Writing Seminars

The Writing Seminars exists to help students combine imaginative writing with scholarship in the general context of the humanities.

AS.220.105 Fiction Poetry Writing I-AS.220.106 Fiction Poetry Writing II is a prerequisite for all majors and others who want to take advanced courses in writing.

Requirements for a B.A. Degree
(through the class of 2014)
(See also General Requirements for Departmental Majors (http://e-catalog.jhu.edu/archive/2013-14/undergrad-students/academic-policies/requirements-for-a-bachelors-degree))

Students choose a genre concentration: fiction, poetry, generalist.

• Two Introductory courses (200-level); both may be taken in the selected genre.
• One Intermediate course (300-level) in the selected genre.
• One Advanced Workshop (400-level) in the genre.
• One Readings course (400-level) in the genre.
• One Writing Seminars course beyond IFP outside the selected genre.
• A total of 8 courses beyond AS.220.105 Fiction Poetry Writing I-AS.220.106 Fiction Poetry Writing II.

In addition, students must take:

• Two semesters of Introduction to -. • Four semesters of literature.
• Two semesters of philosophy (The Writing Seminars strongly recommends that its majors select at least one course from the following: Philosphic Classics, Philosphic Problems, Introduction to Greek Philosophy, or Introduction to History of Modern Philosophy).
• Two semesters of history (may include one course in History of Art or History of Science and Technology. Majors are encouraged to take at least one semester of History of Occidental Civilization).
• Demonstrate competence in a foreign language through the intermediate college level.

Requirements for a B.A. degree
(Class of 2015 and later. Optional for class of 2012-14)

• Two semesters of Introduction to AS.220.105 Fiction Poetry Writing I-AS.220.106 Fiction Poetry Writing II.
• Four semesters of English literature or other literature with advisor’s approval.
• Two semesters in the Department of Philosophy. It is strongly recommended that at least one be selected from either Philosophic Classics or the department’s introductory courses. Philosophy courses from other departments maybe used with advisor’s approval.
• Two Semesters in the Department of History. Majors are encouraged to take at least one semester in the History of Occidental Civilization. May include one course from History of Art or from History of Science and Technology.
• Demonstrated competence in a foreign language through the intermediate level. Any language requirement waived by exam must be documented on transcript or in the Advising Office before the checklist will be accepted.

Beyond IFP 1 and 2 (AS.220.105 Fiction Poetry Writing I-AS.220.106 Fiction Poetry Writing II) in the major:

• One semester of Introduction to Fiction.
• One semester of Introduction to Poetry.
• One semester of fiction at the 300-400 level.
• One semester of poetry at the 300-400 level.
• One advanced writing workshop.
• Three elective semesters beyond IFP within the department.

The Writing Seminars offers a Master of Fine Arts (M.F.A.) in fiction and poetry. Students admitted to the M.F.A. program enroll in two years of course work and produce a substantial manuscript in the form of a novel or collection of fiction or poetry. M.F.A. candidates are chosen on the basis of a manuscript, college transcripts, GRE scores, and appropriate letters of recommendation that testify to the student’s ability and willingness to undertake serious study in the literary arts. Since all students receive financial aid in the form of full tuition and a teaching assistantship, applicants must be able to demonstrate aptitude for college teaching.

The program requires two full years of residency in Baltimore. Students enroll each semester in two courses: a writing workshop in poetry or fiction and a second course in craft or literature taught within the department. At the end of the first year, students present a portfolio of revised work for faculty review. Successful completion of this work is a requirement for continuation in the second year.

The M.F.A. degree in The Writing Seminars is designed for students committed to the study and practice of literary writing at the highest level of accomplishment. Approximately five poets and five fiction writers will be admitted annually. Our pedagogy emphasizes genre-informed discussions, faculty conferences, independent readings, and interactions with visiting writers. Culminating in a book-length thesis, this immersion in literary study is designed to inculcate the habits and skills necessary for a productive writer’s life.

Students applying to the M.F.A. program should have a bachelor’s degree. All must demonstrate competence in a foreign language at the college level.

For current faculty and contact information go to http://writingseminars.jhu.edu/faculty_directory/index.html

Faculty
Co-Chairs
Jean McGarry
Professor, fiction
Mary Jo Salter
Professor, poetry

Professor
Brad Leithauser
Fiction

Visiting Associate Professors
Wayne Biddle
Nonfiction
David Yezzi
Poetry
Senior Lecturers
Glenn Blake
Fiction
Tristan Davies
Fiction
Greg Williamson
Poetry
Visiting Lecturer
Steve Scafidi
Poetry
Decker Professor in the Humanities
John T. Irwin
Criticism and poetry
Assistant Professors
James Arthur
Poetry
Matthew Klam
Fiction
Eric Puchner
Fiction
Richard A. Macksey Professor for Distinguished Teaching in the Humanities
Alice McDermott
Fiction
Professor Emeritus
John Barth
Fiction

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

Courses

AS.220.105. Fiction Poetry Writing I. 3 Credits.
A course in realist fiction and traditional verse, with readings in Eudora Welty, Vladimir Nabokov, Henry James, Robert Frost, Paul Fussell, John Gardner, Seamus Heane, and Gwendolyn Brooks. This first course for writers is a study of forms of short fiction and metered verse. Students compose short stories and poems; includes practice of critical attention to literary models and workshop of student writing. This course is a prerequisite for most upper level courses. This course is part one of the year-long Introduction to Fiction and Poetry, and must be taken before AS.220.106.
Instructor(s): Staff
Area: Humanities
Writing Intensive.

AS.220.106. Fiction Poetry Writing II. 3 Credits.
The second half of IFP, a course in counter-traditional antirealiste fiction and free verse (Emily Dickinson, Virginia Woolf, Elizabeth Bishop, Franz Kafka, Italo Calvino, and William Carlos Williams). This course is a prerequisite for most upper level courses.
Prerequisites: AS.220.105
Instructor(s): Staff
Area: Humanities
Writing Intensive.

