COMPARATIVE THOUGHT AND LITERATURE

http://compthoughtlit.jhu.edu/

The faculty of the Department of Comparative Thought and Literature shares an ongoing commitment to questions at the intersection of literature, philosophy, and aesthetics. Central to these concerns is the analysis of literary and philosophical texts, ranging across a set of diverse traditions, genres, and languages, in juxtaposition to ethics, religion, history, art history, anthropology, media studies, political theory, and the natural sciences. Questions of literary theory, the history and value of literature, and the constitution and development of philosophical and literary forms in a global context are similarly at the forefront of the department's research and teaching.

The department's interdisciplinary nature is one of its main strengths and provides crucial common ground for scholars from humanities departments across the university. Faculty members work in a variety of fields but are unified by a common investment in intellectual curiosity, flexibility, open-mindedness, and careful reading and criticism. Graduate students are encouraged to undertake projects addressing authentic philosophical or theoretical problems without the restriction of disciplinary conventions. Students may also cultivate strong ties with faculty in other departments working in their areas of interest.

Every year, the department hosts at least two associates, who are faculty members from other institutions that stay for an extended period to present lectures, give seminars, and interact with faculty and students. Previous and current associates include many distinguished scholars, such as Anita LaFrance Allen, Susan James, Barbara Cassin, David Wellbery, Robert Pippin, Jean-Luc Marion, Eli Friedlander, Sari Nusseibeh, and Toril Moi.

History
In the mid-20th century, the department, which was then known as the Humanities Center, was established as a meeting ground for the various humanities departments. With Charles Singleton as its first director, the center aimed to strengthen the humanities at Johns Hopkins and provide a place where scholars could engage in theoretical reflections on the human sciences, including recent European movements such as structuralist thought and literary hermeneutics.

The department's first full academic year was 1966–67, and from the outset, its founders sought to establish a focal site for structuralism in the U.S., based on the model of the "sixième section" of the École Pratique des Hautes Études in Paris or the Institut für Sozialforschung at the University of Frankfurt. The conference held in the fall of its inaugural year, "The Languages of Criticism and the Sciences of Man: The Structural Controversy" brought many of the leading figures of European thought together in the U.S. and continues to be cited as a seminal moment of transition between structuralism and post-structuralism. This model of exchange and innovation continued into the 21st century with a robust program of visiting scholars, professors, and lecturers.

As of January 1, 2018, the name of the Humanities Center has been changed to Department of Comparative Thought and Literature. The new name recognizes the department's ongoing commitment to serious interdisciplinary study, with a focus on questions at the intersection of literature, philosophy, and aesthetics. It also represents the various literatures, philosophies, religions, political systems, cultures, and methodologies that its faculty studies and applies. A search is currently underway to fill the Boone Chair in the newly named department.

The department offers several courses taught by its faculty. These courses provide a broad introduction to the documents and thought of Western culture for all students, from those interested in a general liberal arts preparation to those in one of the university's pre-professional programs.

For qualified juniors and seniors preparing for graduate school, the department also offers the opportunity to pursue an independent and often interdisciplinary research project through the Honors Program (http://compthoughtlit.jhu.edu/undergraduate/honors-program).

The Department of Comparative Thought and Literature does not offer a departmental major or minor. Students who wish to concentrate on the courses that it offers should consider a major in another humanities department.

Honors Program in the Humanities
Initiated in 1976, the Honors Program in the Humanities offers all qualified undergraduates the possibility to pursue an independent and often interdisciplinary research project, normally in their junior and senior years. 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, etc. Past topics have also examined points of intersection between the arts and sciences, giving majors outside the humanities a chance to broaden and combine their studies through the program.

Requirements
- Students must have above average performance in humanities courses.
- The proposed project should show coherence, focus, and seriousness of purpose.
- Each project must be sponsored by two faculty members, one of whom will be the primary adviser. One adviser may be external to the university.
- Students must complete the research thesis and participate in the honors seminar for two years, the second of which must be the student's senior year.

Application process
Applications are accepted in the spring of the applicant's 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 may be submitted by email or in hardcopy to Prof. Yi-Ping Ong. All applications must include:

- A completed application form (http://compthoughtlit.jhu.edu/wp-content/uploads/sites/87/2017/11/ApplicationHonorsProgram2012.doc), including the name of at least one faculty adviser
- Brief statement of purpose outlining the proposed thesis topic, with initial bibliography
- Unofficial transcript of undergraduate course work
Required Course Work

Sophomore year (optional)

Sophomores who plan to study abroad in their junior year and those who are ready to begin their honors research should consider participating in the honors seminar during their sophomore year.

Junior year

1. Two courses chosen from relevant offerings in the Department of Comparative Thought and Literature curriculum.
2. A semester-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.
3. Optional independent study course on thesis project with one or both advisers.

Junior agenda

- September-October: Students should identify and meet with prospective faculty advisers. Two faculty advisers are required for the final thesis; at least one of these advisers must be a Department of Comparative Thought and Literature faculty member or affiliate. Once students have received a commitment from two advisers to supervise the thesis, they should begin to compose a comprehensive reading list in consultation with their advisers.
- 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 three- to five-page prospectus, which formulates the central questions of the thesis, in the honors seminar.

Senior year

1. Independent study course in the spring semester dedicated to completing the thesis.
2. Two courses taught by department faculty members or affiliates.
3. Continued participation in the two-semester honors seminar with periodic “work-in-progress” reports and an oral presentation of the thesis research in the spring semester.

Senior agenda

- All year: Students will complete their theses in consultation with their advisers and continue to attend the honors seminar.
- April-May: Students will present their final theses in the honors seminar.

The department offers a PhD in humanistic studies, which includes a program in comparative thought and literature. Priority is given to highly-qualified candidates whose proposed course of study is congruent with faculty interests and strengths.

Requirements for the Ph.D. Degree

Each PhD student works with a committee of faculty members who help to design a coherent, individual program of study. During the first two years, the candidate works closely with each of his or her advisers. The course of study, seminars, and tutorials lead to three area examinations administered by the department and committee. During the second year, qualified students are invited to teach under faculty supervision, and occasionally students may offer undergraduate seminars of their own design.

PhD students choosing a focus in comparative literature should be competent in three national literatures and have a general familiarity with critical theory. Students are encouraged to spend at least one year studying abroad, usually working in Paris, Florence, Hamburg, Geneva, or Madrid in programs sponsored by the department or the Department of German and Romance Languages and Literatures.

Students can become supervised teaching assistants in the German Program in the Department of German and Romance Languages and Literatures, and they can earn a master’s degree in German upon completion of the field examinations, before their doctoral degree is completed. Similar arrangements can generally be made with the Department of Classics and the programs in the romance languages and literatures.

Advisers

New PhD students will work with the department chair to select a faculty member to serve as a primary academic adviser. As a student’s interests become defined, he or she may change advisers or work with a faculty member in another department. Students who choose to work with a faculty member outside of the department should meet regularly with the Department of Comparative Thought and Literature’s director of graduate studies.

Third-Year Review

During their third year of residence, after completing all outstanding seminar papers, students will have their work reviewed by a faculty committee. The committee will comprise three faculty members from the department and the faculty members from the other departments with whom the student plans to conduct field exams. The review allows the faculty to assess the student’s progress, clarify his or her status in regards to remaining course work, and define future fields. Prior to the meeting, the student should circulate materials that he or she judges to be work that will best serve the purpose of the review.

Field Examinations

In their third and fourth years, students are expected to complete three field exams. The exams may serve to help students refine their dissertation topics, or they may be a means of extending and deepening students’ knowledge of an area in which they propose to teach and conduct research.

The examinations may take a variety of forms, and the form should be discussed at the student’s third-year review. Examples include:

- Work further on a project begun in a seminar and produce a longer paper that would become part of a dissertation
- Read into and across a particular field, writing a series of short papers on the reading or sitting for a written or oral examination on the material studied
- Design and teach an undergraduate course in an area of interest
- Complete the requirements for an MA degree in another department, as a way of strengthening claim to teach in that field

Undergraduate Teaching

Graduate students have many opportunities to develop their skills and confidence as a teacher. Beginning in the second year, students often serve as teaching assistants for courses taught by the department’s faculty or, if appropriate, for courses in other departments. In the past, PhD students have taught courses in French and German language programs, English composition and literature, history, philosophy, and political science. More experienced students are encouraged to teach courses of their own invention as a way of completing a field exam, in competition for one of the Dean’s Teaching Fellowships, or to add to the department’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 student’s fourth year or in the fall semester of the fifth year. This review will connect the student with the faculty member with whom he or she will write a dissertation.

The review will take place when the student has composed 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 members the student wishes to have as dissertation advisers. (If all of these advisers are from outside the Department of Comparative Thought and Literature, one of the department’s faculty members, 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. However, it will mark the transition from work on the field exams to the preparation and writing of a dissertation.

Departmental Presentations
In their fifth year or beginning of their sixth year, students will give a talk on material from their dissertation to the students and faculty of the department and invited guests. This presentation gives students experience formally presenting their work. It also allows for a wider range of response to that work than a dissertation committee can provide and allows all students in the department to become better acquainted with each other’s projects.

To apply, please submit the following to http://grad.jhu.edu/apply/apply-now/:

- Official Application
- Statement of purpose
- Three letters of recommendation
- Transcripts
- Sample of work
- Supplementary Application Form (Language Form)
- GRE scores and subject (optional)
- TOEFL/IELTS scores (if applicable)

Financial Aid
Tuition grants, stipends, and teaching fellowships are available to doctoral candidates.

Faculty
Associate Professors
Leonardo Lisi
European literature of the long 19th century, European modernism, Kierkegaard and German idealism, tragedy and the tragic, philosophical aesthetics and literary forms

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

Lisa Siraganian
Chair; American literature, modernism, law and literature, literary and legal theory, aesthetics, philosophy of action, pictorial modernism, film, 20th century intellectual history

Professor
Paola Marrati

Director of Graduate Studies
Modern and contemporary French Philosophy, American Pragmatism and Skepticism, Phenomenology, Philosophy and Cinema, Feminist and Queer Theory; (secondary appointment: Department of Philosophy)

Assistant Professors
Satoru Hashimoto
Research interest: Chinese, Japanese, and Korean literatures and cultures; modernities and modernisms; comparative literature, aesthetics, and intellectual history; aesthetics and justice; post-secularism; world literature

Anne Eakin Moss
Russian literature and cinema; women’s studies, literary theory and film theory

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

Courses
AS.300.102. Great Minds. 3.0 Credits.
Introductory survey of foundational texts of modern Western literature and thought. This semester will include works by René Descartes, Max Weber, W. E. B. Du Bois, Virginia Woolf, Ludwig Wittgenstein, Martin Heidegger, Hannah Arendt, Theodor Adorno, Michel Foucault, Cora Diamond, and Stanley Cavell. The course is taught in lectures and seminar discussions led by the course faculty.

