsewhere should discuss with the director of graduate studies the possibility of having that work counted toward satisfying the Center’s course requirements.

Third-Year Review

At some point during their third year of residence-after completing all outstanding seminar papers, and preferably by mid-year-students will have their work reviewed by a faculty committee composed of three teachers from among the Humanities Center faculty and from among the faculty from the other departments with whom the student plans to
conduct field exams. The purpose of the review is to allow the faculty to assess the student’s progress, to clarify her/his status as regards remaining course work, and to define future fields. In preparation for this review, the student will circulate, in advance of the meeting, materials that the student judges to be work that will best serve the purpose of the review.

Field Examinations

Students are expected, in their third and fourth years, to complete three field exams. The purpose of requirement is two-fold: the exams may serve to help a student refine her/his thinking about a dissertation topic, or they may be a means of extending and deepening a student’s knowledge of an area of studies in which s/he proposes to teach and conduct research. The examinations themselves may take a variety of forms: one could work further on a project begun in a seminar and produce a longer paper that would become part of a dissertation; one could read one’s way into and across a particular field, writing a series of short papers on one’s reading, or else sitting for a written or oral examination on the material studied; one could design and teach an undergraduate course in one’s area of interest; one could complete the requirements for a M.A. degree in another department, as a way of strengthening one’s claim to teach in that field. These are choices to be discussed with one’s committee at the third-year review.

Undergraduate Teaching

During one’s years at the Center one will have a number of opportunities to develop one’s skills and confidence as a teacher. In the second year and thereafter, students will ordinarily serve as assistants in courses taught by the Center’s faculty or, if appropriate, in courses in other departments: in the past, our students have taught in the French and German language programs, in English composition and literature courses, as well as assisting in history, philosophy and political science courses. More experienced students are encouraged to teach courses of their own invention—as a way of completing a field exam, or in competition for one of the Dean’s Teaching Fellowships, or simply to add to the Center’s array of offerings.

Dissertation Review

A second formal review of a student’s work will take place after the completion of field exams, either in the fourth or in the fall semester of a student’s fifth year. The aim of this review is to bring the student together with the faculty with whom s/he will write a dissertation. This review will not take place until the student believes that s/he has a substantial piece of work associated with the dissertation, e.g., the draft of a chapter. This work will be circulated before the review, along with a prospectus of 10-40 pages, to the faculty the student wishes to have as dissertation advisors. (If all of these advisors are from outside the Humanities Center, one of the Center’s faculty, selected by the student, will also sit in on the review.) This discussion is not intended to replace the Graduate Board Oral, which will take place after the dissertation has been completed, but will serve to mark the transition from work on the field exams to the preparation and writing of a thesis.

Departmental Presentations

Late in a student’s work on a dissertation—preferably in the fifth year or the beginning of the sixth—s/he will be asked to give a talk on material from her/his dissertation to the assembled students and faculty of the Center and invited guests. The aim of this requirement is to give students experience in the more formal presentation of their work, to make possible a wider range of response to that work than a dissertation committee can provide, and to allow all students of the Center—whose research interests vary widely—to become better acquainted with each other’s projects.

Financial Aid

Tuition grants, stipends, and teaching fellowships are available to doctoral candidates. For current faculty and contact information go to http://humctr.jhu.edu/people/

Faculty

Director
Hent de Vries
Russ Family Chair in the Humanities (Director) (Philosophy): modern European thought, history and critique of metaphysics, philosophies of religion, political theologies, concepts of violence, literature and temporality.

Professors
Michael Fried
J. R. Herbert Boone Chair in the Humanities (History of Art): modern art and literature, critical theory, modern poetry.

Ruth Leys
Henry Wiesenfeld Chair in the Humanities (History): history and theory of psychoanalysis, history of psychiatry and psychology, history of the neurosciences; affect theory; history of the emotions; 19th- and 20th-century intellectual history, feminist theory.

Paola Marrati
Philosophy: modern and contemporary French thought, phenomenology, philosophies of life (Bergson, Dilthey, Canguilhem, Deleuze), philosophy and cinema, aesthetics.

Assistant Professors
Leonardo Lisi
European literature of the long nineteenth century; European modernism; Kierkegaard and German idealism; tragedy and the tragic; philosophical aesthetics and literary forms

Anne Eakin Moss
19th- and 20th-century Russian literature, Soviet cinema and film theory, concepts of friendship and community.

Yi-Ping Ong
19th- and 20th-century literature and philosophy, the novel, modernism, existentialism, ethics, and justice in contemporary Anglophone literature.

Professors Emeriti
Neil Hertz
Richard A. Macksey
Stephen G. Nichols
Nancy S. Streever

Joint Appointments
Christopher Celenza
In this course we will trace that tradition from the perspective of the early Italian Petrarchans to the days of Petrarch and the early humanist poets. Reaching back to the days of Petrarch and the early humanist poets, is both an homage and a sendup of a 300-year-old poetic convention. We will test the term post-epic against these texts, we will consider whether Shakespeare's description of his lover's eyes as 'nothing like the sun' is both an homage and a sendup of a 300-year-old poetic convention reaching back to the days of Petrarch and the early humanist poets.

How do poets interpret the idea of “the Americas” as lands and nations? 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): E. Patton
Area: Humanities
Writing Intensive.

For current course information and registration go to https://isis.jhu.edu/courses/

Courses

AS.300.102. Moral Life. 3 Credits.
This is an introductory course in moral philosophy, with a special focus on the dimensions of moral self-transformation in ancient and modern philosophy, contemporary literature, and film. Readings include: Plato, St. Augustine, Kant, Kierkegaard, Heidegger, Wittgenstein, Beckett, Faulkner, and Coetzee. No prior background in philosophy, literature, or film required.
Area: Humanities.

AS.300.111. Shakespeare and his ‘Goddess’. 3 Credits.
Shakespeare’s description of his lover’s eyes as ‘nothing like the sun’ is both an homage and a sendup of a 300-year-old poetic convention reaching back to the days of Petrarch and the early humanist poets. In this course we will trace that tradition from the perspective of Shakespeare and his contemporaries, finishing the semester with several plays, including ‘The Taming of the Shrew,’ that further illustrate and problematize Shakespeare’s ‘goddess’ reference. Readings will include poetic dialogues between male and female poets, such as those by the early Italian Petrarchans Vittoria Colonna, Michelangelo, Veronica Gambara, and Gaspara Stampa; their French counterparts, Maurice Scève and Les Dames des Roches; and the later English reflections on the sonnet tradition by Sir Philip Sidney, Shakespeare, and Sidney’s niece, Lady Mary Wroth. All works will be read in translation. Freshmen only.
Instructor(s): E. Patton
Area: Humanities

AS.300.207. A Mix of Voices: Chinese Literatures from Late Imperial through Modern. 3 Credits.
This course examines the arts and culture of China from 1368-2000, with major focus on writers. We will begin with artists of the Ming (1368-1644) and Qing (1644-1911), focusing first on canonical voices: court poets, authors of classical fiction, literati essayists, calligraphers and painters. Outside of the court urban artists observed a dramatically changing world around them. Fiction, drama, memoir and mass-produced arts explored new social alignments and freedoms. The twentieth century brought revolution and party governance, along with arts born of mass media: periodicals, film and wood block print. Finally, post-Mao avant-garde artists both retrieved traditional aesthetics and explored new venues and visions. This look at the literature of China will require both close reading of texts as well as an interdisciplinary examination of the cultural factors that shape literatures.
Instructor(s): V. Cass
Area: Humanities.

AS.300.209. Chinese Literature and Culture of the Ancient and Early Medieval periods. 3 Credits.
We will read selections in the original, as well scholarship and criticism concerning the texts. We will consider issues specific to the variety of texts: the social and political context of the “philosophical schools” and writers, the religious and ritual contexts of medical literature and poetry, especially the Elegies of Chu (Chu Ci), the development of literati traditions and the craft of historiography, artistic responses to the collapse of the Han, and the rise of religious literatures of the Six Dynasties. We will introduce aspects of classical language texts: complex form characters, classical Chinese grammar and classical Chinese semantic values. Written assignments, classroom exercises and tests will be based on developing skills in reading and writing classical Chinese; however, tests, discussions, one short paper and one research paper will require interpretation of larger issues pertinent to the texts. Texts to be read in Chinese. Recommended Course Background: two years of Mandarin Chinese.
Area: Humanities.

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.300.213. Homelessness in America. 3 Credits.**
This course examines homelessness in the United States from multiple perspectives. Students will hear first-hand from individuals who have experienced homelessness as well as experts in the field.
Instructor(s): T. Gottbreht
Area: Humanities.

**AS.300.225. Blogs and Spies in Shakespeare’s England. 3 Credits.**
This seminar celebrates the university’s recent acquisition of State Papers Online (1509-1714), which contains searchable digital images of thousands of contemporary manuscripts. While we read plays, poetry, and essays by such figures as Queen Elizabeth, William Shakespeare, members of the Sydney family, Elizabeth Cary, John Donne, Aemelia Lanier, Robert Southwell, Andrew Marvell, William Marlowe, Jane Cavendish, Elizabeth Brackley, and Katherine Philips, we will also be carrying out on-line searches of correspondences, wills, court documents, spy reports (including play-by-play accounts of houses dismantled in searches for hidden priests), and letters of condolence from Queen Elizabeth alongside decoded messages revealing plots to unseat her. In addition to searching virtual archives students will be introduced to early modern paleography, in part through visits to Johns Hopkins University’s brick-and-mortar libraries to consult actual manuscripts, incunabula, and illegal imprints from the 16th and 17th centuries.
Instructor(s): E. Patton
Writing Intensive.

**AS.300.231. Puppet, Vampire & Somnambulist. 3 Credits.**
German cinema in the 1920s is haunted by figures of the inhuman—things turned animate through magic or science, corpses clinging to life after death, or men who under hypnosis become mindless instruments of murder. What do these films say about the human and the inhuman, sanity and insanity, and freedom and servitude? For this seminar we will watch the classics of German Expressionism, and read a series of theoretical and critical texts.
Area: Humanities.