AS.220.108. Introduction to Fiction & Nonfiction. 3 Credits.
A course in realist fiction and nonfiction, with readings by Eudora Welty, Vladimir Nabokov, Henry James; George Orwell, Beryl Markham and Truman Capote. Students compose short stories and essays with attention to literary models. AS.220.105 can be substituted for AS.220.108.
Instructor(s): J. Cavanaugh-Simpson
Area: Humanities
Writing Intensive.

AS.220.112. The Problems with Myth: Mythology in 20th Century Literature. 3 Credits.
This course examines how and why important 20th century writers reinterpreted ancient myths to explore modern themes of ennui, violence, and the absurd hero. We begin with classical authors then jump to those of the 20th century: for example, Louise Glück, James Joyce, Albert Camus, and Eugene O’Neill. In addition to reading literature and essays, students write original poems and sketches in order to understand how mythic narratives continue to satisfy the modern voice.
Instructor(s): R. Oh
Area: Humanities
Writing Intensive.

AS.220.115. Mitchell, Fitzgerald, and American Class Identity. 3 Credits.
English General Banastre Tarleton was reviled throughout the American South for his extreme brutality during the War of American Independence. Why, then, did Margaret Mitchell select Tarleton as the surname for the twin brothers who are courting the Southern belle Scarlett O’Hara in Gone with the Wind? Did Mitchell intend the name both as an historical reference, and as a literary reference? In four short stories, F. Scott Fitzgerald used the fictional town of Tarleton, Georgia as the backdrop for his disparagement of the notion that social integration was desirable—much less even possible. Did Mitchell conceive her novel as a counterweight to Fitzgerald’s depictions of the futility of attempts at class mobility—not only in those stories, but also in The Great Gatsby? What’s at stake in the commitment to resisting or promoting class fluidity? How does Mitchell’s debate with Fitzgerald illustrate the role social standing plays in modern America?
Area: Humanities
Writing Intensive.

AS.220.118. Plagues and Pandemics in Literature. 3 Credits.
All plagues seem to begin in mystery: What is happening? Why? Who can we blame? What needs to change? How we react to these questions in the midst of a mass disaster has fascinated writers for centuries. Looking to literature, this class will examine pandemics ranging from the Black Death to Influenza to HIV/AIDS. We will also discuss vampires, zombies, and laboratory experiments gone disastrously wrong. Students will write their own poems and short stories.
Instructor(s): P. Kirkpatrick
Writing Intensive.
AS.220.120. Musical Theater: History and Lyrics, from Guys & Dolls to Glee. 3 Credits.
This course examines the history of musical theater, from Gilbert and Sullivan to Hammerstein to Sondheim, in all its forms: stage, film, live actions, cartoons, and jukebox musicals. We will watch films in class, including CAROUSEL, GUYS & DOLLS, SOUND OF MUSIC, SWEENEY TODD, RENT, ACROSS THE UNIVERSE, GLEE episodes, and more. Students write lyrics and imitations, and a short paper on a favorite lyricist. Optional field trips to DC and Baltimore theaters to see musicals live.
Area: Humanities
Writing Intensive.

AS.220.125. Short Fiction of David Foster Wallace. 3 Credits.
In this course we will explore David Foster Wallace’s shorter fiction with an eye towards the philosophical questions raised therein: How can we be authentic when the self is a social construct? How do we escape solipsism while remaining aware of our helpless subjectivity? How do we feel empathy while acknowledging irony? Is it impossible to escape the self, or is that just me? Recommended Course Background: AS.220.105
Area: Humanities

AS.220.146. Introduction to Science Writing. 3 Credits.
Science writing is science written in plain English and told as a story. Students research, write, edit others, rewrite. They also analyze published stories for structure, substance, accessibility, and clarity.
Area: Humanities
Writing Intensive.

AS.220.175. Introduction to Creative Writing: Chaos and Order in Literature. 3 Credits.
In this literature and creative writing course, we’ll consider the ways in which the ideas of "chaos" and "order" implicitly or explicitly shape literature. From Greek tragedy to “fractal” poetry, from Shakespeare’s landscapes to the Deep South and Wild West, we will investigate humans’ essential and paradoxical relationship with the unknown. We will experiment with chaotic and structured forms in our own poems, stories and essays to explore these fundamental themes.
Instructor(s): A. Thompson
Area: Humanities
Writing Intensive.

AS.220.176. Poetry and the Visual Arts. 3 Credits.
This course will examine the interplay between poetry and the visual arts. We will look at poems inspired by great paintings and sculptures and vice versa: paintings and sculptures inspired by great poems. We will also explore ekphrasis in both poetry and painting. The course will include field trips to local museums and poetry writing workshops.
Instructor(s): P. Kirkpatrick
Area: Humanities.

AS.220.182. The American Political Novel. 3 Credits.
An examination of several major American authors who engaged some of the most controversial political issues of their day: race relations and the role of the federal government in enforcing civil rights. We’ll explore a chain of literary influence that stretches from the early 1850s to the late 1990s. How did Robert Penn Warren conceive All the King’s Men (a fictional account of Louisiana’s governor and senator Huey Long) as a response to Herman Melville’s Moby Dick, Mark Twain’s Huckleberry Finn, and William Faulkner’s Absalom, Absalom!? And how, in turn, did Joe Klein conceive Primary Colors (a fictional account of Arkansas’s governor Bill Clinton) as a response to All the King’s Men? We’ll also consider Billy Lee Brammer’s The Gay Place (a fictional account of Texas’s senator Lyndon Johnson).
Instructor(s): J. Rockefeller V
Area: Humanities
Writing Intensive.

AS.220.184. Writers Who Act / Actors Who Write: Introduction to Writing for Solo Performance. 3 Credits.
Students write, develop, and perform their own solo performance pieces. Monologue forms investigated: interview-based documentary, autobiography, fiction. Writing exercises and in-class critiques. Works analyzed: Anna Deveare Smith, Doug Wright, Dario Fo, Mel Brooks, Richard Pryor, Moises Kaufman, films where one actor plays many roles (Kind Hearts & Coronets, Dr. Strangelove, Monty Python’s Holy Grail, etc.) Field trips: one-man show at Everyman Theatre, slam poetry, stand-up comedy, cabaret. Culminating showcase of student work. No acting experience necessary.
Area: Humanities
Writing Intensive.