Prerequisites: NA
Corequisites: NA
Instructor(s): P. Marrati
Area: Humanities

AS.300.110. Philosophies of Existence. 3.0 Credits.
The question about the meaning of existence is as old as philosophy itself. In the nineteenth and twentieth centuries, however, this question received renewed attention due to various modern processes, chief among which was the process of secularization, giving rise to a philosophical movement that has come to be known as existentialism. This course will offer an examination of key themes, concepts, and doctrines that are associated with existentialist thought including: the rejection of the Aristotelian-scholastic distinction between essence and existence; the rejection of the Cartesian notions that “nothingness possesses no attributes or qualities” and that the infinite is prior to the finite; the problem of repetition and the thought experiment of the eternal return; the problems of death and suicide; and the philosophical significance of feelings such as anxiety, boredom, and nausea, and of experiences such as loneliness and despair. Reading will include a selection of texts by Pascal, Kierkegaard, Nietzsche, Shestov, Jaspers, Heidegger, Sartre, Camus, and others.

Prerequisites: NA
Corequisites: NA
Instructor(s): A. Rot
Area: Humanities

AS.300.110. Philosophies of Existence. 3.0 Credits.
AS.300.113. Freshmen Seminar: Drama and Gender in Shakespeare's England. 3.0 Credits.
In this seminar we will read male and female authored plays and discuss how they reflect contemporary social expectations in Tudor and Stuart England. Authors include William Shakespeare; Mary Sidney, Countess of Pembroke; Christopher Marlowe; Elizabeth Cary; Ben Jonson; and Mary Sidney, Lady Wroth.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Patton
Area: Humanities
NA.

AS.300.114. Emotions: An Interdisciplinary Perspective. 3.0 Credits.
What are emotions? Do they have a history? Can they be studied scientifically? The study of emotions is a newly emerging field that does not belong to a single discipline. Exploring this field form an interdisciplinary perspective, we will read texts by psychologists, biologists, philosophers, anthropologists, sociologists, and historians from the nineteenth century to the present, including, among others, Charles Darwin, William James, Lucien Febvre, Martha Nussbaum, and Ruth Leys.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Rot
Area: Humanities
NA.

AS.300.115. Introduction to Romantic Poetry. 3.0 Credits.
This course offers an introduction to romantic poetry through a comparative approach to three of the movement's key authors: Friedrich Hölderlin, John Keats, and Giacomo Leopardi. We will work through their main writings in detail along with considerations of their cultural contexts and theoretical and critical approaches to romanticism more broadly.
Prerequisites: NA
Corequisites: NA
Instructor(s): L. Lisi
Area: Humanities
NA.

AS.300.129. Capitalism and Tragedy: From the Eighteenth Century to Climate Change (Freshman Seminar). 3.0 Credits.
In contemporary discussions of climate change, it is an increasingly prevalent view that capitalism will lead to the destruction of civilization as we know it. The notion that capitalism is hostile to what makes human life worth living, however, is one that stretches back at least to the early eighteenth century. In this class, we will examine key moments in the history of this idea in works of literature, philosophy, and politics, from the birth of bourgeois tragedy in the 1720s, through topics such as imperialism and economic exploitation, to the prospects of our ecological future today. Authors to be studied: George Lillo, Balzac, Dickens, Marx and Engels, Ibsen, Weber, Brecht, Arthur Miller, Steinbeck, Pope Francis, and contemporary fiction, politics and philosophy on climate change.
Prerequisites: NA
Corequisites: NA
Instructor(s): L. Lisi
Area: Humanities
NA.

AS.300.133. Freshmen Seminar: Women of Epic Fame in Literature and Drama, 800 BCE-1650 CE. 3.0 Credits.
From Homer's Odyssey to Shakespeare's Antony and Cleopatra, powerful women who achieve their ends by working from within the system are often overlooked or not fully explored. Our readings and discussions will foreground these women of fiction, while we also consider the social conditions of their living contemporaries. Readings will include: Homer's Odyssey (Penelope); Virgil's Aenead (Dido); Dante's Inferno (Beatrice); Milton's Paradise Lost (Eve), and several accounts of Cleopatra in plays by Shakespeare and his contemporary women writers. Cross listed with Theater Arts, Writing Seminars, and WGS.
Prerequisites: NA
Corequisites: NA
Instructor(s): T. Tower
Area: Humanities
Writing Intensive.

AS.300.139. Introduction to Intellectual History. 3.0 Credits.
This course offers a conceptual and historical introduction to Intellectual History. What makes the "history of ideas" different from the history of other objects? What, if anything, distinguishes the history of ideas from the history of philosophy? What is it exactly that we call "ideas"? In what sense do they have a history? These are examples of the kind of questions addressed in the course.
Prerequisites: NA
Corequisites: NA
Instructor(s): P. Marrati
Area: Humanities
Writing Intensive.

AS.300.143. Introduction to Comparative Literature. 3.0 Credits.
This course offers an introduction to the history, theory, and praxis of comparative literature. We will read texts from some of the founding figures of the discipline and look at the most recent debates in the field, including translation studies, literary theory, and world literature, among others. Particular attention will be given to the methodologies and problems of studying literatures in different linguistic traditions and the relation between literature and other areas of thought and culture, such as philosophy, art history, and psychoanalysis. Case studies in comparative approaches to literature will provide concrete examples to our discussions.
Prerequisites: NA
Corequisites: NA
Instructor(s): L. Lisi
Area: Humanities
NA.

AS.300.202. Life and Form in Modern Thought. 3.0 Credits.
This course is a theoretical treatment of the question of form in fragmented bourgeois society since the late eighteenth century. Essential to modernity is a political and philosophical conflict between established forms and individual and collective lives. We will treat the concepts of form, freedom, and subjectivity in four spheres: aesthetics, morality, political economy, history. We will read texts by Kant, Hegel, Marx, Lukacs, Weber, and Adorno, literary works by Goethe, Rilke, Kafka, Stevens, and discuss paintings by Manet, Malevich, Gugielmo.
Prerequisites: NA
Corequisites: NA
Instructor(s): O. Mehrgan
Area: Humanities
NA.
AS.300.203. Freshman Seminar: How Literature Works: Narrative Imagination from Ancient to Modern Times. 3.0 Credits.
Is storytelling part of human nature? Do myths and legends have a universal structure? As a bridge between experience and language, narratives inform the way we understand history, gender, politics, emotion, cognition and much more. This course will explore how narratives are composed, how they are experienced, and eventually, how they evolve throughout history. We will be reading a diverse selection of ancient and modern texts, including selections from Plato and Aristotle, the Odyssey, the Hebrew Bible, as well as 19th-and-20th-century authors such as the Brothers Grimm, Gustave Flaubert, James Joyce and Virginia Woolf. The second part of the course focuses on narrative in arts and media, concluding with the evolving concept of narrative in the digital age. Theoretical readings include selections from Karl Marx, Roland Barthes, Jacques Derrida and Judith Butler. All readings will be in English.
Prerequisites: NA
Corequisites: NA
Instructor(s): H. Sirin
Area: NA
Writing Intensive.

AS.300.219. Freshman Seminar: Babblers, Mumblers & Howlers: Languages of Modernist Fiction: Freshman Seminar. 3.0 Credits.
Does literature represent reality or create it? Is language just a tool we use to communicate, or is it shaped by our culture, or indeed, is our culture—and even our own experiences—shaped by our language? Modernist writers at the turn of the 20th century grappled with these questions, concerned that literature and in fact language itself was ill-equipped to face the changes occurring at the beginning of a new era of modernity. From symbolist and sound poetry to innovations in stream of consciousness narration and non-syntactic fragmentation, the literature of the time reflected a receding faith in the ability for ordinary spoken language to communicate feeling, meaning, and the authentic self. The task of modernism in turn became the reinvention of a new literary language that could either capture this condition of crisis or seek to overcome it. This course will investigate the various responses and solutions to the crisis of language in Anglo-American and European modernist fiction. Authors to be studied: Virginia Woolf, Andrei Bely, Franz Kafka, Jean Toomer, Filippo Marinetti, Andrei Platonov, Mikhail Bakhtin, Yuri Olesha, et al. All readings will be in English.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Stein
Area: Humanities
Writing Intensive.

AS.300.232. Existentialism. 3.0 Credits.
What is existence and why do we care about it? What happens when we think about the nothing? What is the philosophical significance of issues such as commitment, marriage, death, and suicide, or of feelings such as anxiety, boredom, and nausea? We will consider these themes and read a selection of texts dealing with them by some of the most famous thinkers associated with the existentialist tradition, including Pascal, Kierkegaard, Nietzsche, Heidegger, Sartre, and Camus.
Prerequisites: NA
Corequisites: NA
Instructor(s): O. Mehrgan
Area: Humanities
NA.

AS.300.237. Freshman Seminar: Tolstoy's War and Peace. 3.0 Credits.
Leo Tolstoy's monumental novel War and Peace, which the author Henry James called "a loose baggy monster," 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 its adaptations into opera, film, and Broadway musical.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Eakin Moss
Area: Humanities
Writing Intensive.

AS.300.283. Nineteenth-Century Science Fiction: Ecology, Utopia, and Catastrophe. 3.0 Credits.
This course will introduce students to some of the key texts of science fiction as the genre emerged during the nineteenth century. We will consider the intellectual contexts for the form's development in Britain, France, and the United States, as well as its emerging narrative conventions. In particular, we will consider how early sci-fi writers used non-realistic modes to dramatize problems and discoveries were at once real and yet hard to fathom within the parameters of everyday cognition: deep geological time, alternative social arrangements, post-human landscapes. Texts may include H.G. Wells' The Time Machine, Charlotte Perkins Gilman's Herland, Samuel Butler's Erewhon, Edward Bulwer Lytton's The Coming Race, William Morris' News from Nowhere, and Jules Verne's 20,000 Leagues Under the Sea.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Lecourt
Area: Humanities
Writing Intensive.