**AS.300.252. The Modern Novel and Realism. 3 Credits.**
In this class we will be exploring the ways in which modern novels represent reality. Starting with the Nineteenth Century novel, and its claim for realism, we will follow the evolution of narrative modes and strategies that lead to modernist novel and its different claim for representing reality. The two main works which will guide our investigation will be Madame Bovary and Mrs. Dalloway. Alongside with the analysis of the novels we will engage in some of the fundamental critical texts that have defined realism and its stakes.
Area: Humanities.

**AS.300.281. Sovereignty and Modern Drama. 3 Credits.**
This course is interested in the relationship between sovereignty and drama. By placing the common individual center stage, twentieth-century modern drama achieved a theatrical revolution. And yet the modern theater has not completely shed itself of its former preoccupation with kings and their undoing, as evidenced by the royal figures who show up in plays by influential playwrights as various in their political and artistic commitments as Strindberg, Ibsen, Jarry, Yeats, Shaw, Pirandello, O’Neill, Anouilh, Brecht, Sartre, Ionesco, and others. This course seeks to examine how, when, and why royal personages are employed in modern drama. What does the theater have to say about sovereignty and authority? About humanism and anti-humanism? Is theater linked to sovereignty? If so, how? This course will consider the political, philosophical, and theological critiques implicit in the plays where sovereigns are found, paying close attention as well to the problem of theatricality. Dean’s Teaching Prize Fellowship Course.
Instructor(s): N. Jerr
Area: Humanities.

**AS.300.282. Great Poems of the Americas: Post-Epics. 3 Credits.**
“In America the natural man has triumphed over the imported book,” announced José Martí. The call to cast off the literary forms of Old Europe echoed throughout the hemisphere during the 20th century, as poets sought to write a new kind of “American” poetry. The epic has been rearticulated in sequences and series, verse novels, lyric cycles, and collage poems, such that it has become the “post-epic.” We will investigate the long poem in 20th-century North and Latin America, from the encyclopedic Cantos of Ezra Pound and the sweeping Canto General of Pablo Neruda to briefer works by Derek Walcott and Gwendolyn Brooks, and fragmented series by Gertrude Stein and César Vallejo. We will read texts including Charles Olson’s sprawling history of America, The Maximus Poems, and William Carlos Williams’ Paterson; Aimé Césaire’s Notebook of a Return to My Native Land and Kamau Brathwaite’s The Arrivants; Elizabeth Bishop’s cartographic North & South; Octavio Paz’s single, 584-line, cyclical sentence, Sunstone; and Vicente Huidobro’s careening, linguistically playful Altazor. As we test our definition of “post-epic” against these texts, we will consider whether the term may be applied equally to the heroic tale and the “open field” poem. To situate the long poem in history, we will examine changes in poetic form alongside questions of modernization and globalization, technology and development, and socio-political transformation.
Area: Humanities
Writing Intensive.

**AS.300.300. Cultivating the Self: A History of Spiritual Exercises. 3 Credits.**
Dean’s Teaching Fellowship. We will examine spiritual exercises that seek to transform one’s thought and being from Greek antiquity to modernity. Readings from philosophical and religious texts include Plato, Epicetus, Augustine, Montaigne, Kierkegaard, Nietzsche, Sartre, Heidegger, Foucault. Particular attention will be paid to the constitutive role of reading, writing, and dialogue.
Instructor(s): D. Dubois
Area: Humanities.
AS.300.301. Life, Vitality, Thought. Philosophy and the Natural Sciences in Nineteenth Century Europe. 3 Credits.
Last year neuroscientists at MIT shined an optogenetic light on brain cells in order to artificially stimulate memories. If every detail of our past has a particular location in the brain, then we could alter, and even destroy, memories. Does this mean that humans are like machines whose history can be erased as easily as we delete files on a computer? Or are memories, like consciousness, not so easily reducible to brain structures? This class will examine how these and other questions shaped the history of modern biology and experimental psychology beginning in the nineteenth century. We will read the works of prominent biologists, psychologists, and philosophers who were all involved in a rich debate over the nature of life and thought.
Instructor(s): L. McGrath
Area: Humanities
Writing Intensive.

AS.300.302. New American Cinema. 3 Credits.
This course offers a historical, critical, and theoretical approach to American avant-garde and independent film from the 1940s till the present. Filmmakers include Stan Brakhage, Michael Snow, Andy Warhol, Jim Jarmusch, Quentin Tarantino, and David Lynch.
Instructor(s): J. Gerrits
Area: Humanities.

AS.300.303. Modern Jewish Thought and Literature. 3 Credits.
This course studies a wide range of texts dealing with questions concerning the Jewish experience in the modern world. Relying on a comparative mode, we will analyze the historical, philosophical, ideological, and political aspects of these texts, as well as parallel literary and artistic depictions of similar topics. Crosslisted with Jewish studies.
Area: Humanities
Writing Intensive.

AS.300.305. Asian American Literature. 3 Credits.
This course examines Asian American Literature with emphasis on East Asian American culture and history. Topics of discussion will include immigration, nation, conceptions of home, loyalty, navigation, and translation of various kinds. Throughout the course, we will explore how recognizable emotions, in tension with historical events, become manifest in art.
Area: Humanities
Writing Intensive.

AS.300.307. Dostoevsky and Critical Theory. 3 Credits.
Examines novels by Dostoevsky, including The Idiot and The Brothers Karamazov, and works of literary theory and philosophy which grapple with his poetics and thought (Bakhtin, Girard, Shostov, Rozanov, Nietzsche, Freud, Levinas).
Instructor(s): A. Eakin Moss
Area: Humanities
Writing Intensive.

AS.300.308. The Israeli Novel. 3 Credits.
This course studies the Israeli novel through close reading of the works of major Israeli writers such as, Ya’akov Shabtai, Amos Oz, A.B Yeshoshua, Amalia Kahana-Carmmon, Yehoshua Knaz, David Grossman, Orly Castel-Bloom, Yoel Hoffmann and Etgar Keret. We will focus on questions of style, genres and thematic choices. Among the topics to be discussed are Jewish history and tradition, social and political critiques and minority representations. Classes conducted in English, but students with knowledge of Hebrew are encouraged to read texts in the original.
Instructor(s): N. Stahl
Area: Humanities.

AS.300.309. The Sense of Loss, 1800-1927. 3 Credits.
Area: Humanities.

AS.300.311. Sovereignty and Modern Drama. 3 Credits.
What does the modern theater have to say about sovereignty and authority? Does this align with or challenge the political discourse? Considering a wide range plays, this course explores the ways the notion of sovereignty persists as a theme in modern drama despite its commitments to the common, everyday hero. We will focus on the political, philosophical, and theological critiques implicit in the plays where sovereigns are found. From the short chamber plays of Yeats based on Noh drama, to the epic theatre of Brecht, from the Abstract drama of Jarry and the Absurd theatre of Ionesco, to the Naturalism of Strindberg and the Realism of O’Neill, we will examine the ways that sovereignty is realized through a variety of artistic styles and commitments, giving them an overview of many of the major movements that mark modern drama.
Instructor(s): N. Jerr
Area: Humanities.

AS.300.312. Imagining Revolution and Utopia. 3 Credits.
Examines theories of revolution and utopia and responses in literature, art and film. Primary case study is Russia and the Soviet Union, with a comparative look at influential European works and contemporary politics. Topics include gender and the family, terror, communism and communalism, and the avant-garde in art and film. Cross listed with Studies of Women and Gender, and Sexuality, and Film & Media Studies.
Instructor(s): A. Eakin Moss
Area: Humanities
Writing Intensive.

AS.300.313. Contemporary Israeli Cinema. 3 Credits.
This course examines Israeli cinema of the last two decades. Among the films to be discussed are: Oscar nominees Adjami and Waltz with Bashir, Late Marriage, A Matter of Size, Year Zero, Lemon Tree, Sweet Mud, and Lebanon. We will study the different influences and the innovative use of style and genres in these films, as well as the new themes and agendas that they offer.
Instructor(s): N. Stahl
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.300.317. Russian Novel. 3 Credits.
Explores the uniqueness of the Russian novel in its development from Pushkin's novel in verse Eugene Onegin to Bely's symbolist novel Petersburg. Other works by Tolstoy, Doestoevsky, Lermontov and Gogol. Readings in translation.
Instructor(s): A. Eakin Moss
Area: Humanities
Writing Intensive.

AS.300.318. The Modernist Novel: Mann, Woolf, and Joyce. 3 Credits.
The purpose of this course is to survey works by three of the greatest, most relentless innovators of the twentieth century - Thomas Mann, Virginia Woolf, and James Joyce - who explored and exploded narrative techniques for depicting what Woolf called the "luminous halo" of life. Selected novels include: Death in Venice, Buddenbrooks, Jacob's Room, Mrs. Dalloway, To the Lighthouse, A Portrait of the Artist as a Young Man, and Ulysses.
Instructor(s): Y. Ong
Area: Humanities
Writing Intensive.

AS.300.319. Skepticism and Theology. 3 Credits.
This course examines the relation between the history of philosophical theology and the foundations of modern skepticism by focusing on their mutual point of departure: the concept of the human being as an essentially "finite" being "limited" in its capacity to know others, the world, and God.
Instructor(s): T. Dika
Area: Humanities
Writing Intensive.

AS.300.322. Reason, Religion, and Modernism in fin de siècle France. 3 Credits.
Amidst the rise in psychological research in France and the secular reforms of the Third Republic, French philosophical and religious thinkers upended their Catholic tradition in the late nineteenth century. This seminar explores the Modernist turn in Catholicism, which drew on scientific advancements in order to challenge Church hierarchies and fundamentally transform Catholics' personal relationship to God. Our objective is to examine the intersection of science, faith, and society in historical and philosophical perspective.
Instructor(s): L. McGrath
Area: Humanities.

AS.300.323. Adventures in the First-Person Singular: The Fictions of Autobiography. 3 Credits.
Area: Humanities
Writing Intensive.

AS.300.324. Cinema of the 1930s: Communist and Capitalist Fantasies. 3 Credits.
Comedy and musical comedy film flourished in the USA during the Great Depression as well as in the USSR during the Stalinist Great Terror. This course will compare American and Soviet films of this era, examining the intersections between politics and aesthetics as well as the lasting implications of the films themselves in light of theoretical works on film as a medium, ethics and gender (including Benjamin, Kracauer, Cavell).
Instructor(s): A. Eakin Moss
Area: Humanities
Writing Intensive.