AS.220.186. The American Poem. 3 Credits.
This course will examine the broad family tree of American poetry, from Whitman and Dickinson to the present day. We will focus on several poets of the 20th century as exemplars of major trends and/ or instigators of change over the last hundred years, and we will seek to chart their influences. Through our own poems and essays, we will enter into a conversation with the myriad voices that have composed the poem in America.
Instructor(s): S. Lackaye
Area: Humanities
Writing Intensive.

AS.220.187. Songwriting: The Poetry of Music. 3 Credits.
We will investigate song as both inherent in poetry and as a possible vehicle for it, focusing on the lyricist’s particular challenges and possible techniques. We’ll look at what makes Goethe’s poetry attractive to a musician like Schubert, and what Bob Dylan’s lyrics share with those of Keats and Shakespeare. We’ll follow the tradition of forms like the ballad and the blues song, and compose a few of our own.
Area: Humanities
Writing Intensive.
AS.220.195. Fitzgerald's Short Stories. 3 Credits.
An examination of F. Scott Fitzgerald's major short stories in the 1920s and 1930s. We'll analyze Fitzgerald's commitment to exploring the tension between two opposing intellectual movements: literary naturalism (which championed the primacy of environmental determinism) and literary realism (which championed the primacy of free will). We'll trace Fitzgerald's mercurial loyalty to each movement: his abandonment of one school of thought for the other, from one year to the next. In "May Day" he even embraced both movements equally —testimony to his belief that "the test of a first-rate intelligence is the ability to hold two opposed ideas in mind at the same time and still retain the ability to function". Did Fitzgerald ultimately advocate one school of thought over the other? Or, did he intend simply to stage the debate between them?
Area: Humanities
Writing Intensive.

AS.220.200. Introduction to Fiction. 3 Credits.
Study in the reading and writing of short narrative with focus on basic technique: subject, narrative voice, character, sense of an ending, etc. Students will write weekly sketches, present story analyses in class, and workshop one finished story. Selected parallel readings from such models of the form as Henry James, Anton Chekov, James Joyce, John Cheever, Alice Munro, and others. Permission Required. (Formerly AS.220.191.)
Prerequisites: AS.220.105 AND AS.220.106
Instructor(s): G. Blake; T. Davies
Area: Humanities.

AS.220.201. Introduction to Poetry Writing. 3 Credits.
A study of the fundamentals and strategies of poetry writing. This course combines analysis and discussion of traditional models of poetry with workshop critiques of student poems and student conferences with the instructor. Permission Required. (Formerly AS.220.141.)
Instructor(s): C. Siskel; G. Williamson; J. Arthur
Area: Humanities.

AS.220.202. Introduction to Non-Fiction: Matters of Fact. 3 Credits.
A first course in nonfiction writing, emphasizing how facts can be woven into narrative forms to portray verifiable, rather than imagined, people and events. Students read and discuss model works, then write frequent papers to refine their own style. (Formerly AS.220.145.)
Instructor(s): W. Biddle
Area: Humanities
Writing Intensive.

AS.220.203. Introduction to Science Writing. 3 Credits.
Instructor(s): A. Bohac; E. Gray
Area: Humanities
Writing Intensive.

AS.220.204. Introduction to Dramatic Writing: Film. 3 Credits.
An examination of the screenplay as a literary text and blueprint for production. Professional screenplays will be critically analyzed, with focus on character, dialogue, plot development, conflict, pacing, dramatic foreshadowing, the element of surprise, text and subtext, and visual story-telling. Students write one complete script. Formerly AS.220.342.
Instructor(s): R. Buso-garcia
Area: Humanities
Writing Intensive.

AS.220.205. Introduction to Dramatic Writing: Plays. 3 Credits.
Instructor(s): M. Lapadula
Area: Humanities
Writing Intensive.

AS.220.206. Becoming a Science Journalist. 3 Credits.
This course is designed to teach students the skills of daily science news reporting. The focus is on turning complex scientific information into lively prose for the general public. Lectures will cover such topics as how to compose news "ledes," how to get great quotes, how to find stories, and how best to interact with researchers and outside experts. Scientists from Johns Hopkins, University of Maryland, and other local institutions will present their latest research to the class. Students will ask questions, as journalists would, at a news conference. Students will convert these talks into news stories, which will be critiqued in class. As a final project, students will be asked to write a daily news story of their own devising.
Instructor(s): D. Grimm
Area: Humanities
Writing Intensive.

AS.220.207. Intro to Creative Writing. 3 Credits.
Area: Humanities
Writing Intensive.

AS.220.209. Poetic Symbols: Past and Future. 3 Credits.
Poetic Symbols: Past and Future. In this course we will trace the lineages of familiar poetic symbols, or tropes, that have occurred centrally and with regularity in literary history. We will investigate how they evolve with time and reveal changing styles and sensibilities from author to author and age to age. That's the past. The future is the next poem you will write as the assignment for each of the symbols we read. Recommended Course background: AS.220.105
Instructor(s): G. Williamson
Area: Humanities.

AS.220.303. Intermediate Dramatic Writing: Plays. 3 Credits.
Intensive workshop development of one play by each student. Repeatable for credit with permission of instructor. Permission Required.
Prerequisites: Prerequisite AS.220.205
Instructor(s): M. Lapadula
Area: Humanities
Writing Intensive.

AS.220.309. Writing Healthy Baltimore. 3 Credits.
Students will explore public health issues in Baltimore and then write about them first in short pieces, and then in longer, polished works. The framework will be the mayor's Healthy Baltimore 2015 initiative - launched in 2011 to address the city's top-10 public health problems, including obesity, smoking, drug and alcohol abuse, STDs, cancer, and environmental health hazards. Students will study the initiative and its historical context; examine data sets; explore where and how the initiative intersects with public health practitioners and advocacy groups at the neighborhood level; and write what they learn in different formats, including essays, breaking news, and substance analysis. Students will then ”workshop” each other’s papers.
Instructor(s): K. Masterson
Area: Humanities
Writing Intensive.
AS.220.310. Intermediate Fiction: Nature Writing. 3 Credits.
Our central text will be Thoreau’s “Walden”. Most of our readings will be American, though we will read excerpts from Lucretius and Darwin. We will examine various ways in which the natural world has been depicted in nonfiction, fiction, and poetry. Students will write critical papers on nature writers as well as to do creative nature writing of their own. Our authors may include: Emerson, Rachel Carson, Loren Eiseley, John Updike, Robert Frost, Donald Culross Peattie.
Instructor(s): B. Leithauser
Area: Humanities
Writing Intensive.