AS.300.290. Freshman Seminar: Shakespeare and his "Goddess": real and imaginary lovers in the poetry and drama of early modern Europe. 3.0 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. Incorporating music and drama, we will examine that sonnet tradition from the perspective of Shakespeare and his contemporaries, tracing both the historical roots of the Shakespearian sonnet form its influence on the music of the present day, and finishing the semester with Shakespeare's The Taming of the Shrew, a play that further illustrates and problematizes 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, Louis Labé, Joachim du Bellay and Perenette du Guillot; and later reflections on the sonnet by Shakespeare and his English contemporaries: Sir Philip Sidney; Sidney's niece, Mary Herbert, Lady Wroth; John Donne; Robert Southwell; and Katherine Phillips. All continental works will be read in translation.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Patton
Area: Humanities
Writing Intensive.
AS.300.302. Making Modern Poetry. 3.0 Credits.
Making Modern Poetry will explore the intersection and conversation between literature, art history, and graphic design by examining the rapid global development of poetry, art, and print from 1890 to 1930. We will read canonical modernist poets such as T.S. Eliot and Ezra Pound as well as those less familiar, like Mina Loy and César Moro, considering texts comparatively across national borders and through their relations to other arts. All readings will be in English.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Gillespie
Area: Humanities
Writing Intensive.

AS.300.304. Hopkins/Memes/Lost Hopes and Dreams. 3.0 Credits.
Find your lost hopes and dreams, through memes. This class is about why we can come to feel lost or disillusioned in the course of our educational journeys and about how we might begin to find our way again. We'll use memes as a window into our everyday experiences at Hopkins and think about how digital platforms like Facebook, Snapchat, and Tinder might be sources of and/or responses to our modern sense of alienation. The course will be discussion-based and shaped by the interests of those in the class.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. McCreary
Area: Humanities

AS.300.305. Islamic Philosophy. 3.0 Credits.
This course is an introduction to key concepts and seminal texts of Islamic Philosophy in the classical period, running from the 7th to the 13th century. Although instrumental to the transmission of Greek philosophy and to the rise of modern philosophy in the western world. Islamic philosophy is not merely a conduit of transmission. Philosophers on Islamic lands, offered original philosophical solution to both old problems, and new problems that arose with monotheism. We will begin our examination of the specificity of Islamic Philosophy by situating it in its historical and political context. We will have to tackle fundamental questions: How did philosophers who wrote in Arabic translate and transmit Greek philosophical texts? What does it mean to do philosophy within an Islamic context? Is it not an oxymoron to talk about philosophy within a religious context? The course is divided into three sections that treat of three general fields: politics, metaphysics and psychology and discuss the major Philosophers of the classical period, with particular attention paid to the work of Alfarabi, Avicenna and Averroes.
Prerequisites: NA
Corequisites: NA
Instructor(s): L. Ferhat
Area: Humanities
Writing Intensive.

AS.300.307. Dostoevsky and Critical Theory. 3.0 Credits.
The tormented, obsessive and sadistic characters of Dostoevsky’s novels posed a challenge to positivism and reason too scandalous and compelling to be ignored. The novels inspired some of the most brilliant and influential thinkers of the nineteenth and twentieth centuries in the fields of religion, philosophy, psychology and literary theory. We will read three of Dostoevsky’s philosophically challenging novels alongside works by these critics and philosophers. While exploring their ideas about faith and unbelief, madness and reason, violence and torture, society and history, we will also inquire into the relationships among literature, philosophy and biography and examine the processes of influence and adaptation.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Eakin Moss
Area: Humanities

AS.300.309. The Contemporary Philosophical Novel. 3.0 Credits.
What can literature offer to philosophical reflection? Can literature address experiences that evade theoretical philosophy? Or, does fictional writing conflict with rigorous philosophical inquiry? The long-standing separation of philosophy and literature begins when Plato bans poetry and tragedy from the ideal city in the Republic. This seminar focuses on nineteenth and twentieth century thinkers that challenge the predisposition against literature through different attempts to write the “philosophical novel.” In this seminar, we will take seriously the philosophical stakes of literary texts, and investigate how and why literature offers a unique perspective for philosophical reflection. We will read texts by Plato, Fyodor Dostoevsky, Friedrich Nietzsche, Jean-Paul Sartre, Simone de Beauvoir, Albert Camus, Iris Murdoch, and David Foster-Wallace.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Levi
Area: Humanities
Writing Intensive.

AS.300.311. Introduction to Intellectual History. 3.0 Credits.
This course offers a conceptual and historical introduction to Intellectual History. What makes the “history of ideas” different from the history of other objects? What, if anything, distinguishes the history of ideas from the history of philosophy? What is it exactly that we call “ideas”? In what sense do they have a history? These are examples of the kind of questions addressed in the course.
Prerequisites: NA
Corequisites: NA
Instructor(s): H. Sirin; P. Marrati
Area: Humanities

AS.300.312. Imagining Revolution and Utopia. 3.0 Credits.
What form should revolution take, and what should society look like after
the revolution? What would happen to the state, family, home, status
of women, human interrelations, and everyday life? These questions
consumed radicals in 19th century Russia and Europe, and their answers
helped to shape the political culture of the 20th century. This course
examines theories of revolution and utopia and responses to them in
literature, art and film. Primary case study is Russia and the Soviet Union,
with a comparative look at influential European works.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Eakin Moss
Area: Humanities
Writing Intensive.

AS.300.313. Maintaining Social Order: Elements of Conservative Political
Philosophy and its Critics. 3.0 Credits.
The seminar will discuss (primarily German) political philosophy of a
broadly "conservative" orientation in relation to three key periods of
social and political upheaval: the Reformation, the French Revolution,
and the crisis of parliamentary democracy in the Weimar Republic.
Readings from these periods of European history will be approached
under the common heading of "conservatism" for their shared
preoccupation with how traditional sources of social unity are to be
replaced following times of dramatic change and conflict. We will explore
why different political crises have always led philosophers to reiterate the
fundamental question of what binds political communities together. This
preoccupation distinguishes the philosophical currents of conservative
thought surveyed in this course from other, more familiar conservativisms
with purely reactionary agendas that reassert the superiority of a
particular religion, culture, or ethnic group, the rule of elites, or the
dismantling of the state in favor of free market forces. Each section on
conservative thought will conclude with the most relevant critiques from
Leftist political opponents. Readings include Hobbes, Burke, de Maistre,
Herder, Hegel, Nietzsche, Schmitt, Kant, Marx, Marcuse.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Carmel
Area: Humanities
Writing Intensive.

AS.300.314. Dreams - From Genesis to Freud. 3.0 Credits.
Die Traumdeutung is one of the groundbreaking books of the 20th
century. Translated into English as The Interpretation of Dreams, this
book argues that dreams are both interpretable and meaningful. Unlike
the psychiatrists of his days, Freud held that dreams are expressions of
the subject and thus positioned himself closer to the ancient conception
dreams than to the views of the positivistic science of his days. He
emphasized that dreams represent not so much an objective reality
but rather the symbolic manifestation of the truth of the subject's
unconscious, a "symptom" of a history.
Prerequisites: NA
Corequisites: NA
Instructor(s): O. Ophir
Area: Humanities
NA.

AS.300.315. Philosophical Conceptions of the Infinite. 3.0 Credits.
What is the infinite? Can we comprehend it? Can we experience it? In
this course we will explore various ways in which philosophers in the
western tradition have answered questions such as these. In the first half
of the semester, we will examine theoretical treatments of the infinite
that inform how we understand the fabric of our world, from the ordinary
objects around us to more sublime concepts of God, space, time, and
mathematics. In the second half, we will turn to arguments in aesthetics
and ethics that reveal an interplay between infinity and finitude occurring
before our very eyes. Philosophers we will cover include Descartes,
Spinoza, Locke, Kant, Hegel, Russell, Levinas, and Arendt. Throughout,
we will ask such fundamental questions as, what is the starting point of
philosophy? what is its methodology? what can it achieve in terms of
knowledge? and in terms of practice?
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Host
Area: Humanities
NA.

AS.300.316. Philosophy and Revolution: Four Case Studies. 3.0 Credits.
This course offers a historical and systematic inquiry into the modern
idea, most clearly expressed by the young Karl Marx, that revolution
should be the realization of philosophy. We will take up four revolutionary
moments or four crucial years in four places and study them together
with their philosophical influences and / or consequences: the French
Revolution of 1789/1792 with Hegel, the Russian/October Revolution
of 1917 with Lenin and Georg Lukács, the Iranian Revolution of 1979
with Michel Foucault, the Egyptian Revolution of 2011 with Alain Badiou.
Some of the concept with which we will be engaging include freedom,
alienation, historical necessity, reification, political spirituality, infinity.
Prerequisites: NA
Corequisites: NA
Instructor(s): O. Mehrgan
Area: Humanities
Writing Intensive.

AS.300.317. The Russian Novel. 3.0 Credits.
Russian authors began writing novels in the shadow of counterparts
in Western Europe, and thus had the chance to experiment with the
form and scope of genres and themes they found in European literature:
Alexander Pushkin’s novel in verse Eugene Onegin pays homage to
Byron’s Don Juan and satirizes Richardson’s Pamela; Mikhail Lermontov’s
nested stories A Hero of Our Time owes a debt to Romantic and gothic
fiction, and Nikolai Gogol’s Dead Souls brings Dante’s Inferno to the
Russian provinces. From these literary forefathers emerged the likes of
Feodor Dostoevsky and Leo Tolstoy, who made a lasting impact on
world literature with their psychological and philosophical novels. This
course examines the Russian novel in its historical and cultural context
alongside contributions of Russian literary criticism in defining novel
form and genre.
Prerequisites: NA
Corequisites: NA
Instructor(s): O. Ophir
Area: Humanities
Writing Intensive.
AS.300.319. The Modernist Novel: Mann, Woolf, and Joyce. 3.0 Credits.
In this course, we will survey the major works of 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): Y. Ong
Area: Humanities
Writing Intensive.

AS.300.320. Lover’s Discourse. 3.0 Credits.
Much of what we know about love and desire we owe to fiction’s ability to evoke these experiences. Consider for example that the publication, in Germany, of The Sorrows of Young Werther inspired young men across Europe to dress and behave just like him. We will study in this course a selection of love stories chosen because they break the mold and question their conventions. Taking a critical distance from these tales of seduction, we will examine not only the manifestations and meanings of love, but also the configurations of gender they inspire and reflect. Indeed, just as nowadays film and television represent, as well as mold, our identities as desiring subject, fictions from the eighteenth-century onwards have shaped our current understanding of gendered subjectivities. The readings for this seminar (all available in English) include: Austen, "Persuasion"; Balzac, "The Girl with the Golden Eyes" and "Sarrasine"; Barthes, "Lover’s Discourse"; Goethe, "The Sorrows of Young Werther"; Mann, "Death in Venice"; Rousseau, excerpts from "Julie or The New Heloise"; Sulzer, "A Perfect Waiter", Winterson, "Written on the Body".
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Ender
Area: Humanities
NA.