AS.300.326. Comparative Modernisms. 3 Credits.
Dynamic, unprecedented literary innovation marks the first part of the 20th century. This course moves from Dadaism, Surrealism, and the Harlem Renaissance, through Anglo-American, Carribean, and Brazilian modernisms, and the Latin American vanguard. We'll investigate literary experimentation in connection with the visual arts, modernization, colonialism, race, gender, and war. We will read novels, poetry, and essays from major writers who may include Apollinaire, Andre Breton, Marcel Proust; Gertrude Stein, HD, Djuna Barnes, Elsa von Freytag-Loringhoven, Mina Loy, T.S. Eliot; James Joyce, W.B. Yeats; Langston Hughes, Zora Neale Hurston, Jean Toomer; Claude McKay, Aimé Césaire, Louise Bennett, Jean Rhys, Nicolás Guillén; Oswald de Andrade, Julio Cortázar, Oliverio Girondo, Jorge Luis Borges.
Instructor(s): R. Galvin
Area: Humanities
Writing Intensive.

AS.300.327. Organism and Machine. 3 Credits.
Area: Humanities.

AS.300.330. Trauma in Theory, Film, and Fiction. 3 Credits.
An examination of the representation of trauma in literary theory, psychiatry, survivor literature, films, novels, and comics. Works by Sebald ("The Emigrants"), Lanzmann ("Shoah"), Spiegelman ("In the Shadow of No Towers"), McCarthy ("Remainder"), and others.
Instructor(s): R. Leys
Area: Humanities, Social and Behavioral Sciences.

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.300.332. Tolstoy's War and Peace. 3 Credits.
Called a "loose baggy monster" by Henry James, Leo Tolstoy's War and Peace is a sui generis work of modern literature that offered a response and challenge to the European Realist novel and founded a Russian national myth. We will read the novel in translation alongside theoretical works examining issues of genre, narrative, perspective, theatricality, the everyday, domesticity, desire and violence.
Instructor(s): A. Eakin Moss
Area: Humanities
Writing Intensive.

AS.300.333. Models of Narrative: Shaping the Story. 3 Credits.
A comparative study of fictional forms in theory and practice since 1800.
Area: Humanities
Writing Intensive.
AS.300.334. Comic Evolution: Stages in Comedy. 3 Credits.
An eclectic tour of comic forms and theories from classical antiquity to contemporary practice. Although the textual focus will be on stage comedy, we'll also consider the comic in other forms & media—film [Keaton], comic strip [Herriman], and parodic satire. Some of the familiar questions on the agenda: topical vs. ‘perennial’ material, the social functions of comedy, the shelf-life of humor, butts & scapegoats, symmetries & asymmetries between comedy and tragedy, verbal & non-verbal comic devices, the general rhetoric of comedy, & the possibility of a GUT.
Instructor(s): R. Macksey
Area: Humanities
Writing Intensive.

AS.300.335. Ethics of Fiction: The Rise of the Modern Short Story. 3 Credits.
Story-telling is an art and social practice that characterizes many cultures from antiquity to the present day. The modern short story, however, developed as a specific art form over the past 150 years, addressing perennial ethical issues, either directly or obliquely, in ways peculiar to its time. We will be reading a few stories by the earlier masters and shapers of the form (Flaubert, James, Chekhov, Joyce, Kafka) and then follow the trajectory of the short story in the hands of their modernist and postmodernist inheritors. The approach will be comparative with an emphasis on the close reading of the techniques and arguments of the exemplary texts. We will also examine the translation of several of these stories into the related narrative medium of film.
Instructor(s): R. Macksey
Area: Humanities

AS.300.337. The Rise of the Modern Short Story. 3 Credits.
Instructor(s): R. Macksey
Area: Humanities
Writing Intensive.

AS.300.338. Art, Action, Intention. 3 Credits.
Since the publication of Monroe Beardsley and William K. Wimsatt’s “The Intentional Fallacy,” debate about the relevance of the artist’s intentions to the meaning and interpretation of the works she creates has been ongoing. How one understands the relevance of an artist’s intentions depends, in part, on how one understands the concept of “intention,” one of the central topics of Philosophy of Action. This course examines how resources in the philosophy of action have been brought to bear in order to illuminate the topic of artistic intention. It is also concerned to explore how accounting more adequately for the relevance of an artist’s intentions in particular might contribute to a more adequate analysis of the concept of “intention” more generally. This course is open to both graduates students and undergraduates.
Area: Humanities
Writing Intensive.

AS.300.339. Asian American Literature and Culture. 3 Credits.
Topics include conceptions of home, law, loyalty, and belonging as they come up within Asian American texts. Works by Chang-rae Lee, Mei-mei Besssenbrugge, Maxine Hong Kingston, John Okada, Bich Minh Nguyen and others. The course will also explore theoretical and historical questions about how a literary canon is formed, as well as the idea of a post-ethnic America. Cross-listed with East Asian Studies.
Instructor(s): S. Rhee
Area: Humanities
Writing Intensive.

AS.300.340. Thinking the Body/The Body Thinking: Introduction to Aesthetics from the Perspective of Dance. 3 Credits.
In the nineteenth and twentieth centuries, dance has developed into a serious art form. However, philosophers of art have paid little attention to dance. Why is this the case? Is dance perhaps too corporeal or too unreflective or in some other way too marginal to be a fruitful topic for philosophical reflection? Or does the failure of mainstream philosophical aesthetics to take dance seriously perhaps signal unacknowledged biases in such approaches? Might dance, the art form whose medium is the human body, have something to contribute to current philosophical interest in rethinking the human body and, particularly, the relation between mind and body? Seeking responses to questions such as these, this course provides an introduction to the place of dance in the philosophy of art. The first half of the course examines portions of seven foundational texts in the philosophy of art and culture as well as philosophical accounts of dance that draw on these foundational texts in a range of ways. The aim is not only to explore dance from the perspective of traditional aesthetic theories, but also to explore such traditional theories from the perspective of arguably the art form which they have been most resistant to treating seriously. This oblique angle of entry into mainstream approaches to general aesthetic topics will bring into focus important questions that might be easily overlooked if one examines such theories only in light of their preferred examples of art. The second part of the course explores dance as itself a mode of philosophical reflection, examining how the work of choreographers such as George Balanchine, Jerome Bel, William Forsythe, Crystal Pite and Yvonne Rainer explore the possibilities and limits of their medium: the human body. One proposal will be of particular concern: Might such instances of the body thinking bring into focus more adequate ways of thinking about the body?
Instructor(s): K. Boyce
Area: Humanities
Writing Intensive.

AS.300.341. East Asian Cinema. 3 Credits.
A study of select films across East Asia in their aesthetic and institutional contexts. Highlighted directors will include Yasujiro Ozu and Akira Kurosawa, Chen Kaige, Wong Kar-wai, Im Kwon-Taek, and Gen Sekiguchi, Bong Joon-ho. Cross-listed with East Asian Studies and Film and Media Studies.
Instructor(s): S. Rhee
Area: Humanities
Writing Intensive.

AS.300.342. The Bible and Philosophy I. 3 Credits.
This course will examine several attempts by ancient, modern, and contemporary thinkers to come to terms with the Biblical concept of revelation and prophecy, law and election, apocalyptic and eschatology. We will put special emphasis on the first articulation of the idea of Christian universalism, faith and justification, time and eternity. Readings will include the entire corpus of St. Paul’s authentic letters, in addition to the major Scriptural passages on which he draws, but also selections from Philo of Alexandria, St. Augustine, Spinoza, Luther, Nietzsche, Jakob Taubes, Alain Badiou, Giorgio Agamben, and Jean-Luc Nancy.
Instructor(s): H. de Vries
Area: Humanities, Social and Behavioral Sciences.
AS.300.343. Philosophy and Literary Form. 3 Credits.
This course examines the difference literary form can make to the shaping of philosophical content. Philosophers have tended to treat literary form as merely ornamental. For this reason, they have often underestimated the philosophical significance not only of certain works of literature but also the literary form of even those works uncontroversially considered to be philosophical. This course explores the philosophical significance of literary forms in both kinds of works. The first half examines how and why Anglo-American philosophers have incorporated the interpretation of individual literary works into their philosophical writing. We will concentrate on three works of literature—Ibsen’s A Doll’s House, James’s The Golden Bowl and Wordsworth’s Prelude—each of which has attracted significant philosophical attention. The second half of the course examines how philosophers have brought literary analysis to bear in order to illuminate the philosophical achievement of certain canonical philosophical texts. We will concentrate on three literary forms—dialogue, meditation and confession—as these forms are instantiated by three works of philosophy: Plato’s Republic, Descartes’s Meditations and Wittgenstein’s Philosophical Investigations.
Instructor(s): K. Boyce
Area: Humanities
Writing Intensive.

AS.300.344. Genocide as a Philosophical Problem. 3 Credits.
This class will be an empirical and philosophical examination of genocide, particularly focused on perpetrators. In addition to looking at historical case studies of genocide in both the ancient and modern world, we will attempt to deal with the philosophical questions that emerge from these cases. These include but are not limited to genocide definition, legal issues in genocide prosecution, and meta issues such as the relationship between modernity and genocide.
Area: Humanities
Writing Intensive.

AS.300.345. Between the Sacred and the Secular in Modern Hebrew Literature. 3 Credits.
Area: Humanities
Writing Intensive.

AS.300.346. Forms of Moral Community: The Contemporary World Novel. 3 Credits.
Literary and philosophical imaginations of moral community in the post-WWII period (1950-2001). Texts include: Coetzee, Disgrace; McEwan, Atonement; Achebe, Things Fall Apart; Ishiguro, An Artist of the Floating World; Roy, The God of Small Things; Lessing, The Grass is Singing; Mistry, A Fine Balance; Morrison, Beloved; and essays by Levi, Strawson, Adorno, Murdoch, Beauvoir and Barthes on the deep uncertainty over moral community after the crisis of World War II. Close attention to novelistic style and narrative will inform our study of the philosophical questions that animate these works. What does it mean to acknowledge another person’s humanity? Who are the members of a moral community? Why do we hold one another responsible for our actions? How do fundamental moral emotions such as contempt, humiliation, compassion, gratitude, forgiveness, and regret reveal the limits of a moral community?
Instructor(s): Y. Ong
Area: Humanities.