AS.220.316. Seminar: Opinion Writing. 3 Credits.
The study of exposition and argument in literary prose, with exposure to journalistic practices. Instructor will assign topics on which students write essays and subsequently discuss in class and critique for style, grammar, coherence, and effectiveness. Permission required.
Instructor(s): G. Kane
Area: Humanities
Writing Intensive.

AS.220.319. Intermediate: Nonfiction/Nonfact. 3 Credits.
Instructor(s): W. Biddle
Area: Humanities
Writing Intensive.

AS.220.320. Intermediate Poetry: Poetics. 3 Credits.
A study of how to read poetry closely and how to write critical prose about it. Readings in the course may include T.S. Eliot, Robert Frost, John Crowe Ransome, W.H. Auden, Robert Lowell, Randall Jarrell, and others. Completion of Introduction to Poetry required.
Prerequisites: AS.220.201
Instructor(s): M. Salter
Area: Humanities.

AS.220.324. Intermediate Fiction: Landscape & Setting. 3 Credits.
An intermediate fiction workshop focusing on the question of place. We’ll read 19th, 20th, and 21st century short fiction (including some set in Baltimore) in which setting strongly affects plot. While we’ll talk about each story holistically, we’ll also spend time discussing how authors make the physical world feel three-dimensional, and how place can lend even change—what happens in a story. Students will write stories and exercises, including exercises that involve exploring Baltimore in order to observe and write about the city in which we live.
Instructor(s): K. Noel
Area: Humanities.

AS.220.325. Intermediate Fiction: Story and Plot. 3 Credits.
The study of plot, with questions, both practical and theoretical, inevitably raised by the short story form. Readings in Chekhov, James, O’Connor, Cheever, Joyce, and Hemingway.
Instructor(s): K. Noel
Area: Humanities.

AS.220.327. Intermediate Fiction: Characters. 3 Credits.
A study of fictional persons in works by Fitzgerald, Joyce, W.C. Williams, and Rilke. Students write sketches and compose at least one complete story.
Instructor(s): T. Davies
Area: Humanities.

AS.220.328. Intermediate Fiction: Narrative Voice. 3 Credits.
Instructor(s): J. McGarry
Area: Humanities
Writing Intensive.

AS.220.329. Intermediate Fiction: Forming The Short Story. 3 Credits.
Readings in the first hundred years of the short story in the Western tradition. Authors include Hoffmann, Kleist, Pushkin, Gogoi, Turgenev, Maupassant, James, Chekhov, and Wharton. Numerous pastiches will be assigned.
Instructor(s): T. Davies
Area: Humanities
Writing Intensive.

AS.220.331. Intermediate Fiction: Forms of Fiction. 3 Credits.
A look at some non-realistic methods, in stories and novels, for dealing with the "real world." Students will write one page exercises and short stories. Permission Required.
Instructor(s): T. Davies
Area: Humanities.

AS.220.332. Writing Central Baltimore. 3 Credits.
A workshop in writing about a single geographical area, in this case the amalgamated districts popularly known as Central Baltimore. Subjects will include the area history, demographics, and future. Research and a series of written projects will be required, including both individual and group work.
Prerequisites: AS.220.105 and AS.220.106 and AS.220.200
Instructor(s): T. Davies
Area: Humanities.

AS.220.333. Intermediate Fiction: The Anatomy. 3 Credits.
Registration Restrictions: Permission Required. A workshop with readings in encyclopedic fictional forms. Authors will include Petronius, Robert Burton, and Joyce. Numerous sketches to be assigned including the exploration of digital media.
Prerequisites: AS.220.200
Instructor(s): T. Davies
Area: Humanities.

AS.220.334. Intermediate Fiction: Indexed Fiction. 3 Credits.
A course in fiction writing that utilizes a wiki environment. Students will write and maintain multiple fictional data sets, read and edit other students' work in the same, and coordinate and interlink their sets with the goal of creating a collaborative web-based fiction.
Prerequisites: AS.220.200
Area: Humanities.

AS.220.335. Intermediate Fiction: Fiction and Fact. 3 Credits.
Perm. Req’d. A workshop in fictions that are “on” something, that is: fictions that take as their organizing principal the consideration of some material or intellectual subject. Readings will include famous examples of the anatomical form as well as writings in contemporary metaphysics.
Instructor(s): T. Davies
Area: Humanities
Writing Intensive.

AS.220.337. Intermediate Dramatic Writing: Film. 3 Credits.
An intensive workshop focusing on methodology: enhancing original characterization, plot development, conflict, story, pacing, dramatic foreshadowing, the element of surprise, text and subtext, act structure, and visual storytelling. Each student is expected to present sections of his/her “screenplay-in-progress” to the class for discussion. The screenplay Chinatown will be used as a basic text.
Instructor(s): R. Buso-garcia
Area: Humanities
Writing Intensive.
AS.220.338. Intermediate Fiction: Image & Text. 3 Credits.
A study of book composition and design. Emphasis on combinations of writing and digital photography, with attention to aesthetic principles and production. Requirements include, but are not limited to, creation of a prose-and-image semester project. Darkroom access is limited to students who have completed 371.146, Basic Black and White Photography.
Area: Humanities.

AS.220.339. Seminar: Science Stories. 3 Credits.
Science Stories is designed to teach students the skills of daily science news reporting and writing. Lectures will cover topics such as how to write news ledes, how to get great quotes, how to find stories, and how best to interact with researchers and outside experts. Every other week, scientists from local institutions will present their latest research to the class. Students ask questions and are given a week to write up a daily news story, which is workshopped during the following class. As a final project, students will be asked to find and write a daily news story on their own.
Prerequisites: AS.220.146 or 220.203 or permission of instructor
Instructor(s): D. Grimm
Area: Humanities
Writing Intensive.