AS.300.321. Rise of the Modern Short Story. 3.0 Credits.
A comparative tour of examples of short stories from three continents that emerged from earlier narrative forms in the 19th and 20th centuries. Attention will be given to new structural, rhetorical, and thematic concerns including the development of new sub-genres, e.g. fictions of detection, case histories, portraits of the artist, and the adaptation of several stories to newer media [at least 2 of the longer narratives translated to film will be screened]. A detailed syllabus of our readings will be available later in the summer, because there is no anthology that quite fits our needs, all the texts or translations, as well as critical and contextual notes will be supplied in digital forms. Note: there will also be an optional hour for questions & discussion TBA.
Prerequisites: NA
Corequisites: NA
Instructor(s): R. Macksey
Area: Humanities
Writing Intensive.

AS.300.322. Shakespeare and Ibsen. 3.0 Credits.
William Shakespeare and Henrik Ibsen are the two most frequently performed playwrights in history, and both have been credited with reinventing drama: Shakespeare for the Elizabethan stage and Ibsen for the modern. In this course we will pair together plays by each author – those that stand in an explicit relation of influence as well as those that share a significant set of concerns – in order to investigate how each takes up and transform key problems in the literary, political, and philosophical tradition for their own historical moment. Plays to be studied: by Shakespeare, A Midsummer Night’s Dream, Hamlet, Othello, King Lear, The Tempest, A Winter’s Tale; by Ibsen, St. John’s Night, Hedda Gabler, Rosmersholm, The Wild Duck, The Master Builder, When We Dead Awaken.
Prerequisites: NA
Corequisites: NA
Instructor(s): L. Lisi
Area: Humanities
NA.

AS.300.324. Cinema of the 1930s: Communist and Capitalist Fantasies. 3.0 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 films of the era in a variety of genres (musical, epic, Western, drama), 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Eakin Moss
Area: Humanities
NA.

AS.300.325. American Madness – History of the Treatment of the Mentally Ill. 3.0 Credits.
As mental illnesses became a social issue during the 18th century, community institutions were created in order to handle the needs of individuals with such illnesses collectively. This course will investigate the history of these institutions in the USA from the seemingly quiet, secluded, and peaceful private asylums in country settings, at the beginning of the 19th century, through the notorious crowded public, so-called “psychopathic hospitals” in mid-20th century, to the crisis-services, short-term acute psychiatric units, and out-patient services that followed the “death of the asylum” at the end of the 20th century. The history of the institutional care of the mentally ill in America is also the story of American psychiatry changing attitudes towards these individuals. Reading will include selections from 200 years of writings of asylum superintendents, psychiatrists, patients, and historians of psychiatry such as Foucault, Goffman, Grob, Scull, Lunbeck, Micale, and Mora.
Prerequisites: NA
Corequisites: NA
Instructor(s): O. Ophir
Area: Humanities
NA.
AS.300.327. Introduction to Comparative American Cultures: Obama and Philosophy. 3.0 Credits.
This course will investigate the philosophical as well as theological, juridical and political, and rhetorical and literary backgrounds that have informed and shaped Barack Obama's writings, speeches, and policy strategies leading up to and during his presidency. While paying minute attention to a few selected controversial debates in domestic and international governance and relations, and while discussing the question of Obama's legacy in and after the upcoming elections, our primary focus will be on understanding the curious blend of Christian realism, influenced by the theologian Reinhold Niebuhr, the tradition of American civic republicanism and pragmatism, and Obama's specific brand of post-Civil Rights, if not necessarily post-racial, politics. All these tenets coalesce in a vision and politics that may well be described as one of "deep" pragmatism. Attention will be paid to Obama's early appeal to "simple ideas" and "small miracles," each of them yielding the Biblical and sobered injunction of a "hope against hope." But extensive consideration of his thought and impact in the assessment of biographers and intellectual historians, legal scholars and political theorists, cultural critics and pundits will add to our attempt to understand and take stock of the Obama phenomenon as well.
Prerequisites: NA
Corequisites: NA
Instructor(s): H. de Vries
Area: Humanities
NA.

AS.300.329. Literature of the Everyday. 3.0 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 closely a set of novels by Flaubert, Mann, Dickens, Zola, Tolstoy, and Woolf from the period between 1850 and 1950 in which the development of realism reaches its climax. These novels explore the nature of work, family, the body, consciousness, and the changing relation between individual and tradition in modernity. We will situate these novels in their social, historical, and literary contexts, and establish a set of terms for the formal study of the novel as a genre (plot, character, setting, narrative, etc).
Prerequisites: NA
Corequisites: NA
Instructor(s): Y. Ong
Area: Humanities
Writing Intensive.

AS.300.331. The Authoritarian Image: Russian Cinema from Stalin to Putin. 3.0 Credits.
Vladimir Putin's charismatic authority has a deep history in Russian culture. We'll investigate that history through cinema, which Lenin called "the most important of the arts." While Soviet cinema often served as immersive propaganda, directors also found ways to question authority and power. Films to be screened range from Sergei Eisenstein's Ivan the Terrible (1944) to the 2013 documentary Pussy Riot: A Punk Prayer. This course will combine study of Russian and Soviet culture from the end of World War II to the present with study of film history, style, and technique.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Eakin Moss
Area: Humanities
Writing Intensive.

AS.300.333. Melancholy in Science, Literature, and Film. 3.0 Credits.
This course explores the manifold nature of melancholy from an interdisciplinary perspective that combines sciences, history of medicine, and the arts. Defined by Greek medicine as the excess of black bile, melancholy, in its long history, has been seen as disease of the soul, state of intellectual grace, or psychological condition. The course will examine chronologically the development and variety of the meanings of melancholy between medical texts, visual representations, poetry, psychoanalytic theory, and films. The works analyzed will include, among others, those by Galen, Robert Burton, Albrecht Dürer, Shakespeare, Cervantes, Baudelaire, Freud, Lars von Trier.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Fabietti
Area: Humanities
NA.

AS.300.335. Victorian Literature as World Literature. 3.0 Credits.
What does it mean to read literature in a global context? How are literary texts that we think of as products of distinct national cultures plugged into larger global systems – even if they seem unaware of it? In this course we'll consider these questions through sustained readings of major Victorian literary texts such as Bram Stoker's Dracula (1897) and Charles Dickens's Great Expectations (1861). We will retrace how these books exercised cultural influence beyond the borders of Great Britain; how networks of trade, tourism, and imperial power brought authors from different cultures into contact with one another; and how Victorian texts have become a part of our culture in unexpected ways. Other primary texts may include Arthur Conan Doyle's The Sign of Four (1890), the poetry of Romesh Chunder Dutt, and first-hand accounts of Oscar Wilde's 1882 American lecture tour; critical readings will cover postcolonial theory, media theory, and histories of colonialism and urbanization.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Lecourt
Area: Humanities
Writing Intensive.

AS.300.336. Forms of Moral Community: The Contemporary World Novel. 3.0 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?
Prerequisites: NA
Corequisites: NA
Instructor(s): Y. Ong
Area: Humanities
NA.
AS.300.337. The Tragic Tradition. 3.0 Credits.
This course offers a broad survey of tragic drama in the Western tradition, from its origins in ancient Greece to the twentieth century. In weekly lectures and discussion sections, we will study the specific literary features and historical contexts of a range of different works, and trace the continuities and transformations that shape them into a unified tradition. Key questions and themes throughout the semester will include what counts as tragic, the tragedy of social and political conflict, the bearing of tragedy on the meaning and value of life, the antagonistic relation between world and humans, the promises and dangers of tragedy for contemporary culture. Authors to be studied: Sophocles, Euripides, Seneca, Shakespeare, Racine, Goethe, Ibsen, Strindberg, Chekov, Brecht, Pirandello, and Beckett.
Prerequisites: NA
Corequisites: NA
Instructor(s): L. Lisi
Area: Humanities

AS.300.339. Introduction to Comparative Literature. 3.0 Credits.
This course offers an introduction to the history, theory, and praxis of comparative literature. We will read texts from some of the founding figures of the discipline and look at the most recent debates in the field, including translation studies, literary theory, and world literature, among others. Particular attention will be given to the methodologies and problems of studying literatures in different linguistic traditions and the relation between literature and other areas of thought and culture, such as philosophy, art history, and psychoanalysis. Case studies in comparative approaches to literature will provide concrete examples to our discussions.
Prerequisites: NA
Corequisites: NA
Instructor(s): L. Lisi
Area: Humanities

AS.300.345. Madness Interpreted -- A Case Study in Medical Humanities. 3.0 Credits.
Too often conventional medical education teaches the student to translate a rich and complex narrative of illness into a minimalistic account, stripped of its ambiguities. Case presentations, too, are highly formalized reports lacking the historical, cultural, and social context. Although medicine since antiquity relies on the interpretation of observations, "evidence-based medicine," when reductively used, tends to ignore the basic fact that we are "self-interpreting animals." Patients and doctors alike try to make sense of their experiences as they recount them and, hence, case narratives teach us not only about disease and medical practice but also what it means to be human. This course will concentrate on the "case" of what is arguably the most famous psychiatric patient in the world, Daniel Paul Schreber, the German fin-de-siècle Senatspräsident of the Saxon Supreme Court. Beginning with Freud, the first doctor who turned Schreber's rich psychotic delusional world, as expressed in his bizarre, at times comic and then again painful Memoir, into a "case of paranoia," we will follow the many interpretations that this narrative of illness with its unique cosmology, private theology, extraordinary creatures, transgressed sexuality, and cataclysmic vision of the universe, inspired in generations of psychoanalysts, historians, philosophers, theologians, literary critics, essayists, and scholars in political science as well as queer studies. Whether he was a paranoid schizophrenic, victim of traumatic abuse, a solipsistic philosopher, proto-fascist, or cultural hero, Schreber's memoir offers a paradigmatic case in the study of the field of medical humanities. Readings will include: Schreber, Freud, Benjamin, Canetti, Klein, Lacan, Deleuze and Guattari, de Certeau, Lingis, Lyotard, and Santner. Cross-listed with GRLL and History.
Prerequisites: NA
Corequisites: NA
Instructor(s): O. Ophir
Area: Humanities

AS.300.346. Forms of Moral Community: The Contemporary World Novel. 3.0 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? Cross listed with English.
Prerequisites: NA
Corequisites: NA
Instructor(s): Y. Ong
Area: Humanities

AS.300.349. Capitalism and Tragedy: from the 18th Century to Climate Change. 3.0 Credits.
In contemporary discussions of climate change, it is an increasingly prevalent view that capitalism will lead to the destruction of civilization as we know it. The notion that capitalism is hostile to what makes human life worth living, however, is one that stretches back at least to the early eighteenth century. In this class, we will examine key moments in the history of this idea in works of literature, philosophy, and politics, from the birth of bourgeois tragedy in the 1720s, through topics such as imperialism and economic exploitation, to the prospects of our ecological future today. Authors to be studied: George Lillo, Balzac, Dickens, Marx and Engels, Ibsen, Weber, Brecht, Arthur Miller, Steinbeck, Pope Francis, and contemporary fiction, politics and philosophy on climate change.
Prerequisites: NA
Corequisites: NA
Instructor(s): L. Lisi
Area: Humanities
NA.