AS.300.347. Humans, Animals, and Ghosts. 3 Credits.
This course analyzes philosophical texts, novels, and films that explore the boundaries among human, animal, and alien forms of life and discusses the significance of their haunting presence in scholarly literature and popular culture alike. Readings include: R. Descartes, D. Diderot, D. Haraway, O. Butler, F. Kafka, J. Derrida.
Instructor(s): P. Marrati
Area: Humanities
Writing Intensive.

AS.300.348. Korean Modernism. 3 Credits.
Area: Humanities.

AS.300.349. The Cinema of Andrei Tarkovsky. 3 Credits.
Course examines the films and theoretical writing of Andrei Tarkovsky, director of Andrei Rublev, Solaris, and Stalker.
Instructor(s): A. Eakin Moss
Area: Humanities
Writing Intensive.

AS.300.350. Skepticism on Stage and Page. 3 Credits.
This course explores influential interpretations of and responses to skepticism in literature, philosophy and theater. Case Studies will include: Descartes, Ibsen, James, Kafka, Kierkegaard, Poe, Shakespeare, and Wittgenstein.
Instructor(s): K. Boyce
Area: Humanities.

AS.300.351. Literature and Hasidism: The Tales of Nachman of Berslov. 3 Credits.
This course explores the tales of Nachman of Berslov as a literary, cultural and theological phenomenon. We will trace the Kabbalistic and messianic elements in these tales and evaluate their place and role within the wider context of Hassidic literature.
Area: Humanities
Writing Intensive.

AS.300.352. Fictions of Autobiography. 3 Credits.
A comparative survey of autobiographical writing as a creative process. Beginning with a few classic examples (Augustine, Petrarch, Montaigne, Rousseau), the seminar will proceed to more recent adventures in the first-person singular. Modern instances will include self-creation in several genres and media, including narrative, dramatic, and cinematic forms. Seminar meets at 107 St. Martin’s Road.
Instructor(s): R. Macksey
Area: Humanities
Writing Intensive.

AS.300.353. Henry James and the Art of the Novel. 3 Credits.
Instructor(s): L. Lisi
Area: Humanities.

AS.300.354. Philosophy, Films, and TV Series. 3 Credits.
This course explores how films and TV series can offer new perspectives on philosophical problems and how, in turn, philosophy can help understanding the power of conviction for contemporary culture.
Instructor(s): P. Marrati
Area: Humanities.
AS.300.355. The Literature of the Everyday. 3 Credits.
The ordinary, the common, the everyday: why does literary realism consider the experiences of the average individual to be worthy of serious contemplation? In this course, we will read works by Flaubert, Dickens, Zola, Eliot, Mann, Tolstoy, Ibsen, and Woolf in the context of critical theories of realism.
Instructor(s): Y. Ong
Area: Humanities.

AS.300.356. From Literature to Film - the case of Israeli Cinema. 3 Credits.
This course explores the differences and similarities between two artistic mediums: literature and cinema. Our case study will be the interesting transformation of Hebrew fiction into Israeli films-- a dominant phenomenon in Israeli cinema since its very beginning. Our main framework will be narrative theories, but we will also consider the specific historical, ideological and geo-political aspects involved in this transformation. By comparing the two artistic modes and studying the transformation of 5 literary works into films, students will become familiar with the history of modern Hebrew literature, contemporary Israeli cinema, and the relationship between these two artistic mediums. Cross-listed with Jewish Studies, Film and Media Studies, and Writing Seminars
Instructor(s): N. Stahl
Area: Humanities Writing Intensive.

AS.300.358. Modern Korean Culture and Film. 3 Credits.
This course examines modern Korean culture through film and literature in translation. Emphasis will be on the politics of representation, especially in light of the many collective and personal traumas (caused by poverty and factionalism, colonial rule, war, and an accelerated pace of modernization) that mark twentieth century Korean history.
Instructor(s): S. Rhee
Area: Humanities

AS.300.359. Homelessness in America: Interdisciplinary and Critical Perspectives. 3 Credits.
This course examines innovative research, writings, and other media concerning homelessness in the United States, with special emphasis on critical/philosophical and interdisciplinary approaches that shed new light on the issue.
Instructor(s): T. Gottbreht
Area: Humanities

AS.300.360. Critical Thinking and its History. 3 Credits.
This course aims at discussing different conceptions of “critique” and “critical thinking” in modern and contemporary philosophy. Readings include: Descartes, Kant, Adorno, Foucault, Arendt, Said, Butler.
Instructor(s): P. Marrati
Area: Humanities

AS.300.361. Fiction & Case History: Constructive Reading. 3 Credits.
A comparative seminar in the attentive reading of short fictions and other narratives. Attention to the reader’s share as well as that of the author in the construction of stories; consideration of the diagnostic and therapeutic uses of the imagination.
Instructor(s): R. Macksey
Area: Humanities Writing Intensive.

AS.300.362. Beauty and the Predicate Calculus. 3 Credits.
Frege’s development of a predicate calculus made possible the evolution of a distinctively “analytic” tradition in philosophy. But arguably that tradition has failed to fully appreciate the implications of this important development. The course will begin by examining how Frege himself understood the importance of his advance. It will then consider arguments to the effect that some of the most influential accounts of mind and action—namely those shaped by Donald Davidson—fail by falling to take this advance adequately into account. In light of these arguments in philosophy of mind and action, we will reconsider the implications of Frege’s advance for aesthetics. The principle aim of the course will be to construct an account of art and criticism that takes those implications fully into account. Efforts to construct alternatives that overcome this purported failing will be examine
Instructor(s): K. Boyce
Area: Humanities Writing Intensive.

AS.300.363. Reading Judith Shakespeare: Women Playwrights of Early Modern England. 3 Credits.
Virginia Woolf’s account of the thwarted career of Shakespeare’s hypothetical sister, Judith, frames our reading of women playwrights, poets, and diarists of 16th- and early 17th-century England.
Instructor(s): E. Patton
Area: Humanities Writing Intensive.

AS.300.364. What is Intellectual History?. 3 Credits.
Intellectual History today is a field with no hard and fast identity. This can be a problem but it can also offer unexpected opportunities. In this seminar we will read various books and essays that exemplify this state of affairs and perhaps point to ways beyond it. Texts include works by Foucault, Hayden White, Derrida, and others.
Instructor(s): R. Leys
Area: Humanities

AS.300.365. Desire in the Fin de siècle. 3 Credits.
This course examines the obsession with desire at the turn of the 20th century in literature, drama, philosophy and social thought and its implications for notions of self and community in modernity. Primary focus will be Silver Age Russia with key texts drawn also from the European context. Readings in translation.
Area: Humanities Writing Intensive.

AS.300.366. Russian Avant-Garde Cinema. 3 Credits.
Russian cinema was born out of the intense artistic experimentation of the fin-de-siècle avant-garde and developed in a climate of dramatic political and cultural change in the twenties and thirties. While subject to draconian censorship in the Soviet period, it nonetheless engaged in active dialogue with the film industries of Western Europe and America and had a lasting impact on world cinema. This course examines the extraordinary flourishing of avant-garde cinema in the Soviet Union in the 1920s and 30s including films by Eisenstein, Vertov, Pudovkin, and Dovzhenko, their theoretical writings, and their far-reaching influence on film and film theory. All readings in English, films subtitled in English.
Instructor(s): A. Eakin Moss
Area: Humanities Writing Intensive.
AS.300.367. Seeing Like a Woman. 3 Credits.
This seminar examines the problems of female desire, subjectivity, spectatorship and performance in fiction, poetry, memoir and film from a variety of cultures and theoretical perspectives. Readings include: de Beauvoir, Riley, Butler, Cixous, Tolstoy’s “Family Happiness,” Woolf’s Orlando, Larsen’s Passing; Poetry by Moore, Bishop, Plath, Akhmatova, Tsvetaeva and Szymborska. Films by Deren, Ophuls, Hitchcock, Potter, Campion, Akerman, Varda, Denis.
Instructor(s): A. Eakin Moss
Area: Humanities
Writing Intensive.

AS.300.369. Laura Talks Back: a seminar on women poets of Renaissance Italy, France, Spain, and England. 3 Credits.
In the later Middle Ages and early Renaissance, generations of male poets wrote complex love sonnets to idealized and unattainable mistresses (such as Dante’s ‘Beatrice’ and, especially, Petrarch’s ‘Laura’). By the 15th and 16th centuries, however, women throughout Europe were writing sonnets in the same mode, and in this seminar we will explore the kinds of strategies used by female poets to position themselves in relation to idealized—but not always unattainable—male lovers. Knowledge of French, Spanish or Italian is welcome but not required; poems will be read in translation.
Area: Humanities
Writing Intensive.

AS.300.370. What Computers Can’t Do and other Controversies. 3 Credits.
A critical examination of recent debates over the interface between the humanities and the natural sciences. Topics include: computer models of the mind; consciousness and the brain; topics from the neurosciences; mirror neuron theory; literature and the natural sciences; the new trauma theory.
Instructor(s): R. Leys
Area: Humanities.

AS.300.371. The Modernist Novel: James, Woolf, and Joyce. 3 Credits.
The purpose of this course is to survey works by three of the greatest, most relentless innovators of the twentieth century - Henry James, Virginia Woolf, and James Joyce -- who explored and exploded narrative techniques for depicting what Woolf called the "luminous halo" of life. Selected novels include: The Portrait of a Lady, The Wings of a Dove, Jacob’s Room, Mrs. Dalloway, To the Lighthouse, A Portrait of the Artist as a Young Man, and Ulysses.
Instructor(s): Y. Ong
Area: Humanities.

AS.300.372. Holocaust Testimonies. 3 Credits.
A seminar on topics and issues associated with Holocaust testimony. Crosslisted with History, History of Science and Technology, and Anthropology.
Area: Humanities, Social and Behavioral Sciences.

AS.300.373. Philosophies of Ecology. 3 Credits.
This course analyzes classical and modern philosophical conceptions of nature and environment in the context of present debates about ecology.
Area: Humanities.

AS.300.374. The Other in Israeli Culture. 3 Credits.
This course examines the representations of the Other in Israeli society and culture. Relying on Self-Other theories we will study the role of the Other in contemporary Israeli cinema, prose, poetry, theater and visual art, and will investigate the political, social and cultural context of its representations. Cross-listed with Jewish Studies and Film and Media Studies.
Instructor(s): N. Stahl
Area: Humanities, Social and Behavioral Sciences
Writing Intensive.