AS.220.344. Intermediate Fiction: The Short-Short Story. 3 Credits.
A consideration of the short-short story. Students will weekly present in the short-short story form. We will read the following anthologies: Short Shorts, Flash Fiction, Micro Fiction, and Sudden Fiction.
Prerequisites: AS.220.200
Instructor(s): G. Blake
Area: Humanities
Writing Intensive.

AS.220.345. Intermediate Fiction: Alternative Fictions. 3 Credits.
Instructor(s): B. Leithauser
Area: Humanities
Writing Intensive.

AS.220.351. Intermediate Fiction: Forms of International Fiction. 3 Credits.
A course which reads fiction written by leading innovators in form such as, but not limited to, Franz Kafka, Jorge Luis Borges, Angela Carter, Amos Oz, Italo Calvino, Gabriel Garcia Marquez, A.S. Byatt, Margaret Atwood, Ian McEwan. Students will write variations of the forms of fiction.
Prerequisites: AS.220.200
Area: Humanities

AS.220.368. Intermediate Fiction: Contemporary American Fiction. 3 Credits.
This seminar will examine how three schools of American fiction address the fate of linear narrative in the late 20th century. Permission required.
Area: Humanities.

AS.220.376. Intermediate Fiction: Outdoor Stories. 3 Credits.
Students will write sketches and stories, in a class organized around readings in classic texts of wilderness encounter. Hawthorne, Tolstoy, Hemingway, Faulkner, Styron, Cormac McCarthy, Kate Chopin, Melville, McGuane, Conrad. Permission Required.
Instructor(s): R. Roper
Area: Humanities
Writing Intensive.

AS.220.377. Intermediate Poetry: Poetic Forms. 3 Credits.
A consideration of a variety of poetic forms and conventions, analysis and discussion of characteristic approaches, with a balance of workshop of student poems. Admission requires completion of Introduction to Poetry. Permission Required.
Instructor(s): G. Williamson
Area: Humanities.

AS.220.378. Poetic Forms II. 3 Credits.
The course builds on the information and techniques encountered in Poetic Forms I, and uses them in reading and imitating a range of contemporary poets. Permission Required.
Instructor(s): G. Williamson
Area: Humanities.

AS.220.380. Intermediate Fiction: The Scene. 3 Credits.
Emphasis in writing scenes—the building blocks of fiction—units of action, units of dialogue. Readings will include the stories of Chekhov, Cheever, Hemingway, and Carver. Recommended Course Background: AS.220.200
Instructor(s): G. Blake
Area: Humanities.

AS.220.382. Intermediate Poetry: Narrative Strategies in Poetry Writing. 3 Credits.
Before a poem is anything else, it is the hint, implication, outline, or raw matter of a story, that fundamental human-making shape of expression. Story-writing is learned behavior and its alternative approaches are the makers of form and vision, of communication that is worth re-experiencing, or not. In this course we consider how poets have written narratives and how today’s poets continue to do so. We will read one book of poems by each of eight contemporary poets who will visit the class, including Pulitzer Prize winners Claudia Emerson and Stephen Dunn, and discuss narrative strategies with these poets. Students will then write a poem “imitating” each visitor and we will workshop the poems on next class meeting after the visit. There will also be short response papers and a final essay (or examination—the student’s choice).
Instructor(s): D. Smith
Area: Humanities.

AS.220.383. Intermediate Fiction: The 20th Century. 3 Credits.
We will look at modern American novellas. Authors will include: Henry James, Edith Wharton, Katherine Anne Porter, John Updike, Steven Millhauser, Truman Capote, Elizabeth Spencer. Frequent short writing assignments, to be discussed in workshop.
Instructor(s): B. Leithauser
Area: Humanities.

The class will read and discuss classic autobiographical texts by Benjamin Franklin, Frederick Douglass, Henry Thoreau, Henry Adams, Gertrude Stein, Malcolm X, and others. Students will write and workshop their own life stories of substantial length.
Instructor(s): W. Biddle
Area: Humanities.
AS.220.387. Intermediate Poetry: The Poet as Observer. 3 Credits.
A workshop course with readings and writing assignments that emphasize the artistic value of the outward gaze. Students will keep a daily journal of observations, and over the semester will develop those observations into at least 10 new poems. Course readings will include work by Rainer Maria Rilke, Elizabeth Bishop, and Theodore Roethke. Permission Required.
Area: Humanities.

AS.220.389. Intermediate Poetry: The Dramatic Element. 3 Credits.
This course will explore the dramatic mode of poetry, from the plays of the Greeks and Shakespeare to the lyric poems of Hardy, Yeats, Frost, Brooks, Hecht, and others. Weekly writing assignments, suggested by the readings, will include character monologues, dialogue, conflict, and other aspects of the dramatic lyric. Student poems will be discussed in a workshop format.
Instructor(s): D. Yezzi
Area: Humanities.

AS.220.391. Performing Poetry & Fiction: An Acting Workshop for Writers. 3 Credits.
This hands-on performance workshop, combining literary and theatrical practice, will look closely at what makes a performance or reading compelling, clear, and resonant. Through textual analysis, vocal technique, and group discussion, students will create a pliant and powerful reading style to best serve their work. The course includes regular writing assignments in poetry or fiction and weekly performance and group discussion.
Instructor(s): D. Yezzi
Area: Humanities Writing Intensive.

AS.220.392. Intermediate Poetry: Tall Tales and Short on Narrative Poetry. 3 Credits.
Tall Tales and Short: On Narrative Poetry. Many of the most resonant and influential stories in history have been told in verse—The Iliad, The Aeneid, Beowulf, The Divine Comedy, The Prelude. This course will examine narrative poems—from Homer to the present, both long and short—with an eye toward how they function formally and generically. Students will adapt an array age-old storytelling techniques for their own poems. There will be weekly writing assignments in poetry and group discussion of student writing.
Instructor(s): D. Yezzi
Area: Humanities Writing Intensive.

AS.220.397. Intermediate Poetry: The Lyric. 3 Credits.
What is a lyric poem in the 21st Century? What causes such a thing? What does it sound like? What is it good for? Who writes them? We will. By reading lyric poems written over the last 500 years in English, and by writing our own original work we will find some answers to these questions. This class will have a special emphasis on Free Verse and the particular challenges and joys of such a poem. This workshop aims to generate new work and to cultivate skills necessary for a writer.
Permission Required.
Instructor(s): S. Scafidi
Area: Humanities.