AS.300.353. Present Mirth: Stages of Comedy. 3.0 Credits.
A comparative survey of presentational comedies from Aristophanes to Beckett on stage and screen, with some attention to the vexed question of theories of comedy [no laughing matter].
Prerequisites: NA
Corequisites: NA
Instructor(s): R. Macksey
Area: Humanities
Writing Intensive.

AS.300.357. Forms of Modern Fiction. 3.0 Credits.
A comparative tour of modern narrative forms from 3 continents. The emphasis is on the development of shorter fictional models, though some of the founders and innovators are better known for their novels. The emphasis will be on the emergence new structural, rhetorical, and thematic concerns, including adaptation to other media. There will be an optional hour for queries and discussion TBA.
Prerequisites: NA
Corequisites: NA
Instructor(s): R. Macksey
Area: Humanities
Writing Intensive.

AS.300.366. Russian Avant-Garde Cinema. 3.0 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Eakin Moss
Area: Humanities
Writing Intensive.

AS.300.367. Seeing Like a Woman. 3.0 Credits.
What does it mean to “see,” think, desire, feel, speak, act, or write “like a woman”? Gendered notions of seeing have had an impact on politics and society long before the #metoo movement and far beyond debates about women’s rights in isolation. This seminar examines the issues of female desire, subjectivity, spectatorship and performance in fiction, poetry, memoir and film from a variety of cultures and theoretical perspectives. This is not a course on “the image of the woman” in literature, film or politics, but a course in which we examine the ways in which both male and female theorists, novelists, poets, and filmmakers have imagined how women “see,” feel, think and behave.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Eakin Moss
Area: Humanities
Writing Intensive.

AS.300.371. The Modernist Novel: James, Woolf, and Joyce. 3.0 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 works include: “The Beast in the Jungle,” The Portrait of a Lady, Jacob’s Room, Mrs. Dalloway, To the Lighthouse, A Portrait of the Artist as a Young Man, and Ulysses.
Prerequisites: NA
Corequisites: NA
Instructor(s): Y. Ong
Area: Humanities
NA.

AS.300.372. Dance and the Russian Avant-Garde. 3.0 Credits.
This course will explore the relationship between art and dance during the explosion of artistic creativity at the time of the Russian Revolution (1900s-1920s) as well as the influence of the Russian Avant-Garde on modern dance and theories of movement through the 20th century. We will examine how dance both gave physical form to aesthetic, philosophical and political ideas and catalyzed new forms of thinking about the human body and modern spaces. Lecture and discussion of readings and screenings will be paired with a weekly movement workshop in the dance studio that will introduce students to different forms and theories of avant-garde and modernist dance and movement theory. No prior dance experience or knowledge of Russian is required.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Eakin Moss; C. Dinapoli
Area: Social and Behavioral Sciences
NA.

AS.300.374. Marxist Theory of Consciousness: Class, Color, Creed, Gender. 3.0 Credits.
This course takes up the tripartite problematic of class as social context, ideology as false consciousness, and gender as the perception of sexual difference in modern society through philosophical engagements in Marxist tradition with consciousness. It will primarily treat the formation and validity of the individual’s insight into her society as a whole. Our systematic and historical path runs through Marx, Georg Lukács, Adorno, Rosa Luxemburg, Althusser, Judith Butler.
Prerequisites: NA
Corequisites: NA
Instructor(s): O. Mehrgan
Area: Humanities, Natural Sciences
NA.
AS.300.383. History of Madness from the Bible to DSM-V. 3.0 Credits.
Madmen, lunatics or the insane, have seen an extraordinary variety of responses and attitudes across the centuries. Whether seen as a “true” phenomenon or as socially constructed “madness” was defined and treated, examined and controlled, diagnosed and “cured” according to the spirit of the time. This course will follow the varied social imageries of “madness” throughout Western history, from the Bible to the contemporary and controversial Diagnostic Statistical Manual (DSM) in its most recent 5th edition. Alongside primary texts by Hippocrates, Avicenna, Pinel, and Freud and secondary texts by Michel Foucault, Ian Hacking, Edward Shorter, and Elaine Showalter, among others, we will acquaint ourselves with first-person accounts of “madness” and its different forms of treatment, ranging from lunatic asylum, through electric-shock treatments and lobotomies to psychoanalysis. The course will explore the interaction between the historical and social, scientific and political as well as economical factors that have shaped the views of “madness” and its treatment.
Prerequisites: NA
Corequisites: NA
Instructor(s): O. Ophir
Area: Humanities
NA.

AS.300.389. Freud’s Cases - Source of Psychoanalytic Knowledge. 3.0 Credits.
Even though major scientific discoveries have been made from the intensive study of singular cases, modern science is mostly quantitative in its approach. In this course we will follow psychoanalysis’ use of clinical practice as the primary context for the generation of knowledge. We will use two notions from the philosophy of science: “exemplars” (Kuhn) and “personal knowledge” (Polanyi), as we read Freud’s cases in which he combines theoretical consideration and detailed investment in the singularity of the person. In his accounts of the “hystera” of Dora, the “phobia” of Little Hans, the “obsession” of the Rat Man, the “infantile neurosis” of the Wolf Man and Schreber’s “paranoia,” Freud not only generated theoretical and technical knowledge but also constituted the “single case study” genre of investigation, as the primary source of psychoanalytic knowledge. Readings will include: Freud, Foucault, Polanyi, Kuhn, Hacking, and Forrester. Cross-listed with Film and Media Studies
Prerequisites: NA
Corequisites: NA
Instructor(s): O. Ophir
Area: Humanities
NA.

AS.300.399. Cinema and Philosophy. 3.0 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?
Prerequisites: NA
Corequisites: NA
Instructor(s): M. McCreary; P. Marrati
Area: Humanities
NA.

AS.300.414. Starobinski: The Art of Interpretation. 3.0 Credits.
How can we become better readers of the signs and symptoms that texts, as well as minds and bodies, address to us? An eminent figure of European intellectual life, deeply versed in the world of the arts and of medicine, Jean Starobinski will guide us through this inquiry. With his seminal work Jean-Jacques Rousseau: Transparency and Obstruction as our focus, we will learn why the ideas of this modern humanist have had such a wide-ranging influence on twentieth-century conceptions of subjectivity, interiority, imagination, and illness (e.g. nostalgia, melancholia, paranoia). We will also learn through his work on Rousseau, why Starobinski’s groundbreaking ideas about writing (l’écriture) shaped some of the major debates of French theory. This course is taught in English. For graduate students, reading knowledge of French is desirable. Next to Transparency and Obstruction, readings involve selections from Starobinski’s essays and from Rousseau. No exams, but a short oral presentation and a final essay.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Ender
Area: Humanities
NA.

AS.300.417. Women in Psychoanalysis - The Second Generation of Psychoanalysis. 3.0 Credits.
With its forced dissemination after the Anschluss of Austria with Germany in 1938, psychoanalysis shifted its center of gravity not only from Vienna to London, creating “a new kind of diaspora,” but also from a patriarchal and phallocentric focus towards a mother-child centered theory and practice. After Freud’s death, psychoanalysis, notably in Britain, was led by two women psychoanalysts, Melanie Klein and Anna Freud, each with a very different view on the nature of childhood, sexuality and aggression, intellectual development, the development of responsibility, motherhood, pathology, and the life of the mind as such. This course will introduce the important intellectual psychoanalytic concepts and theories, which were developed not only through the clinical work of these two exceptional women with children, but also through what came to be known in the history of psychoanalysis as “The Controversial Discussions”: a set of intense debates between two thought collectives organized around these female pioneers. Readings will include: Sigmund Freud, Klein, Anna Freud, Winnicott, Heimann, Jones, and Isaccs. Cross-listed with History, Psychology, WGS.
Prerequisites: NA
Corequisites: NA
Instructor(s): O. Ophir
Area: Humanities
NA.

AS.300.419. 1966 before and after: French theory. 3.0 Credits.
The “Languages of Criticism” conference held at Hopkins marked a watershed moment in the history of literary studies and redefined, for many scholars and intellectuals, the nature of humanistic inquiries. This course involves the close study of key texts that, from the postwar years into 1970s (from Bachelard, Poulet, and Starobinski to Lacan, Barthes, and Derrida), are landmarks in this changing critical and philosophical landscape. Knowledge of French is desirable but not required.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Ender
Area: Humanities
NA.
AS.300.422. Luther, Philosophy, Politics: 500 Years After the Reformation. 3.0 Credits.
As historical legend has it, in 1517 the German monk and then professor of theology Martin Luther inaugurated a revolution in thinking, belief and moral practice, known as the Protestant Reformation by nailing his Ninety-Five Theses, under the title Disputation on the Power of Indulgences, to the door of the Castle Church of Wittenberg. Known for his brutal characterization of reason as "the devil's whore," his theology of the hidden god, his catechisms, the doctrine of the two realms, and his condemnation of peasants' revolts of his days, Luther's influence has been profound and lasting. We will study some of his most influential theses, treatises, and sermons and will seek to gauge the effect they had on the Western narrative of secularization and modernity, together with their deep influence on post-Reformation and, indeed, recent philosophy and political thought. Readings include: Luther, G.W. F. Hegel, Max Weber, Martin Heidegger, Karl Barth, Erik Peterson, Dietrich Bonhoeffer, Kaj Munk, Ernst Bloch, Philippe Lacoue-Labarthe, Marcel Gauchet, Giorgio Agamben, and others.
Prerequisites: NA
Corequisites: NA
Instructor(s): H. de Vries
Area: Humanities
NA.

AS.300.424. Psychoanalysis as a Theory of Thinking. 3.0 Credits.
This course will introduce students to the writings of Wilfred Bion, the British psychoanalyst who expanded Sigmund Freud's and Melanie Klein's metapsychology. Bion developed an epistemological theory of thinking, surmising that the mind grows when it is exposed to the truth of one's emotional experience. In his many writings and lectures, Bion developed a sophisticated theoretical model that conceptualizes the transformation of emotional experience into the capacity for thought. While in his early writings he is inspired by life sciences and mathematics, in his later writings Bion shifts away from the scientific view to an aesthetic/mystical vertex, drawing on poets mystics and philosophers, such as Keats, Milton, Shakespeare, Sophocles, Meister Eckhart, St John of the Cross, Plato, Hume and Kant.
Prerequisites: NA
Corequisites: NA
Instructor(s): O. Ophir
Area: Humanities
NA.