AS.300.375. The God of the Hebrew Writer. 3 Credits.
Who is the God of the Hebrew poet and what kind of being is he? This course will examine the ways in which Hebrew writers conceived God. Against the background of Medieval Hebrew poetry we will read modern Hebrew poetry, prose and drama and analyze the changes in the notion of God and its depictions from the Middle Ages through Jewish Enlightenment to modernity. We will study the role of the poet as a mediator between God and his people and his or her understanding of God in the aftermath of World War I and the Holocaust.
Area: Humanities.

AS.300.377. Cinema and Philosophy. 3 Credits.
Why is contemporary philosophy so interested in cinema? Do movies have anything to say about philosophical problems? What are the most productive ways of bringing films and philosophy into conversation?
Instructor(s): M. Shuster; P. Marrati
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.300.383. What Makes Us Desire?. 3 Credits.
Area: Humanities.
AS.300.384. Modern Korean Literature and Film. 3 Credits.
We will examine twentieth century Korean culture through short stories that are canonical in modern Korean literature and through a series of films associated with New Korean Cinema. One aim of the course is to gain a sense of the history against which the literary and cinematic artifacts obtain their representative artistic status. A second aim is to inquire into the relationship between written and filmic texts in order to see the limits and advantages of one medium over another for representing national culture. No prior familiarity with Korean language is required.
Instructor(s): S. Rhee
Area: Humanities.

AS.300.385. The Rhetoric of Fiction. 3 Credits.
Area: Humanities
Writing Intensive.

AS.300.386. On Freedom and Subjection. 3 Credits.
This course analyzes classical and modern conceptions of freedom and subjection. Readings include: Plato, E. de La Boétie, J.S. Mill, J.J. Rousseau, B. Constant, Kant.
Area: Humanities.

AS.300.387. The Ethics of Fiction II. 3 Credits.
Instructor(s): R. Macksey
Area: Humanities
Writing Intensive.

AS.300.388. Introduction to the Philosophy of Time. 3 Credits.
This course explores answers to the question “What is time?” that take account of time as something both inside and outside of us. Readings include, among others, Aristotle, Augustine, Kant, Bergson, Heidegger, and Einstein. Cross-listed with Philosophy.
Instructor(s): N. Schott
Area: Humanities.

AS.300.389. Post-Soviet Cinema. 3 Credits.
After the fall of the Soviet Union, Russian filmmakers grappled with the legacy of Soviet power and the nature of the new democracy. This course examines the concept of sovereignty in philosophy and art through the lens of popular films and art cinema from this context.
Cross-listed with Film and Media Studies
Area: Humanities.

AS.300.390. Obama and Philosophy. 3 Credits.
The course will investigate the theological and philosophical as well as rhetorical and literary backgrounds and guiding principles that have informed Barack Obama’s writings, speeches, and political strategies so far. While paying minute attention to a few pivotal controversial recent debates, both in domestic policy and international relations, our central focus will be on understanding the curious blend of Obama’s version of so-called Christian realism, influenced by Reinhold Niebuhr, among others, and of what we will call his deep pragmatism. Special attention will be paid to his early appeal to “simple ideas” and “small miracles,” each of them yielding the Biblical and sobered injunction of a “hope against hope.” Cross-listed with Philosophy.
Instructor(s): H. de Vries
Area: Humanities.

AS.300.391. Home and Exile. 3 Credits.
This course examines the concept of home and the condition of exile primarily through the case of 20th century Russian literature, film, art and essay, with comparative texts from other cultures. Attention will be paid to the aesthetic, philosophical and historical implications of home and exile as well as consideration of notions of diaspora and transnational literature and film. All texts will be read in English translation.
Instructor(s): A. Eakin Moss
Area: Humanities.

AS.300.392. Forms of Moral Community: The Contemporary World Novel. 3 Credits.
Literary and philosophical imaginations of moral community in the post-WWII period (1950-2001). Texts include: Coetzee, Disgrace; McEwan, Atonement; Achebe, Things Fall Apart; Ishiguro, An Artist of the Floating World; Roy, The God of Small Things; Lessing, The Grass is Singing; Mistry, A Fine Balance; Morrison, Beloved; and essays by Levi, Strawson, Adorno, Murdoch, and Beauvoir on the deep uncertainty over moral community after the crisis of World War II. Close attention to novelistic style and narrative will inform our study of the philosophical questions that animate these works. What does it mean to acknowledge another person’s humanity? Who are the members of a moral community? Why do we hold one another responsible for our actions? How do fundamental moral emotions such as contempt, humiliation, compassion, gratitude, forgiveness, and regret reveal the limits of a moral community?
Instructor(s): Y. Ong
Area: Humanities.

AS.300.393. The Literature of the Everyday: Realism in the 19th- and 20th-Century Novel. 3 Credits.
The ordinary, the common, the everyday: why does literary realism consider the experiences of the average individual to be worthy of serious contemplation? In this course, we will read works by Austen, Flaubert, Dickens, Zola, Eliot, Mann, Tolstoy, and Woolf in the context of critical theories of realism.
Instructor(s): Y. Ong
Area: Humanities.

AS.300.394. Of Miracles and Special Effects. 3 Credits.
This course will investigate the relationship between traditional theologies of the miracle and contemporary media theories of special effects. We will ask why and how the current age of globalization and new technological media forces us to investigate and theorize the concept, event, and practice of religion in altogether novel ways.
Readings and screenings will include Augustine, al-Ghazali, Hume, Rosenzweig, Benjamin, Wittgenstein, Arendt, Derrida, Carl Theodor Dreyer’s Ordet, and Mamoru Oshii’s Ghost in the Shell.
Instructor(s): H. de Vries
Area: Humanities.

AS.300.395. Stages of Comedy: Theory & Practice. 3 Credits.
A comparative survey of dramatic and cinematic events, with some attention to the various attempts to present a theory of comedy.
Seminar will include some food and drinks to support the discussions.
Instructor(s): R. Macksey
Area: Humanities
Writing Intensive.
AS.300.397. How Freud Changed the Way We Think. 3 Credits.
An examination of aspects of the history and theory of psychoanalysis, focusing on the question of origins in Freud’s work. Texts by Freud, Laplanche, Lacan, Derrida, and others.
Instructor(s): R. Leys
Area: Humanities.

AS.300.398. 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: Hertzl, Nordau, Achad ha-am, Jabotinsky, Kluasner, Brenner, Berdyczewski, Agnon, Greenberg, Kahana-Carmon, Oz, Yehoshua, Grossman, Castel-Bloom, and Laor. Cross listed with: Jewish Studies and Political Science
Instructor(s): N. Stahl
Area: Humanities
Writing Intensive.

AS.300.399. Cinema and Philosophy. 3 Credits.
Do movies have anything to say about philosophical problems? Why is contemporary philosophy so interested in cinema? What are the most productive ways of bringing films and philosophy into conversation? Why is contemporary philosophy so interested in cinema?
Instructor(s): P. Marrati
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.300.401. Either/Or: Philosophy and Literature in Kierkegaard. 3 Credits.
A close study of one of Kierkegaard’s central works, Either/Or, with particular attention to the relation between philosophical analysis and literary modes of representation in the text.
Instructor(s): L. Lisi
Area: Humanities.

AS.300.402. Honors Seminar. 3 Credits.
The Honors Program in the Humanities offers qualified undergraduates the possibility of pursuing an independent research project in their Junior and Senior years in any humanistic discipline or combination of disciplines: intellectual history, comparative literature, philosophy, critical theory, psychoanalysis, religion, film, etc., as well as points of intersection between the arts and the sciences. After one year qualified students may apply for admission to the concurrent BA/MA degree program. Sophomores who plan to study abroad in their Junior year should also consider attending this seminar.
Area: Humanities.

AS.300.403. Honors Seminar. 3 Credits.
The Honors Program in the Humanities offers qualified undergraduates the possibility of pursuing an independent research project in their Junior and Senior years in any humanistic discipline or combination of disciplines: intellectual history, comparative literature, philosophy, critical theory, psychoanalysis, religion, film, etc., as well as points of intersection between the arts and the sciences. After one year qualified students may apply for admission to the concurrent BA/MA degree program. Sophomores who plan to study abroad in their Junior year should also consider attending this seminar. Please keep the Special Note: Limited to Juniors and Seniors and Sophomores admitted to the Honors Program in the Humanities. Permission of instructor required.
Instructor(s): L. Lisi
Area: Humanities
Writing Intensive.

AS.300.404. The Israeli Novel. 3 Credits.
This course studies the Israeli novel through close reading of the works of major Israeli writers such as, Ya’akov Shabtai, Amos Oz, A.B Yeshoshua, Amalia Kahana-Carmon, Yehoshua Knaaz, David Grossman, Orly Castel-Bloom, Yoel Hoffmann and Etgar Keret. We will focus on questions of style, genres and thematic choices. Among the topics to be discussed are Jewish history and tradition, social and political critiques and minority representations. Classes conducted in English, but students with knowledge of Hebrew are encouraged to read texts in the original. Cross-listed with Jewish Studies and Writing Seminars.
Area: Humanities.

AS.300.405. The Jewish Jesus. 3 Credits.
This course studies the different images of Jesus that accompanied Jewish thought and imagination for almost two thousand years and analyzes their contribution to the self-understanding of Jews over these millennia. We will study historical, religious, and literary texts.

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.300.407. Forms of Moral Community: The Post-1950 Anglophone Novel. 3 Credits.
This course will focus on works by post-war Anglophone novelists -- Lessing, Achebe, Ishiguro, Coetzee, Morrison, Roy, and McEwan -- that confront fundamental questions about what it means to acknowledge another person’s humanity and to belong to a moral community.
Instructor(s): Y. Ong
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.300.409. Proust and Philosophy. 3 Credits.
Open to graduate students. In addition to offering an extensive reading of Marcel Proust’s In Search of Lost Time, this course will investigate its reception in and significance for twentieth century and contemporary thought. Readings will include Bergson, Beckett, Bataille, Camus, Sartre, Adorno, Deleuze, Levinas, Blanchot, Ricoeur, Landy, Dancy, and Pippin. Instructor(s): H. de Vries.