AS.220.400. Advanced Poetry Workshop. 3 Credits.
The capstone course in poetry writing. Consideration of various poetic models in discussion, some assigned writing, primarily workshop of student poems. Students will usually complete a "collection" of up to 15 poems. Permission Required. (Formerly AS.220.396.)
Prerequisites: AS.200.201
Instructor(s): J. Irwin
Area: Humanities.

AS.220.401. Advanced Fiction Workshop. 3 Credits.
The capstone course in writing fiction, primarily devoted to workshop of student stories. Some assignments, some discussion of literary models, two or three completed student stories with revisions. Completion of Intermediate Fiction is required for admission. Permission Required. (Formerly AS.220.355)
Instructor(s): A. McDermott; T. Davies
Area: Humanities.

AS.220.403. Readings in Poetry: The Branch Will Not Break. 3 Credits.
Readings in Contemporary Poetry. Confession, place, myth and image are the four compass points of American poetry best embodied in the work of James Wright. With the work of Wright at the center of the compass, we will read the Selected Poems of four major living poets and discover how these directions and forces play out over the course of a career. Permission required.
Instructor(s): S. Scafidi
Area: Humanities.

AS.220.404. Readings in Fiction: Narrative Design. 3 Credits.
A readings course in the novel studying works by Jane Austen, Honore de Balzac, Ivan Turgenev, Henry James, Thomas Mann, Joseph Conrad and Elsa Morante. Students keep a notebook of critical responses to the novels and write a final paper.
Instructor(s): J. McGarry
Area: Humanities.

AS.220.406. Readings in Fiction: Hard-Boiled Fiction and Film Noir. 3 Credits.
Students read six novels by Hammett, Chandler, Cain, Burnett, and Woolrich and view seven films made from these novels by Huston, Hawks, Wilder, Dmytryk, Richards, Walsh, and Farrow. Cross-listed with Film and Media Studies.
Area: Humanities Writing Intensive.

AS.220.409. Readings in Fiction: Faulkner, Fitzgerald, & Hemingway. 3 Credits.
An examination of the fiction of three American modernist masters in the context of the early 20th century movement in the verbal and visual arts. Not a workshop course.
Instructor(s): J. Irwin
Area: Humanities.

AS.220.410. Readings in Poetry: Four Women Poets. 3 Credits.
A study of technique and strategy in the poetry of Emily Dickinson, Marianne Moore, Elizabeth Bishop, and Amy Clampitt. Not a workshop course.
Instructor(s): M. Salter
Area: Humanities.
AS.220.411. Readings in Poetry: Sex & Death in Contemporary American Poetry. 3 Credits.
Between sex and death the body has a varied wild life in American poetry. In a survey of contemporary work this seminar will consider the life of the body, its relationship to the imagination and the kaleidoscopic world of the senses. Reading erotic poems, elegies, poems of sickness and health, and of age and youth, we will find an intimate politics of the body. Students will read and respond critically to American poems written over the last fourty years.
Instructor(s): S. Scafidi
Area: Humanities.

AS.220.412. Readings in Poetry: Eliot, Crane & Stevens. 3 Credits.
An examination of the poetry of Eliot, Crane and Stevens in the context of the modernist movement in the verbal and visual arts. Not a workshop course. Juniors and seniors majors are given preference.
Instructor(s): J. Irwin
Area: Humanities.

AS.220.413. Readings in Fiction: Contemporary American Fiction. 3 Credits.
We will examine five American writers who were emerging or thriving in the middle of the 20th century: John Cheever, Flannery O’Connor, Peter Taylor, John Updike, and Vladimir Nabokov. We will read short stories by all five, as well as the following novels: O’Connor’s Wise Blood, Updike’s Of the Farm, Nabokov’s Lolita and Pale Fire.
Instructor(s): B. Leithauser
Area: Humanities
Writing Intensive.

AS.220.414. Advanced Nonfiction Workshop. 3 Credits.
Classes will be devoted to writing and collective editing of factual work of significant length and ambition, including essays, journalistic reports, histories, and biographies. Instructor permission required.
Instructor(s): W. Biddle
Area: Humanities
Writing Intensive.

AS.220.415. Readings in Fiction: The Novella. 3 Credits.
Registration Restrictions: Permission required. Twentieth-century novellas, with a new author and book each week. The course asks: What can and has been accomplished by American fiction writers in fewer than 150 pages?
Instructor(s): B. Leithauser
Area: Humanities
Writing Intensive.

AS.220.416. Readings in Fiction: Five from the Fifties. 3 Credits.
We will examine five American writers who were emerging or thriving in the middle of the 20th century: John Cheever, Flannery O’Connor, Peter Taylor, John Updike, and Vladimir Nabokov. We will read short stories by all five, as well as the following novels: O’Connor’s Wise Blood, Updike’s Of the Farm, Nabokov’s Lolita and Pale Fire.
Instructor(s): B. Leithauser
Area: Humanities
Writing Intensive.

AS.220.417. Readings in Poetry: Early Auden and his Contemporaries. 3 Credits.
A close study of the writing that Auden, Isherwood, Spender, and MacNeice produced during the 1930s against the backdrop of the Great Depression, the Spanish Civil War, and the rise of Nazism. This is not a workshop course, but students will have the opportunity to respond artistically as well as analytically to the course readings.
Instructor(s): J. Arthur.
AS.220.427. Readings in Fiction: The Novella. 3 Credits.
A study of the novella as a literary form. Authors may include Melville, Turgenev, Tolstoy, Chekhov, Kafka, James, Wharton, Baldwin, Porter, Rufo, Smiley, and others.
Instructor(s): R. Puchner
Area: Humanities
Writing Intensive.

AS.220.501. Independent Study. 3 Credits.
Ordinarily no more than one independent study course may be counted among the eight Writing Seminars courses presented for graduation.
Instructor(s): G. Williamson; Staff.

AS.220.502. Independent Study. NULL Credits.
Instructor(s): Staff.