AS.300.425. Modernities and Comparison. 3.0 Credits.
Comparative survey of literary modernities in Europe and East Asia (China, Japan, and Korea). We will study works of modern literature as well as critical and philosophical texts from these civilizations in each other's light. We will, as a working hypothesis, begin our examination by bracketing off the conventional center-periphery (Europe-Asia) scheme and considering literary modernities to be singular and contested, yet mutually resonating attempts at reconstruction, restoration, and revolution vis-à-vis the deconstructive forces of capitalist modernity. Ultimately, we will interrogate how we should understand literary modernities in the plural, as they emerged in distant civilizations. Topics of discussion include decadence, repetition, the trope of the human, ideology, the sublime, ritual, and translation. Readings in Hegel, Nietzsche, Mann, Benjamin, Baudelaire, Proust, Breton, Soseki, Kobayashi, Wang Guowei, Lu Xun, and Yi Kwangsu. All readings are in English.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Hashimoto
Area: Humanities
NA.

AS.300.427. Reading Freud. 3.0 Credits.
Sigmund Freud was one of the most influential thinkers of the 20th century. Psychoanalysis, which was his theory of mind, a research method, and a therapeutic technique, offered concepts that pervade Western culture and the humanities. In this seminar which is designed for students from all fields of knowledge, we will closely and chronologically read Freud's major works, follow his developing theories, and become familiar with psychoanalytic concepts such as the unconscious, the uncanny, instincts, sexuality and aggression, which illuminated mysteries in other fields, from literature to anthropology, from political science to religious studies, and from philosophy to the arts.
Prerequisites: NA
Corequisites: NA
Instructor(s): O. Ophir
Area: Humanities
NA.

AS.300.429. Literature of the Everyday. 3.0 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 closely a set of novels by Flaubert, Mann, Dickens, Eliot, Zola, Tolstoy, and Woolf from the period between 1850 and 1950 in which the development of realism reaches its climax. These novels transform the conventions for the representation of lives of lower and middle class subjects, revealing such lives as capable of prompting reflection upon deep and serious questions of human existence.
Prerequisites: NA
Corequisites: NA
Instructor(s): Y. Ong
Area: Humanities
Writing Intensive.

AS.300.433. Cavell: Skepticism and the Ordinary. 3.0 Credits.
This seminar studies the main works and concepts of Stanley Cavell, one of the most original and influential philosophers of the 20th century. It will address in particular his analyses of skepticism, the ordinary, and moral perfectionism as they are expressed in philosophy, but also in literature and films.
Prerequisites: NA
Corequisites: NA
Instructor(s): P. Marrati
Area: Humanities
NA.

AS.300.435. Emmanuel Levinas: Essential Works, Guiding Concepts, Lasting Influence. 3.0 Credits.
This seminar will address the major writings and guiding concepts of Emmanuel Levinas and investigate his increasing critical role as a touchstone and dividing line in the formation of twentieth century and contemporary schools of thought (phenomenology, pragmatism, post-analytic philosophy, literary, feminist, and political theory, anthropology). Additional readings will include Stanley Cavell, Jacques Derrida, Vasily Grossman, Jean-François Lyotard, and Hilary Putnam.
Prerequisites: NA
Corequisites: NA
Instructor(s): H. de Vries
Area: Humanities
NA.
AS.300.437. Literature and Philosophy of the Everyday. 3.0 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 closely a set of novels by Flaubert, Mann, Dickens, Eliot, Zola, Tolstoy, and Woolf from the period between 1850 and 1950 in which the development of realism reaches its climax. These novels transform the conventions for the representation of lives of lower and middle class subjects, revealing such lives as capable of prompting reflection upon deep and serious questions of human existence. Theoretical and philosophical texts on the everyday by Auerbach, Kierkegaard, Heidegger, Sartre, Beauvoir, Lefebvre, Certeau, and Wittgenstein will accompany our discussions.
Prerequisites: NA
Corequisites: NA
Instructor(s): Y. Ong
Area: Humanities
NA.

AS.300.439. Stories of hysteria. 3.0 Credits.
Many are the stories that recount episodes of hysteria, and we owe them not only to medicine. To the modern observer, they are a puzzle, involving strange beliefs about wandering wombs, demonic possession, and female virtue (or lack thereof). Closer to our time, contemporary media, as well as accounts in the social and clinical sciences have evoked cases of “mass hysteria” in America and across the globe. Marriage, it was thought for a long time, might be the best cure, which might be the reason case-studies of this illness can be as intriguing and troubling as novels. Against a backdrop of medical and historical materials, we will examine a selection of stories, from the 17th century onward, that evoke aspects of hysteria. They serve as our case-studies and as prompts to study an illness born at the convergence of histories and myths, of medical science, and of cultural and gender assumptions. Among the notions we will explore: The birth of psychoanalysis, trauma and PTSD, as well as accounts in the social and clinical sciences have evoked cases of “mass hysteria” in America and across the globe. Marriage, it was thought for a long time, might be the best cure, which might be the reason case-studies of this illness can be as intriguing and troubling as novels. Against a backdrop of medical and historical materials, we will examine a selection of stories, from the 17th century onward, that evoke aspects of hysteria. They serve as our case-studies and as prompts to study an illness born at the convergence of histories and myths, of medical science, and of cultural and gender assumptions. Among the notions we will explore: The birth of psychoanalysis, trauma and PTSD, the concept of repression, the visual aspects of an illness and its spread in the arts, including cinema.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Ender
Area: Humanities
NA.

AS.300.501. Independent Study. 3.0 Credits.
NA
Prerequisites: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.
Corequisites: NA
Instructor(s): L. Lisi; Y. Ong
Area: NA
NA.

AS.300.508. Honors Seminar. 3.0 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. In the 2017-2018 academic year, the Seminar will focus on a close reading of Coetzee's Elizabeth Costello and associated texts, which will serve as a point of departure for discussion on the relation between different intellectual disciplines and the idea of the humanities.
Prerequisites: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.
Corequisites: NA
Instructor(s): Y. Ong
Area: NA
Writing Intensive.

AS.300.601. How to Read Proust?. NA Credit.
Given the difficulty of his prose, closely and patiently would seem the best way to read Proust, but who has time — time to read a book that, ironically, begins with “Longtemps” and ends with “le temps”? This course will offer for critical examination surgically selected passages of A la Recherche du Temps Perdu as a training ground for the (lost?) art of close reading and as entry points into wide-ranging aspects of literary criticism and theory. Open to advanced undergraduates with permission of the instructor. Taught in English. Knowledge of French is desirable, but not required.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Ender
Area: Humanities
NA.

AS.300.609. Bildungsroman, Vollendungsroman: Novels of Youth and Old Age. NA Credit.
This seminar explores the Vollendungsroman, or novel of age, as a twentieth- and twenty-first-century counterpart to the late eighteenth- and nineteenth-century Bildungsroman that Moretti and others view as the symbolic form of modernity. We will examine how Vollendungsromane broach the relation between subjectivity and "age" (not only in the sense of individual maturity, but also in the sense of historical epoch); how they bring into question traditional conceptions of growth, authority, interiority, body-soul, authenticity, and reconciliation; how they represent alternatives to the modes of moral response and being valorized in the Bildungsroman; and how, in and through their very form, they meditate upon the philosophical significance of the classic phase of the novel. Selected novels by Goethe, Austen, Brontë, Joyce, Woolf, Coetzee, Ishiguro, and McEwan. Open to qualified undergraduates.
Prerequisites: NA
Corequisites: NA
Instructor(s): Y. Ong
Area: Humanities
NA.
AS.300.621. Immersive Poetics and Permeable Screens. NA Credit.
Victor Shklovsky claimed that the art exists “to return sensation to life, to make us feel objects, to make a stone feel stony.” This seminar examines various ways of understanding Shklovsky's concept of ostranenie ("enstrangement") across media (literature, art, cinema, and beyond) and in comparative perspective, considering the problematics of politics, philosophy, and aesthetic form. Students will be encouraged to present on texts in their own area of expertise over the course of the term.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Eakin Moss
Area: Humanities
NA.

AS.300.625. Russian Literary and Critical Theory. NA Credit.
Close reading of major authors from the Russian literary theoretical and critical tradition including Bakhtin, Eikhenbaum, Jakobson, Lotman, Shklovsky and Tynianov. Student will present primary sources or case studies from their own fields and research.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Eakin Moss
Area: Humanities
NA.

AS.300.627. Graduate Proseminar: Introduction to Methods in Comparative Literature. NA Credit.
This seminar provides an introductory survey in comparative methods and theory. The course fulfills the pro-seminar requirements for CTL but is open to all graduate students.
Prerequisites: NA
Corequisites: NA
Instructor(s): L. Siraganian
Area: Humanities
NA.

AS.300.628. Happy and Unhappy Words: Austin, Wittgenstein, and Cavell. NA Credit.
This seminar studies how words help shaping the world we inhabit and how the power and limits of language affect the possibility of living in a shared world in the works of Austin, Wittgenstein, Cavell and others.
Prerequisites: NA
Corequisites: NA
Instructor(s): P. Marrati
Area: Humanities
Writing Intensive.

AS.300.639. Literature and Philosophy of the Everyday. NA Credit.
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 closely a set of novels by Flaubert, Mann, Dickens, Eliot, Zola, Tolstoy, and Woolf from the period between 1850 and 1950 in which the development of realism reaches its climax. These novels transform the conventions for the representation of lives of lower and middle class subjects, revealing such lives as capable of prompting reflection upon deep and serious questions of human existence. Theoretical and philosophical texts on the everyday by Auerbach, Kierkegaard, Heidegger, Sartre, Beauvoir, Lefebvre, Certeau, and Wittgenstein will accompany our discussions.
Prerequisites: NA
Corequisites: NA
Instructor(s): Y. Ong
Area: NA
NA.

AS.300.642. Philosophy and Literature in Kierkegaard's Either/Or. NA Credit.
Celebrated and reviled alike, Kierkegaard’s 1843 Either/Or has been viewed as both the culmination of the Enlightenment project and the birth of existentialism, a playful work of romantic literature and a piece of late-Hegelian philosophy, a vindication of the secular everyday and the articulation of a modern faith in a transcendent God. In this course we read the work closely and in its entirety and pay particular attention to the relation between its philosophical arguments and literary forms of presentation.
Prerequisites: NA
Corequisites: NA
Instructor(s): L. Lisi
Area: Humanities
NA.