AS.300.411. Animal Minds. 3 Credits.
An examination of some of the scientific and philosophical literature on the nature of animal minds and the way(s) in which they differ from the human mind. The most important of these apparent differences are the use of language, the exercise of concepts, and instrumental reasoning, including the use of instruments. Co-list with AS.150.490
Instructor(s): M. Williams; R. Leys
Area: Humanities.

AS.300.412. Flaubert. 3 Credits.
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 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’Éducation sentimentale edition required: GF Flammarion, 2003. Co-listed with 300.604
Instructor(s): J. Neefs; M. Fried
Area: Humanities.

AS.300.413. Israeli poetry. 3 Credits.
This course examines the works of major Israeli poets such as Yehuda Amichai, Nathan Zach, David Avidan, Dalila Rabkivitch, Yona Wollach, Maya Bejerano, and Yitzhak Laor. These works will be read against the background of the poetry of previous literary generations of writers such as H.N Bialik, Avraham Shlonsky, Natan Alterman and Lea Goldberg in an attempt to uncover changes in style, themes and aesthetic. 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. Class will be conducted in English and texts will be read in both English translation and the Hebrew original. Open for both Hebrew and non-Hebrew speakers.
Instructor(s): N. Stahl.

AS.300.415. Law of the Cannibal: Trans-American Poetics. 3 Credits.
In this seminar on 20th-c. poetry of the Americas, we will explore the relations between land, language, and identity. Our point of departure, informed by de Andrade’s “Cannibal Manifesto,” will be the idea that all literary texts form a body upon which writers may feast when they compose new works. Devouring, plundering, and appropriating will be central concepts for our seminar. We’ll debate the politics of literary transculturation (hybridity/mestizaje/métissage), and discuss diasporic and multilingual U.S. American poetry (Louisiana Creole poetry, Nuyorican Poets Café, etc.). We will also investigate issues of authorship and originality; constraint, sampling, and parody; and poetic hoaxes and frauds. Readings may include theoretical texts from Édouard Glissant, Ángel Rama, Néstor García Canclini, and Roberto Schwarz, as well as Deleuze, Foucault, Kristeva, and Barthes. Poetry may be drawn from Caribbean writers Césaire, Senghor, Walcott, Brathwaite, Martí, Palés Matos; Brazilians Haroldo and Augusto de Campos; and North Americans Langston Hughes, Claude McKay, Myung-Mi Kim, Kenneth Goldsmith, Susan Howe, and Christian Bök.
Instructor(s): R. Galvin
Area: Humanities Writing Intensive.

AS.300.416. Wittgenstein, Religion, and Ethics. 3 Credits.
Starting out from the Lecture on Ethics, this course will investigate Wittgenstein’s approaches to religion and ethics, mysticism and the spiritual, and contrast these with those of his contemporaries and later interpreters. Readings will include Ludwig Wittgenstein, Martin Heidegger, Elizabeth Anscombe, C.S. Lewis, Hilary Putnam, Richard Rorty, Stanley Cavell, Martin Stokhof, and others.
Instructor(s): H. de Vries
Area: Humanities.

AS.300.417. Modern Jewish Thought and Literature. 3 Credits.
Open to graduate students. This course studies a wide range of texts dealing with questions concerning the Jewish experience in the modern world. Relying on a comparative mode, we will analyze the historical, philosophical, ideological, and political aspects of these texts, as well as parallel literary and artistic depictions of similar topics. Crosslisted with Jewish studies.
Area: Humanities.

AS.300.421. Spiritual Exercises: Concepts and Practices. 3 Credits.
This course will introduce the concepts, practices, and history of spiritual exercises and its modern transformations. Readings include Marcus Aurelius, Philo of Alexandria, St. Augustine, St. Ignatius of Loyola, Henri Bergson, Ludwig Wittgenstein, Stanley Cavell, and Pierre Hadot.
Instructor(s): H. de Vries
Area: Humanities.

AS.300.423. Contemporary Theory: New Materialisms, New Vitalisms, and the Post- Traumatic Subject. 3 Credits.
A discussion of: recent versions of materialism and realism, including materialisms informed by neuroscience; vital materialism; the latest developments in trauma and affect theory; and related trends. Texts by Zizek, Malabou, Damasio, Pippin, McDowell, Johnston, Brassier, Churchland, LeDoux, and others.
Instructor(s): R. Leys
Area: Humanities.
AS.300.425. Literature and the Divine. 3 Credits.
This course studies various issues concerning literary 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 and literature. Among the topics to be discussed are, negative theology in literature, theodicy and anti-theodicy, the question of religion and literary modernism and providence and narratology in the modern novel.
Area: Humanities.

AS.300.501. Independent Study. 3 Credits.
Instructor(s): E. Patton; L. Lisi; P. Marrati.

AS.300.502. Independent Study. 0 - 3 Credit.

AS.300.503. Indiv Honors Work-Junior. 3 Credits.
Instructor(s): Staff
Area: Humanities.

AS.300.504. Indiv Honors Work-Jrs. 0 - 3 Credit.
Area: Humanities
Writing Intensive.

AS.300.505. Individual Honors-Srs. 3 Credits.
Instructor(s): Staff.

AS.300.506. Indiv Honors Wrk-Seniors. 0 - 3 Credit.
Area: Humanities
Writing Intensive.

AS.300.507. Honors Seminar. 3 Credits.
The Honors Seminar is a mandatory component of the Honors Program in Humanities, which offers qualified undergraduates the possibility of pursuing an independent research project in their junior and Senior years in any humanistic discipline or combination of disciplines: intellectual history, comparative literature, philosophy, critical theory, psychoanalysis, religion, film, etc., as well as points of intersection between the arts and the sciences. After one year qualified students may apply for admission to the concurrent BA/MA degree program. Sophomores who plan to study abroad in their junior year should also consider applying to the Program. Further information can be found here: http://humctr.jhu.edu/undergraduate/honors
Instructor(s): A. Eakin Moss
Area: Humanities
Writing Intensive.

AS.300.508. Honors Seminar. 3 Credits.
The Honors Seminar is a mandatory component of the Honors Program in Humanities, which offers qualified undergraduates the possibility of pursuing an independent research project in their junior and Senior years in any humanistic discipline or combination of disciplines: intellectual history, comparative literature, philosophy, critical theory, psychoanalysis, religion, film, etc., as well as points of intersection between the arts and the sciences. After one year qualified students may apply for admission to the concurrent BA/MA degree program. Sophomores who plan to study abroad in their junior year should also consider applying to the Program.
Instructor(s): A. Eakin Moss
Area: Humanities
Writing Intensive.

AS.300.509. Independent Research. 0 - 3 Credit.
Instructor(s): E. Patton.

AS.300.525. Editorial Internship. 1 Credit.
Instructor(s): R. Macksey
Writing Intensive.

AS.300.526. Editorial Internship. 1 Credit.
Students with a serious commitment to critical journalism may contract a supervised internship with one of the University publications or cooperating sponsors in the Baltimore community.
Instructor(s): R. Macksey
Area: Humanities
Writing Intensive.

AS.300.599. Independent Study. 3 Credits.
Instructor(s): L. Lisi; R. Macksey.

AS.300.600. Beauty and the Predicate Calculus.
Fregé’s development of a predicate calculus made possible the evolution of a distinctively “analytic” tradition in philosophy. But arguably that tradition has failed to fully appreciate the implications of this important development. The course will begin by examining how Fregé himself understood the importance of his advance. It will then consider arguments to the effect that some of the most influential accounts of mind and action—namely those shaped by Donald Davidson—fail by failing to take this advance adequately into account. Efforts to construct alternatives that overcome this purported failing will be examine. In light of these arguments in philosophy of mind and action, we will reconsider the implications of Fregé’s advance for aesthetics. The principle aim of the course will be to construct an account of art and criticism that takes those implications fully into account.
Instructor(s): K. Boyce.

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.300.602. Theory, Painting, Vision.
Reading in philosophy, theory, criticism. Texts by Merleau-Ponty, Heidegger, Foucault, Derrida, Cavell, and Pippin, among others.
Instructor(s): M. Fried.

AS.300.603. Readings in Russian Poetry, Prose and Theory.
Readings to be selected by mutual agreement among the students and instructor. Reading knowledge of Russian required.
Instructor(s): A. Eakin Moss
Area: Humanities.

AS.300.604. Flaubert.
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 that masterpiece of narrative prose, which Flaubert himself conceived under the sign of modernity. Our central concern, in other words, is with L’Education sentimentale as a second crucial event in aesthetic modernity, twenty years after Madame Bovary. Seminar will be taught in French and English. L’Education sentimentale edition required: GF Flammarion, 2003. Co-listed with 300.412
Instructor(s): J. Neefs; M. Fried.
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.

An examination of aspects of the history and theory of psychoanalysis, focusing on the question of origins in Freud’s work. Texts by Freud, Laplanche, Lacan, Derrida, and others.
Instructor(s): R. Leys.

AS.300.608. Philosophy and the Event.
What constitutes or characterizes a genuine event, whether in history and politics or in individual lives and loves? This seminar explores several answers to this philosophical question, starting out from the major works of two contemporary thinkers, Alain Badiou and Jean-Luc Marion, whose central concerns in Being and Event and Being Given and elsewhere—namely, the so-called laicization of grace and the phenomenology of givenness—seem at once close and diametrically opposed to each other. Attention will further be paid to concrete historical and literary examples as well as to other conceptualizations of the event that would seem to either substantiate or contradict their respective claims. Readings will also include writings by Donald Davidson, Stanley Cavell, Sari Nusseibeh, Hannah Arendt, Isaiah Berlin, Barack Obama, and others.
Instructor(s): H. de Vries.

AS.300.609. Philosophy and/as of Criticism.
In its heyday in the 1950 and 60’s, Philosophy of Criticism was the central topic of Anglo-American Philosophical Aesthetics, but that is no longer the case. In the first half of the course, we examine the history of Philosophy of Criticism, seeking to understand its change of fortune. We will explore the logical form of criticism, giving special attention to the difficult questions that arise about whether and how critical judgments can be rationally justified. The second half of the course explores the proximity between criticism and certain forms of philosophy. It is focused on two questions: 1) Can some instances of literary criticism be understood as ways of doing philosophy? 2) Are some forms of philosophy—the ordinary language philosophy of J. L. Austin and Ludwig Wittgenstein will be our central case study—best understood as forms of criticism?