AS.220.505. Writing Seminars Internship. 1 Credit.
Instructor(s): Staff.

AS.220.506. Writing Seminars Internship. 1 Credit.
Instructor(s): G. Williamson; T. Davies.

AS.220.507. Honors Thesis. 3 Credits.
Permission Required.
Instructor(s): Staff.

AS.220.508. Honors Thesis. 0 - 2 Credit.
Department Permission Required.
Instructor(s): J. McGarry.

AS.220.509. Practicing Journalism Internship. 1 Credit.
This internship is given in conjunction with local media and must be taken on a satisfactory/unsatisfactory basis. It covers many aspects of the operation of a metropolitan newspaper or magazine or TV station. Permission Required. Satisfactory/ Unsatisfactory only.
Instructor(s): Staff.

AS.220.510. Practicing Journalism. 1 Credit.
Permission Required.
Instructor(s): T. Davies
Area: Humanities.

AS.220.513. Teaching Writing. 3 Credits.
Permission Required.
Instructor(s): T. Davies
Area: Humanities.

AS.220.592. Internship-Summer. 1 Credit.
Instructor(s): Staff.

AS.220.594. Practicing Journalism Internship. 1 Credit.
Instructor(s): D. Basford; J. McGarry; Staff; T. Davies.

AS.220.596. Teach Writing-Internship. 1 Credit.
Instructor(s): S. Dixon.

AS.220.598. Independent Study. 3 Credits.
Instructor(s): G. Blake; G. Williamson; J. McGarry; Staff; T. Davies.

The central concern of this course is to read, study, think about, and discuss several novels and short story collections, paying special attention to the voice and structural techniques these authors have invented to create compelling works. Restricted to Graduate Students.
Instructor(s): M. Klam
Area: Humanities.

AS.220.610. Readings in Fiction: Alternatives to Realism.
Instructor(s): B. Leithauser.

Area: Humanities.

AS.220.613. Writing about Science.
A seminar in the writing of factual prose about scientific matters, whether for the general reader or for professional scientists as audience. Weekly writing, editing, and reading assignments. Permission required.
Instructor(s): A. Finkbeiner.

AS.220.614. Graduate - Science Workshop.
Intensive seminar, at a professional level, in writing factual prose about science for the general reader. Students find, research, and structure their own stories. Weekly writing, editing. Permission required.

AS.220.619. Graduate Poetic Forms I.

AS.220.623. Fiction Workshop.
Discussion and critique of fiction manuscripts by students enrolled in the M.F.A. program. Some assignments possible.
Instructor(s): A. McDermott.

AS.220.624. Graduate Fiction Workshop.
Discussion and critique of fiction manuscripts by students enrolled in the MFA program. Some assignments possible.
Instructor(s): R. Puchner.

AS.220.625. Poetry Workshop.
Discussion and critique of poetry manuscripts by students enrolled in the M.F.A. program. Some assignments possible.
Instructor(s): J. Irwin.

AS.220.628. Graduate Seminar: Landscape & Setting.
Instructor(s): M. Klam.

A study of American poetry written after 1945 with discussion of aesthetic movements, events, historical and contextual, and the character of evolution and practices in poetic structures. Readings vary.
Instructor(s): D. Smith
Area: Humanities.

Writing Intensive.


Area: Humanities.

AS.220.634. Forms of Poetry: Syllable and Stress.
Area: Humanities.

We will read all--or most--of Chekhov's short stories, his “notebook,” as well as the letters that have been translated into English.

A study of three major poets (English, Irish, American) who each introduced signature tones, techniques, and themes in modern poetry. Some other figures, such as Louise Bogan and the World War I poets, may be discussed.
A course in the poetry of the 14th-century alliterative revival in which
students will read and study Middle English works such as Patience,
Cleanness, Pearl, Gawain and the Green Knight, and Piers Plowman.
Graduate students only.
Instructor(s): J. Irwin
Area: Humanities.

AS.220.645. Graduate Readings in Fiction: Castaways in Literature.
Our primary text will be Defoe’s Robinson Crusoe. We will read spin-
ofs of Robinson Crusoe (Muriel Spark’s Robinson, J. M. Coetzee’s Foe,
Elizabeth Bishop’s “Crusoe in England”) as well as Golding’s Lord of the
Flies and Sylvia Townsend Warner’s Mr. Fortune’s Maggot. Selections
from Homer, Swift, and Byron. We will conclude with Shakespeare’s The
Tempest. Graduate students only.
Instructor(s): B. Leithauser
Area: Humanities.

AS.220.646. Graduate Readings in Fiction and Poetry.
A graduate course designed to develop both close reading and genre
study, and to support the teaching of Introduction to Fiction and Poetry
(IFP) I and II. Readings in selected works of American, English, and
European poetry and short fiction. Course required by all graduate
students in fiction and poetry.
Instructor(s): B. Leithauser; J. McGarry
Area: Humanities.

A practical study of prosody rooted in the formalist tradition and
continuing into theories of free verse. Readings include essays by Ezra
Pound, William Carlos Williams, T.S. Eliot, Charles Olson, and Denise
Levertov. This is not a workshop course, but students will have the
opportunity to respond artistically as well as analytically to the course
readings. Graduate students only.
Instructor(s): J. Arthur
Area: Humanities.

AS.220.648. Forms: The Longer Poem as Anthology.
A study of form through three poets especially concerned with formal
variety as a complement to, and manifestation of, theme and voice.
Readings will include book-length works by George Herbert (The
Temple); Auden (The Sea and the Mirror); Schnackenberg (The Throne
of Labdacus).
Instructor(s): M. Salter
Area: Humanities.

AS.220.800. Independent Study.
Instructor(s): Staff.

Instructor(s): Staff.

Cross Listed Courses

Film and Media Studies
AS.061.205. Introduction to Dramatic Writing: Film. 3 Credits.
We will explore the basic principles of visual storytelling in narrative
film as they apply to the design and execution of a screenplay. During
the course of the semester, each student will work on different writing
exercises as they search for their specific story and the best way to
approach it and execute it. We will study different narrative tools and
methods of screenwriting by analyzing specific films to ascertain how
they work or fail to do so at script level. Through in-class critiques,
group discussions and one-on-one sessions, students will apply these
techniques to their own work as they undergo the process of designing,
breaking down, outlining and writing a screenplay for a short film.
In-class analysis and debate on the strengths and challenges posed by
the students’ work will help shape the thematic emphasis of the second half
of the course.
Instructor(s): R. Buso-garcia
Area: Humanities
Writing Intensive.