AS.300.647. Graduate Pro-Seminar. NA Credit.
This seminar provides an introductory survey in comparative methods and theory. The course fulfills the pro-seminar requirements for CTL but is open to all graduate students.
Prerequisites: NA
Corequisites: NA
Instructor(s): L. Siraganian
Area: Humanities
NA.

AS.300.649. The Fate of Nothing from Goethe to Heidegger. NA Credit.
Nothing and negativity play a central role in the literature and philosophy of the long nineteenth-century. In this course, we look closely at a number of approaches to these problematic concepts in Goethe, Hölderlin, Hegel, Schopenhauer, Leopardi, Kierkegaard, Nietzsche and Heidegger.
Prerequisites: NA
Corequisites: NA
Instructor(s): L. Lisi
Area: Humanities
NA.

AS.300.651. What Remains of the Human?. NA Credit.
This seminar discusses modern and contemporary philosophical and anthropological conceptions of the human and its uncertain boundaries: between the cultural and natural, the human and the inhuman, the animal and the spiritual, the living and the dead and so forth. Particular attention will be devoted to the ethical and political implications any definition of the human inevitably invites.
Prerequisites: NA
Corequisites: NA
Instructor(s): P. Marrati
Area: NA
NA.

AS.300.652. Deleuze. Critical Philosophy. NA Credit.
This seminar analyzes Deleuze’s philosophy in the light of his attempt to renew Kant’s critical and transcendental method and in dialogue with other contemporary conceptions of critiques.
Prerequisites: NA
Corequisites: NA
Instructor(s): P. Marrati
Area: Humanities
NA.
AS.300.653. Martin Heidegger, Being and Time: Integral Reading and Current Perspectives. NA Credit.
Starting with a detailed discussion of its Introduction and Division One, this jointly taught seminar will bring phenomenological, hermeneutic, and deconstructive as well as analytic, epistemological, and pragmatist methods and viewpoints to bear upon this modern classic.
Prerequisites: NA
Corequisites: NA
Instructor(s): H. de Vries; M. Williams
Area: NA
NA.

AS.300.657. Martin Heidegger, Being and Time: Integral Reading and Current Perspectives, II. NA Credit.
Starting with a brief overview and recapitulation of themes discussed in its Introduction and Division One, this jointly will focus on Division Two of Being and Time and bring phenomenological, hermeneutic, and deconstructive as well as analytic, epistemological, and pragmatist methods and viewpoints to bear upon this modern classic.
Prerequisites: NA
Corequisites: NA
Instructor(s): H. de Vries; M. Williams
Area: NA
NA.

AS.300.660. Humanities Thesis Seminar. NA Credit.
Required thesis seminar for Humanities Center MA students.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Eakin Moss
Area: Humanities
NA.

AS.300.666. Russian Avant-Garde Cinema. NA Credit.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Eakin Moss
Area: Humanities
Writing Intensive.

AS.300.800. Independent Study. NA Credit.
NA
Prerequisites: NA
Corequisites: NA
Instructor(s): L. Lisi; M. Fried; P. Marrati
Area: NA
NA.

AS.300.801. Ind Stdy-Field Exams. NA Credit.
NA
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Eakin Moss; P. Marrati
Area: NA
NA.

AS.300.802. Independent Study Field Exam. NA Credit.
NA
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Forster; H. de Vries; P. Marrati; Y. Ong
Area: NA
NA.

AS.300.803. Dissertation Research. NA Credit.
NA
Prerequisites: NA
Corequisites: NA
Instructor(s): L. Lisi
Area: NA
NA.

AS.300.804. Dissertation Research. NA Credit.
NA
Prerequisites: NA
Corequisites: NA
Instructor(s): L. Lisi
Area: NA
NA.

AS.300.805. Literary Pedagogy. NA Credit.
NA
Prerequisites: NA
Corequisites: NA
Instructor(s): L. Lisi
Area: NA
NA.

AS.300.806. Literary Pedagogics. NA Credit.
NA
Prerequisites: NA
Corequisites: NA
Instructor(s): Staff
Area: NA
NA.

AS.300.809. In Study Field Exam. NA Credit.
NA
Prerequisites: NA
Corequisites: NA
Instructor(s): L. Lisi
Area: NA
NA.

AS.300.810. Thesis Seminar. NA Credit.
Thesis Seminar.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Eakin Moss; P. Marrati
Area: NA
NA.
Cross Listed Courses

History of Art

AS.010.203. Abstraction. 3.0 Credits.
This course will examine the elaboration and dissemination of major iterations of "abstract" art at key junctures throughout the twentieth century, with an emphasis primarily on developments in Europe and the Americas. Why abstraction? What were the formal, social, and philosophical stakes of divergent models and paradigms of abstract practice? And what difference do they make in the history and theory of artistic modernism? Class visits to the BMA and Special Collections.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Warnock
Area: Humanities

AS.010.209. Art since 1945. 3.0 Credits.
Critical survey of developments in the visual arts primarily in Europe and the United States from 1945 to the present, ranging from painting and sculpture to performance, photography, and video, with emphasis on the critical concepts and the aesthetic, social, and historical implications of new forms of artistic production and dissemination. Visits to the BMA and Special Collections.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Warnock
Area: Humanities

AS.010.310. The 'Long Sixties' in Europe. 3.0 Credits.
This seminar examines aspects of advanced artistic production that emerged in France, Italy, the Benelux, and German-speaking countries primarily in the years 1945-1972 as constituent elements of the "Long Sixties," a period of extraordinary and often rapid social transformation. Among our questions: How was the work of art reimagined and repositioned in the wake of World War II and the horrors of the Holocaust, in the context of reconstruction and an emerging consumer society, and in light of the Cold War, decolonization, and other political tensions and cataclysms? How did artists conceive the claims of artistic tradition in a rapidly expanding field of aesthetic practices and possibilities? What were the relations among advanced artistic practices and the "cultural revolutions" generally taken to have come to a head ca. 1968? Integral to this course is a student-curated exhibition of avant-garde materials at the MSE Library, to open in November 2018.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Warnock
Area: Humanities

AS.010.422. Challenge to Painting: Collage, Montage, Assemblage. 3.0 Credits.
The invention of Cubist collage is generally regarded as a watershed in twentieth-century art. This seminar will examine key junctures in the rapid proliferation and redefinition of collage strategies primarily in Europe and the United States, including but not limited to Futurist "words in liberty"; Dada and Constructivist photomontage; the Surrealist exploration of desire; Situationist "détourment"; and selected varieties of postwar assemblage. Frequent meetings in Special Collections.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Warnock
Area: Humanities
Writing Intensive.

AS.010.621. Topics in Early 20th Century Abstraction. NA Credit.
Critical examination of key works, texts, and topics in early 20th century abstraction, with an emphasis primarily on developments in Europe and the US.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Warnock
Area: Humanities

AS.010.632. Painting and Subjectivity. NA Credit.
Readings from a range of theoretically and philosophically interesting texts on painting and the visual arts. Among our authors: Cavell, Lacan, Merleau-Ponty, Foucault, Derrida, Nancy, Lyotard.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Warnock
Area: Humanities

AS.010.640. Challenge to Painting: Collage, Montage, Assemblage. NA Credit.
The invention of Cubist collage is generally regarded as a watershed in twentieth-century art. This seminar will examine key junctures in the rapid proliferation and redefinition of collage strategies primarily in Europe and the United States, including but not limited to Futurist "words in liberty"; Dada and Constructivist photomontage; the Surrealist exploration of desire; Situationist détournement; and selected varieties of postwar assemblage. Frequent meetings in Special Collections.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Warnock
Area: Humanities
Writing Intensive.
**Comparative Thought and Literature**

**AS.010.703. Patterns of Attention in the Visual Arts. NA Credit.**
This seminar aims to excavate six distinct modalities of attention and attentiveness in the visual arts from Middle Ages to Modernity (cultic, narrational, speculative, ethical, sexual, and artistic). While emphasizing European developments, close consideration will be given to the role of visual attention in Hindu and Islamic visual cultures, providing the opportunity for cross-cultural comparison. Each case study will consider the historically shifting roles given to vision, cognition, imagination, affect, desire and power-knowledge in the culturally prevalent patterns of attention we study, and explore how specific kinds of pictorial schema or spatial environments served to structure and guide, or deflect and disrupt, the attention of their beholders. Finally, we will ask whether the historical study of attention can suggest analytical models or ethical lessons for the (re)mobilization of attentiveness in our own art-historical methods.

**Prerequisites: NA**  
**Corequisites: NA**  
**Instructor(s): M. Merback**  
**Area: Humanities**

**Classics**

**AS.040.121. Ancient Greek Mythology: Art, Narratives, and Modern Mythmaking. 3.0 Credits.**
This course focuses on major and often intricate myths and mythological patterns of thought as they are reflected in compelling ancient visual and textual narratives. Being one of the greatest treasure troves of the ancient world, these myths will further be considered in light of their rich reception in the medieval and modern world (including their reception in the modern fields of anthropology and philosophy).

**Prerequisites: NA**  
**Corequisites: NA**  
**Instructor(s): D. Yatromanolakis**  
**Area: Humanities**

**AS.040.126. Religion, Music and Society in Ancient Greece. 3.0 Credits.**
Emphasis on ancient Greek ritual and mythology; on ancient music, religion, and society; and on cultural institutions such as symposia (drinking parties) and festivals.

**Prerequisites: NA**  
**Corequisites: NA**  
**Instructor(s): D. Yatromanolakis**  
**Area: Humanities**

**English**

**AS.060.330. Literature and the Environment: 1500-1700. 3.0 Credits.**
This is an introduction to study of literature and the environment with a focus on early modern literature. During the period 1500-1700, the ground was laid for a modern understanding of the relationship between humans and their environment, and we will explore how literature shaped that relation. Topics and authors may include: Nature v. Nurture (Sidney, Spenser, Shakespeare); Environmental genres (pastoral, georgic, creation stories); Nature v. Civilization (Montaigne, Bacon, Milton); Climate, Extreme Weather, the Little Ice Age (The Tempest, Dekker, Heywood’s Play of the weather); Land management, gardens, forestry, rivers (Marvell, Denham, Herrick, Jonson, Lanyer); Health and plague (Nashe, Defoe, Dekker); Country v. City (Philips). We will take up current discussions in ecocriticism, and students should be ready to engage with some critical reading and theory.

**Prerequisites: NA**  
**Corequisites: NA**  
**Instructor(s): S. Achinstein**  
**Area: Humanities**  
**Writing Intensive.**

**AS.060.388. Old World/New World Women. 3.0 Credits.**
The course considers the transatlantic writing of three women in the early modern period, Anne Bradstreet, Aphra Behn, and Phillis Wheatley. We will consider issues of identity, spatiality, religion, commerce, enforced labor, sexuality, race, and gender, along with literary tradition, formal analysis and poetics. We will read a good deal of these early women writers. Foremost in our mind will be the question of how perceptions of space and time are mediated through the global experiences of early modernity.