AS.300.611. The Good Life.
What is a good life? Philosophical and literary texts on the nature of virtue, autonomy, beauty, friendship, and integrity as necessary achievements for a good life. Plato, Aristotle, Montaigne, Shakespeare, Rousseau, Kant, Emerson, Pater, Murdoch, Tolstoy, Chekhov, James, Woolf, Naipaul, Coetzee, Ishiguro, Kundera. Please note: this is an graduate seminar, open to interested and qualified undergraduates.
Instructor(s): Y. Ong
Area: Humanities.

AS.300.612. Topics in Kierkegaard’s Philosophy: Repetition, Revelation, Anxiety, and Fear.
Close study of the rhetoric and arguments of four of Kierkegaard’s most important works from 1843-44: Repetition, Philosophical Fragments, The Concept of Anxiety, and Fear and Trembling. Contextualizing readings by Kant, Schelling, Hegel, and J.L. Heiberg.
Instructor(s): L. Lisi.

AS.300.613. The Ancient Quarrel: Literature and Philosophy.
Key turning points in the debate over which kind of knowledge, philosophical or literary, most benefits the soul and society. We will investigate the various ways in which literature has been construed as moral or immoral, and the use of literary modes of persuasion and argument in philosophical texts. Possible authors include: Homer, Plato, Aristotle, Sidney, Shakespeare, Rousseau, Kierkegaard, Tolstoy, Heidegger, Sartre, Beauvoir, Nussbaum, Cavell, Diamond, James, Coetzee, and Mulhall.
Instructor(s): Y. Ong.

This seminar aims at analyzing the relation between Cavell’s novel interpretation of both skepticism and moral perfectionism.

AS.300.615. Classics of Literary Criticism.
Readings will include key texts by Eric Auerbach, several Russian Formalists, Northrop Frye, Roland Barthes, Stanley Cavell, Eve Sedgwick Kosofsky, Friedrich Kittler, and Stephen Greenblatt.
Instructor(s): L. Lisi; M. Fried
Area: Humanities.

AS.300.616. Thinking the Body/The Body Thinking: Introduction to Aesthetics from the Perspective of Dance.
In the nineteenth and twentieth centuries, dance has developed into a serious art form. However, philosophers of art have paid little attention to dance. Why is this the case? Is dance perhaps too corporeal or too unreflective or in some other way too marginal to be a fruitful topic for philosophical reflection? Or does the failure of mainstream philosophical aesthetics to take dance seriously perhaps signal unacknowledged biases in such approaches? Might dance, the art form whose medium is the human body, have something to contribute to current philosophical interest in rethinking the human body and, particularly, the relation between mind and body? Seeking responses to questions such as these, this course provides an introduction to the place of dance in the philosophy of art. The first half of the course examines portions of seven foundational texts in the philosophy of art and culture as well as philosophical accounts of dance that draw on these foundational texts in a range of ways. The aim is not only to explore dance from the perspective of traditional aesthetic theories, but also to explore such traditional theories from the perspective of arguably the art form which they have been most resistant to treating seriously. This oblique angle of entry into mainstream approaches to general aesthetic topics will bring into focus important questions that might be easily overlooked if one examines such theories only in light of their preferred examples of art. The second part of the course explores dance as itself a mode of philosophical reflection, examining how the work of choreographers such as George Balanchine, Jerome Bel, William Forsythe, Crystal Pite and Yvonne Rainer explore the possibilities and limits of their medium: the human body. One proposal will be of particular concern: Might such instances of the body thinking bring into focus more adequate ways of thinking about the body?
Instructor(s): K. Boyce
Area: Humanities.

AS.300.619. Trauma: Theorizing Terror Before and After 9/11.
Debates over the nature of trauma, testimony, and representation before and after 9/11. Texts by Shoshana Felman, Cathy Caruth, Giorgio Agamben, Don DeLillo, Marianne Hirsch, Art Spiegelman, Georges Didier-Huberman, and others.
Instructor(s): R. Leys.

AS.300.620. Tristram and His Kin.
Area: Humanities.
AS.300.621. Heidegger’s Being and Time I.
This seminar consists of an integral reading of Martin Heidegger’s 1927 magnum opus Being and Time (Sein und Zeit) in light of its historical and philosophical context as well as its contemporary reception in both the phenomenological, existentialist, hermeneutic, and analytic traditions. We will start out, this semester, from the First Division. Readings will include the commentaries by Ryle, Gadamer, Levinas, Derrida, Marion, Dreyfus, Brandom, and others. Instructor(s): H. de Vries; P. Marrati.

This seminar explores Derrida’s analyses of notions of life, death, and mourning in crucial figures such as Freud, Heidegger, and Lévinas as well as their implications for important moral and political issues such as death penalty and human rights. Instructor(s): R. Leys

Area: Humanities.

AS.300.628. Contemporary Theory: New Materialisms, New Vitalisms, and the Post- Traumatic Subject.
A discussion of: recent versions of materialism and realism, including materialisms informed by neuroscience; vital materialism; the latest developments in trauma and affect theory; and related trends. Texts by Zizek, Malabou, Damasio, Pippin, McDowell, Johnston, Brassier, Churchland, LeDoux, and others. Instructor(s): R. Leys

Area: Humanities.

AS.300.629. Narrative Memory.

Area: Humanities.

AS.300.631. Topics in Esthetics and Criticism.
This seminar will be taught successfully by four “estheticians,” Richard Moran (Harvard), David Wellbery (University of Chicago), Michael Fried (JHU), and James Conant (University of Chicago).

This seminar revisits the debate between Derrida and Lévinas about metaphysical, ethical, and political violence with a specific focus on the importance granted or denied to the animal life of humans. Cross-listed with Political Science Instructor(s): P. Marrati.

AS.300.637. Faust and Philosophy.
This course combines the close reading of Goethe’s epic Faust with the study of a number of philosophical texts that either influenced Goethe’s work or were influenced by it. Particular attention will be paid to the relation between literary form and philosophical argument. Authors besides Goethe will include Fichte, Schelling, Schiller, Friedrich and August Wilhelm Schlegel, Hegel, Kierkegaard, Karl Rosenkranz and Theodor Vischer. Discussion in English; reading knowledge of German required.

Instructor(s): L. Lisi

Area: Humanities.

AS.300.641. Literature and the Divine.
This course studies various issues concerning literary 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 and literature. Among the topics to be discussed are, negative theology in literature, theodicy and anti-theodicy, the question of religion and literary modernism and providence and narratology in the modern novel.

Area: Humanities.

AS.300.643. The Turn to Affect.
Why is there a turn to affect among cultural theorists today? How do affect theorists re-imagine the “relays” between body, brain, and culture? Texts by Damasio, Deleuze, Hansen, LeDoux, Massumi, Maturana, Sedgwick, Tomkins, Varela, and others. Instructor(s): R. Leys.

AS.300.644. Theory, Painting, Vision.
Theory, Painting, Vision: Readings to be selected but they will definitely include texts by Barthes, Cavell, Wall, and Michaels. Instructor(s): M. Fried.

AS.300.645. Stanley Cavell and the Problem of Moral Perfectionism.

In his later lectures on animality, sovereignty, and death penalty, Derrida engages with some of the most urgent philosophical, ethical, and political issues of our time. This seminar aims at analyzing these issues in the larger context of Derrida’s thought. Instructor(s): P. Marrati.

AS.300.674. Literature and/as Ethics.
Arguments for the immorality of literature, the morality of literature, and the amorality of literature. Can a literary text be evaluated on ethical grounds, and how? How do literary texts make ethical arguments? What does it mean to read literary texts or do literary criticism in an ethical mode? We will be concerned throughout with the philosophical uses, and abuses, of literary forms. Possible authors and texts: Plato, Chaucer, Shakespeare, Flaubert, Zola, Dostoevsky, Lawrence, Hardy, Woolf, Forster, Beauvoir, Coetzee, Oe, Cavell, The Wire, and Mad Men. Primary texts will be accompanied by a selection of essays from moral philosophy and ethical criticism. Instructor(s): Y. Ong.

AS.300.675. Th Human and the Inhuman: Conversations between Philosophy and Anthropology.

AS.300.676. Heidegger's Being and Time II.
This seminar consists of an integral reading and discussion of Martin Heidegger’s 1927 magnum opus Being and Time (Sein und Zeit) in light of its historical and philosophical context as well as its contemporary reception in both the phenomenological, existentialist, hermeneutic, and analytic traditions. We will focus primarily on the Second Division but also revisit central questions from Division One. However, it will not be necessary for students to have attended the previous seminar on this earlier part of Heidegger’s major work. Recommended readings will include the commentaries by Emmanuel Levinas, Jacques Derrida, Jean-Greisch, Jean-Luc Marion, Hubert Dreyfus, Robert Brandom, and others. Cross-listed with Philosophy Instructor(s): H. Marrati.

AS.300.682. Political Theologies: Old and New.
This seminar will investigate the historical transformation of the tradition of “political theology” and analyze several contemporary proposals for a so-called politics “beyond sovereignty.” Readings will include Kantorowicz, Lefort, Derrida, Nancy, Laclau, Agamben, Gauchet, Niebuhr, Obama, Roy, and Nusselbeh.

Instructor(s): H. de Vries.

AS.300.683. The Animal that I Am: Readings, Viewings, Controversies.

Area: Humanities.
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.

AS.300.685. Seriousness and Sincerity in the Work of J.L Austin, Stanley Cavell, and Jacques Derrida.
Instructor(s): H. de Vries.

AS.300.686. Mysticism and Mechanicism.
This seminar will investigate the historical, conceptual, and practical intertwining of spirit and automatism, mind and machine, global religion and technological media. We will start out from the spiritual automaton motif as it appears in Spinoza and Leibniz and follow its echoes in more recent debates (concerning the ghost the machine, the idea of artificial intelligence, and all those realities often called virtual). Readings will include Henri Bergson, Ludwig Wittgenstein, Gilbert Ryle, Walter Benjamin, Henri Atlan, Lambert Wiesing, and others.
Instructor(s): H. de Vries.

AS.300.687. The Politics and Morality of Skepticism.
Instructor(s): P. Marrati.