AS.061.315. Screenwriting By Genre. 3 Credits.
Story design for the screenplay with special attention to the genres of
comedy, horror, melodrama, and adventure. Regular workshops, short
written exercises, and a longer final project.
Prerequisites: AS.061.313 or AS.220.342 or instructor’s
permission
Instructor(s): L. Bucknell
Area: Humanities
Writing Intensive.

AS.061.371. Unrealities: The Fantastic in Film & Fiction. 3
Credits.
The fantastic, the absurd, the blackly comic in films by Cocteau,
Hitchcock, and others; and in the short fiction of Barthelme, Cortázar,
Hrabal, and others. Several short creative exercises and a longer final
project.
Prerequisites: AS.061.140 or AS.061.141 or AS.061.245
or AS.220.105 or AS.220.106 or instructor permission,
lbucknell@jhu.edu
Area: Humanities
Writing Intensive.
**AS.061.373. Intermediate Dramatic Writing: Film. 3 Credits.**

We will explore different approaches towards understanding the fabric of story as it pertains to film. Students will be exposed to key challenges in conceiving, designing, structuring and executing a compelling, original, memorable and vibrant feature-length screenplay. By studying key examples we will discuss possible solutions to these issues. In every class, students will share their work in progress and will help each other find approaches or solutions to their specific challenges and issues. We will analyze films with screenplays that effectively play with the form to create lasting, thought-provoking and affecting stories. Through in-class critiques, group discussions and one-on-one sessions, students will apply new tools and approaches to their own work as they undergo the process of designing, breaking down, outlining and writing a full step outline, a beat sheet and the first ten pages of a feature length screenplay. As the semester progresses, in-class analysis and debate on the strengths and challenges posed by the students’ work will shape the thematic emphasis of each class.

**Prerequisites:** AS.220.204

Instructor(s): R. Buso-garcia

Area: Humanities

Writing Intensive.

**Anthropology**

**AS.070.306. Healing: Politics and Poetics. 3 Credits.**


Ethnographies of collective memory vis-à-vis medicine, epidemics, sacredness, shamanism, terror, truth and reconciliation.

Area: Humanities, Social and Behavioral Sciences

Writing Intensive.

**AS.070.322. Anthropology and Fiction. 3 Credits.**

Looking at fiction, poetry, visual montage, and other forms of experimental writing in contemporary anthropology, we will explore ethnography as a creative practice of provoking altered states such as compassion, dream, wonder, and shame.

Instructor(s): A. Pandian

Area: Humanities, Social and Behavioral Sciences

Writing Intensive.

**AS.070.337. Digital Media, Democracy, and Control. 3 Credits.**

This course examines how digital technologies enable new publics that circumvent state and social controls as well as how they are mobilized to confirm existing racial, gendered, and political hierarchies.

Instructor(s): L. Humphreys

Area: Humanities, Social and Behavioral Sciences

Writing Intensive.

**German Romance Languages Literatures**

**AS.213.309. Walter Benjamin and His World. 3 Credits.**

All readings and class discussions in English. This course will provide an introduction to the thought, writing, and world of Walter Benjamin—one of the most interesting and influential German writers of the early 20th century. Although he died in exile having published only a single book in his lifetime, in the past three decades his ideas and preoccupations have changed the way we think about Cultural Studies, Media Studies, Literary Studies, German thought, Jewish mysticism, and the philosophy of history. We will be examining some of his major writings in tandem with precursors such as Charles Baudelaire and Louis Aragon; contemporaries such as Theodor Adorno and Gershom Scholem; and the legacy of his work among contemporary theorists, critics, and artists.

Instructor(s): M. Caplan

Area: Humanities.

**AS.213.336. Dancing About Architecture: Jewish Humor and the Construction of Cultural Discourse. 3 Credits.**

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

Instructor(s): M. Caplan

Area: Humanities.

**AS.214.612. The dichotomy 'prodesse’-‘delectare’ from Horace to the Twentieth-Century.**

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

Area: Humanities

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

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

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

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

Theatre Arts Studies
AS.225.324. Adaptation for the Stage. 3 Credits.
For aspiring playwrights, dramaturgs, and literary translators, this course is a workshop opportunity in learning to adapt both dramatic and non-dramatic works into fresh versions for the stage. Students with ability in foreign languages and literatures are encouraged to explore translation of drama as well as adaptation of foreign language fiction in English. Fiction, classical dramas, folk and fairy tales, independent interviews, or versions of plays from foreign languages are covered.
Instructor(s): J. Martin
Area: Humanities
Writing Intensive.

Humanities Center
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-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.
Instructor(s): N. Stahl
Area: Humanities.

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

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.
Instructor(s): N. Stahl.
Area: Humanities
Writing Intensive.

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.300.375. 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.300.404. 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 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. Cross-listed with Jewish Studies and Writing Seminars.
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, Dalia Rabikovitch, 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.300.620. Tristram and His Kin.
Area: Humanities.

East Asian Studies

AS.310.116. Romantic Love in Chinese Literature. 3 Credits.
This course aims to introduce students to a variety of literary texts featuring romantic love from the 9th to the mid-20th centuries in China. The target materials cover a wide range of literary products from Bo Juyi’s court poem to the modern Shanghai novella by the woman writer Zhang Ailing (Eileen Chang). As we read romance in a variety of narrative forms such as fiction, drama, and poetry, we will examine changing ideas about marriage, love, sexuality, family, emotion, and morality within the literary discourse as well as in society. Thus, students are expected to connect various literary texts about romance to their socio-historical, literary, and political surroundings. At the same time, we will discuss the shifting significance of romance for writers and reading public and consider how literary texts formed ideas about romance in society. The course is organized chronologically and thematically. Reading assignments are all in English.
Instructor(s): F. Joo
Area: Humanities.

Program in Latin American Studies

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