AS.300.688. Autour de Baudelaire (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). Readings and discussion will be mainly in French. Co-listed with AS.212.604
Instructor(s): J. Neefs; M. Fried

AS.300.689. Deleuze and Philosophy: Time, Life, Becoming.
This seminar aims at analyzing the major concepts of Deleuze’s philosophy and their ethical and political implications for contemporary debates.
Instructor(s): P. Marrati.

AS.300.691. The Jewish Jesus.

Instructor(s): P. Marrati.

AS.300.800. Independent Study.
Instructor(s): H. de Vries; M. Fried; P. Marrati; R. Leys.

AS.300.801. Ind Stdy-Field Exams.
Instructor(s): H. de Vries.

AS.300.802. Independent Study Field Exam.
Instructor(s): H. de Vries; P. Marrati.

Instructor(s): H. de Vries.

AS.300.804. Dissertation Research.
Instructor(s): H. de Vries.

AS.300.805. Literary Pedagogy.
Instructor(s): H. de Vries.

AS.300.806. Literary Pedagogics.
Instructor(s): H. de Vries.

AS.300.808. In Study Field Exam.
Instructor(s): E. Forster.

AS.300.890. Research Practicum.
Instructor(s): M. Fried.

Cross Listed Courses

History of Art

AS.010.337. Impressionism, Tradition, Originality: What’s new under the sun?. 3 Credits.
The course will examine the genesis of modern art, focusing on Impressionism and its debt to earlier traditions. Topics of study include Impressionist painting (Monet, Pissarro, Cézanne, among others), 17th-century Dutch landscape (Hobbema, Jacob van Ruisdael), 18th-century French painting (Fragonard, Chardin), Barbizon school, Courbet, Manet, Impressionist print (Cassatt, Degas), theories of perception, aesthetics of sketch.
Instructor(s): G. Cakmak
Area: Humanities.

AS.010.618. Topics in 19th Century Art.
AS.010.693. Classics Of Art Criticism.
Readings include Diderot, Baudelaire, Fry, Greenberg, and Jeff Wall.
Instructor(s): M. Fried.

AS.010.760. Agency and Other Topics in Contemporary Theory of Art History.
A critical reading of texts by various thinkers including Alfred Gell, Horst Bredekamp, David Freedberg, Whitney Davis, and David Summers. Open to qualified undergraduates with the permission of the instructor.
This course is being co-taught with Prof. Ruth Leys.
Instructor(s): M. Fried; R. Leys.

AS.010.997. History of Modern Art.
Writing Intensive.

Anthropology

AS.070.396. On the Question of Drugs. 3 Credits.
Area: Humanities, Social and Behavioral Sciences.

AS.070.674. Creative Expression.
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.

History

AS.100.360. Literature as an Institution: The Russian Case. 3 Credits.
Instructor(s): A. Eakin Moss; J. Brooks
Area: Humanities, Social and Behavioral Sciences
Writing Intensive.

AS.100.741. Recent Theoretical Issues in History.
An examination of recent theoretical issues in history, including: history as/and memory; the return of presence in history; the turn to affect and the rise of “neurohistory”; posthistoricism and the uses of literary theory in history; and the uses of photography and visual cultures in history.
Cross-listed with Humanities Center.
Instructor(s): G. Spiegel; R. Leys
Area: Humanities, Social and Behavioral Sciences.
German Romance Languages Literatures

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.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.212.448. 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.212.623. 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.

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.

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.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.213.610. 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.213.628. Literary Hermeneutics.
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.213.683. 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, Winckelmann, 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.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.214.656. 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 art-work incorporates a specific media-theoretical and -philosophical background. Readings from Mark Hansen, Tom Mitchell, Ulrik Ekman, Vivian Sobchack, Amelia Jones a.o.
Instrument(s): B. Wegenstein.

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.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.

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 incompleteness 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.

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.

This class will survey the various ways in which women, sexuality, and violence are linked in the Hebrew Bible (often referred to as the Old Testament). We will employ a variety of perspectives, including philosophical, historical, and literary. No prior familiarity with the Hebrew Bible is presupposed.
Area: Humanities, Social and Behavioral Sciences.

AS.360.234. Discipline and Fornification. 3 Credits.
Area: Humanities, Social and Behavioral Sciences.

AS.360.255. The Politics of Sexual Empowerment. 3 Credits.
This course will survey a range of political problems regarding sexual empowerment and disempowerment, in particular concerning feminism(s), rights within the family, sexual orientation, sex work, pornography, sex trafficking, and related topics. No previous political theory experience required. Cross-listed with Humanities Center
Area: Humanities, Social and Behavioral Sciences.

Study of Women, Gender, Sexuality
The Feminization of Poverty - This WGS course examines the intersection of gender and poverty in the US and internationally. Students will intern for a Baltimore-area organization that works to improve gender economic equality, and course discussions will situate student experiences in a broader framework of understanding.
Instructor(s): T. Gottbreht
Area: Humanities, Social and Behavioral Sciences.

Art
AS.371.140. Cartooning. 3 Credits.
Not open to Freshmen. A history-and-practice overview for students of the liberal arts. The conceptual basis and historical development of cartooning is examined in both artistic and social contexts. Class sessions consist of lecture (slides/handouts), exercises, and ongoing assignments. Topics include visual/narrative analysis, symbol & satire, editorial/political cartoons, character development, animation. Basic drawing skills are preferred but not required.
Instructor(s): T. Chalkley
Area: Humanities.

AS.371.146. Basic Black/White Photo. 3 Credits.
Students must have a 35mm camera with manual aperture and shutter speed ATTENDANCE AT 1ST CLASS IS MANDATORY An introduction to the technical and creative process of producing black & white photographs. Working in the darkroom, students learn the fundamentals of film processing and print development. In-class critiques, discussion, and analysis of historic images develop critical vision. With the instructor's guidance, students work on a project of their choice and produce a portfolio of ten mounted prints.
Area: Humanities.

AS.371.149. Visual Reality. 3 Credits.
In art, “Realism” is a simulation of visual reality. But art can also simulate alternative realities, those realities or truths which exist only in daydreams or nightmares. In this class, we will learn to explore and create representations of these additional moments of existence. This will require thinking creatively or “outside the box,” a useful skill in any field. Using a variety of media, students are asked to solve problems to which there is no one correct answer.
Instructor(s): D. Bakker
Area: Humanities.

AS.371.151. Photoshop/Dig Darkroom. 3 Credits.
Photoshop and the Digital Darkroom Photoshop is not only the digital darkroom for processing images created with digital cameras; it is also a creative application for making original artwork. In this course, students use Photoshop software as a tool to produce images from a fine art perspective, working on projects that demand creative thinking while gaining technical expertise. Students will make archival prints, have regular critiques, and attend lectures on the history of the manipulated image and its place in culture. We will look at art movements which inspire digital artists, including 19th century collage, dada, surrealism, and the zeitgeist of Hollywood films. Students must have a digital camera. Prior knowledge of Photoshop is not required. Attendance at first class is mandatory.
Instructor(s): H. Ehrenfeld
Area: Humanities.
AS.371.152. Introduction to Digital Photography. 3 Credits.
Introduction to Digital Photography Students learn to use their digital cameras through a variety of projects, which will help them develop technical and creative skills. Students explore documentary, landscape and portrait photography. Critiques and slide lectures of historic photographs, which range from postmortem daguerreotypes to postmodern digital imagery, help students develop a personal vision. Students gain camera proficiency with on-one-one instruction in the field. Basics for print adjustment and output will be covered. Attendance at first class is mandatory.
Instructor(s): H. Ehrenfeld
Area: Humanities.

AS.371.157. Basic Black & White: Wet Darkroom. 3 Credits.
This film-based class guides students through the technical and creative process of producing black and white photographs. Working in the darkroom, students learn the fundamentals of film and print development. In-class critiques explore the elements which make this medium unique. Students develop critical vision through discussion and analysis of historic images as well as images they make themselves. With the instructor’s guidance, students work on a project of their choice and produce a portfolio of ten mounted prints.
Instructor(s): P. Berger
Area: Humanities.

AS.371.158. Documentary Photography. 3 Credits.
Students explore different genres of Documentary Photography including: photojournalism, social documentary photography, the photo essay and photography of propaganda. In the process, they will learn the basics of digital photography as they work on a documentary series of their own. Weekly field trips give students time for one-on-one instruction with their professor. Students may submit their final portfolio as a slide show or giclee prints.
Area: Humanities.

AS.371.162. Black & White: Digital Darkroom. 3 Credits.
In this digital course, students explore the black-and-white aesthetic. They develop camera skills on numerous field trips, including Cyburn Arboretum and the John Brown Liberty Ship. Students meet frequently for critiques and discussions based on historic and contemporary imagery. Techniques such as high dynamic range, panorama and infrared are covered. Emphasis is on composition and developing a photographic style via shooting and post-processing. Students are encouraged to make work that is meaningful to them and which communicates its intent to their audience. Digital SLR cameras are provided. Attendance at first class is mandatory.
Instructor(s): P. Berger
Area: Humanities.

AS.371.163. Digital Photography II. 3 Credits.
In this class, students will have the opportunity to expand the photographic skills learned in Introduction to Digital Photography. Through advanced photographic techniques and exploration of new aesthetic concepts students will produce a portfolio of high quality prints. Students will be introduced to creative techniques such as flash photography, light painting, professional studio lighting for portraiture and still life, night photography, time-exposure, macro and cameraless photographic experiments.
Prerequisites: AS.371.152
Instructor(s): G. Salazar
Area: Humanities.

AS.371.303. Documentary Photography. 3 Credits.
In this upper-level course, we will explore different genres of documentary photography, including the fine art document, photojournalism, social documentary photography, the photo essay and photography of propaganda. Numerous field trips provide opportunities to explore the city and its neighborhoods. Students will work on a semester-long photo-documentary project on a subject of their choice. Digital SLR cameras are provided. Attendance at first class is mandatory.
Instructor(s): P. Berger
Area: Humanities.

AS.371.304. Photo Seminar: Wet Darkroom. 3 Credits.
In this film based course, students develop a project of their choice over the semester working independently in the darkroom and meeting for weekly critiques and discussions. Using the zone system (a method of pre-visualization developed by Ansel Adams) students will experiment with different film, paper and developer combinations specific to their projects. Writing in the form of a journal as well as critical analysis of images are integral parts of the seminar experience.
Prerequisites: AS.371.146 or Permission Required
Instructor(s): P. Berger
Area: Humanities.