**Prerequisites: NA**  
**Corequisites: NA**  
**Instructor(s): S. Achinstein**  
**Area: Humanities**  
**Writing Intensive.**
AS.060.621. The Cultures of the Sonnet in the English Renaissance. NA Credit.
This is a course on lyric theory in the Renaissance and as such is a good introduction to early modern literary study. We will take up the early modern form of the sonnet as a test case for the interaction between vernacularity and globalization. We will consider early modern topics including “invention,” “imitation,” and rhetoric, as well as explore formal concerns that are intertwined with political, social, cultural and economic experiences of early modernity. Along with the consideration of the emergence of literatures in new languages and nationalist differentiation, we will also consider mechanization (whether in print or literary trope) that produced both early modern literature and political life in an international system. We will consider such topics as sequence; modes of address; vernacularity and linguistic nationalism; the themes of love and empire; the social role of the sonnet; the nature and materiality of writing; patronage and circulation; the question of private, occasional, and public poetry; the place of sonnets in manuscript collections; the histories of books; poetic subjectivity and objective thought; and we will also read a good many sonnets, largely in English, through close attention to language, media and transmission histories. Some contemporary literary theory on the sonnet will be introduced, as well as sonnets in European languages other than English, depending on the students’ interests and proclivities. Students will be expected to work in the manuscript and print collections of the Bodleian library to prepare a class report on their chosen topics. The class puts the sonnet in relation to other forms in Renaissance literature and thus should serve as a good survey of the period and its issues.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Achinstein
Area: Humanities
Writing Intensive.

History
AS.100.728. Historical Writing in the Middle Ages. NA Credit.
The course will begin with readings of literary and critical theory, as a preparation for the study of modes of historical writing in the Middle Ages. We will then read a sampling of medieval historiographical texts, beginning with Eusebius.
Prerequisites: NA
Corequisites: NA
Instructor(s): G. Spiegel
Area: NA
NA.

German Romance Languages Literatures
AS.211.328. Berlin Between the Wars: Literature, Art, Music, Film. 3.0 Credits.
Explore the diverse culture of Berlin during the heyday of modernism. During the Weimar Republic, Berlin became a center for theater, visual arts, film, music, and literature that would have an outsize impact on culture throughout the world and the twentieth century. The thinkers, artists, and writers drawn to interwar Berlin produced a body of work that encapsulates many of the issues of the period: the effect of the modern city on society; “the New Woman”; socialist revolutionary politics; the rise of the Nazis; and economic turmoil. While learning about interwar Berlin’s cultural diversity, we will take a special look at works by Jewish writers and artists that engage with the question of ethnic, religious, and national identity in the modern world, specifically in the context of Berlin's rich Jewish history and the rise of anti-Semitism in the interwar period. All readings will be in translation.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Spinner
Area: Humanities
NA.

AS.211.329. Museums and Identity. 3.0 Credits.
The museum boom of the last half-century has centered largely around museums dedicated to the culture and history of identity groups, including national, ethnic, religious, and minority groups. In this course we will examine such museums and consider their long history through a comparison of the theory and practice of Jewish museums with other identity museums. We will study the various museological traditions that engage identity, including the collection of art and antiquities, ethnographic exhibitions, history museums, heritage museums, art museums, and other museums of culture. Some of the questions we will ask include: what are museums for and who are they for? how do museums shape identity? and how do the various types of museums relate to one another? Our primary work will be to examine a variety of contemporary examples around the world with visits to local museums including the Jewish Museum of Maryland, the National Museum of African American History and Culture and the National Museum of the American Indian.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Spinner
Area: Humanities
NA.

AS.211.332. Heidegger’s Being and Time and the Examined Life. 3.0 Credits.
This course will explore Heidegger’s Being and Time with attention to such central concepts as Dasein’s unique relation to Being, worldliness, care, authentic and inauthentic existence, attunement, understanding, projection, and being unto death. The first eight weeks will be devoted to a thorough reading of Being and Time and selected critical texts. The last five will consider works of art that expand our understanding of Heidegger’s magnum opus.
Prerequisites: NA
Corequisites: NA
Instructor(s): R. Tobias
Area: Humanities
NA.
AS.211.333. The Holocaust in Film and Literature. 3.0 Credits.
How has the Holocaust been represented in literature and film? Are there special challenges posed by genocide to the traditions of visual and literary representation? Where does the Holocaust fit in to the array of concerns that the visual arts and literature express? And where do art and literature fit in to the commemoration of communal tragedy and the working through of individual trauma entailed by thinking about and representing the Holocaust? These questions will guide our consideration of a range of texts — nonfiction, novels, poetry — in Yiddish, German, English, French and other languages (including works by Primo Levi and Isaac Bashevis Singer), as well as films from French documentaries to Hollywood blockbusters (including films by Alain Resnais, Claude Lanzmann, and Steven Spielberg). All readings in English.
Prerequisites: Cannot be taken by anyone who previously took

AS.213.361
Corequisites: NA
Instructor(s): S. Spinner
Area: Humanities
NA.

AS.213.347. Monsters, Ghosts, and Golems. 3.0 Credits.
Modern Jewish literature and film is full of monsters, ghosts, golems, dybbuks, and other occult creatures. We will study the rich religious and folkloric traditions that these works draw on in order to better understand why Yiddish, German, Hebrew, and English literature from the 19th century to the present and why film from its beginnings are so full of the occult and the supernatural. We will pay special attention to the ways that monsters, spirits, and the like were deployed in modernist literature and film, in order to ask and answer major questions about modernity: what are the social and aesthetic consequences of technology and automation? what aspects of human nature are revealed by new insights into the psyche? All readings in English.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Spinner
Area: Humanities
NA.

AS.211.361. Narratives of Dissent in Israeli Society and Culture. 3.0 Credits.
In this course we will study and analyze the notion of dissent in Israeli society and culture on its various literary and artistic forms. We will examine the emergence and the formation of various political and social protest movements, such as the Israeli Black Panthers, Israeli feminism and the 2011 Social Justice protest. We will discuss at length the history and the nature of dissent in the military and in relation to Israeli wars and will track changes in these relations. Significant portion of the course will be dedicated to the literary, cinematic and artistic aspects of Israeli dissent and their influence on Israeli discourse. We will explore the nature and role of specific genres and media such as the Israeli satire, Israeli television, newspaper op-ed and the recent emergence of social media. Students wishing to work in English exclusively for 3 credits should enroll in section one. Students who are fluent in Hebrew and are wishing to attend an additional hour-long Hebrew discussion session per week with Professor Cohen (time TBD in consultation with enrolled students) for 4 credits should enroll in section two.
Prerequisites: NA
Corequisites: NA
Instructor(s): N. Stahl, Z. Cohen
Area: Humanities
NA.

AS.211.364. Drama Queens: Opera, Gender, and the Poetics of Excess. 3.0 Credits.
What is a drama queen? According to the Oxford English Dictionary, a drama queen is “a person who is prone to exaggeratedly dramatic behaviour” and “a person who thrives on being the centre of attention.” While drama queens exist among us, the world of opera is certainly one of their ideal environments. Echoing back to their tragic fates, the powerful voices of Dido, Medea, Violetta, and Tosca never ceased to affect their empathetic public. In fact, excess and overreactions are two main features of the operatic experience both on stage and in the audience. By focusing on the ways in which operatic characters are brought to life, the course explores the social, political, and gender dynamics that inform the melodramatic imagination. Students will have the opportunity to attend live HD broadcasts of Verdi’s La Traviata and Tchaikovsky’s Eugene Onegin from the Metropolitan Opera. No musical skills required.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Refini
Area: Humanities
Writing Intensive.

AS.211.374. Gendered Voices. 3.0 Credits.
The course will explore the notion of ‘voice’ in order to show how poetry, literature, philosophy, and music have been dealing with it throughout the ages. In particular, by focusing on classical figures such as the Sirens, Circe and Echo, as well as by considering the seminal discussions of the ‘voice’ in Plato and Aristotle, the course will address the gendered nature of the voice as a tool to seduce and manipulate the human mind. More specifically, the course will discuss the ways in which male, female, queer, gendered and un-gendered voices embody different functions. Course materials include classical, medieval and early modern sources as well as later rewritings of myths concerned with the voice by authors such as Jules Verne, Karen Blixen, Giuseppe Tomasi di Lampedusa, and Italo Calvino. A selection of theoretical works (e.g. Cavarero, Silverman, Dollar, Butler) will also be discussed. The course is taught in English and all materials will be available in English translation; Italian majors and minors should enroll in section 2.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Refini
Area: Humanities, Social and Behavioral Sciences
Writing Intensive.
Writing Intensive.
Area: Humanities
Instructor(s): E. Havens; W. Stephens
Corequisites: NA
Prerequisites: Students cannot have taken AS.214.606.

AS.211.472. Barbers and countesses: conflict and change in the Figaro trilogy from the age of Mozart to the 20th century. 3.0 Credits.
2016 marks the bicentennial of Rossini's irreverent masterwork The Barber of Seville, which premiered in Rome in February 1816. Thirty years earlier, in 1786, Mozart's The Marriage of Figaro had opened in Vienna. The two operas, based on the first two plays of Beaumarchais' controversial "Figaro trilogy", stage conflicts of class and gender, challenging the assumptions of the aristocracy as well as the ludicrous pretentions of the raising bourgeoisie. The same themes inform the post-modern portrayal of the past in John Corigliano's The Ghosts of Versailles (1991), which ideally completes the musical afterlife of the trilogy. By studying how the plays were adapted to the opera stage within their different cultural and historical contexts, the course will explore the representation of the ideological, social, and political turmoil that, eventually, culminated in the French Revolution. The course will also include field trips and screenings of movies such as Stanley Kubrick's Barry Lyndon (1975) and Milos Forman's Amadeus (1984). This course may be used to satisfy major requirements in both the French and Italian majors.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Refini
Area: Humanities
Writing Intensive.

AS.211.477. Witchcraft and Demonology in Literature and the Arts. 3.0 Credits.
Who were the witches? Why were they persecuted for hundreds of years? Why were women identified as the witches par excellence? How many witches were put to death between 1400 and 1800? What traits did European witch-mythologies share with other societies? After the witch-hunts ended, how did "The Witch" go from being "monstrous" to being "admirable" and even "sexy"? Answers are found in history and anthropology, but also in theology, literature, folklore, music, and the visual arts, including cinema.
Prerequisites: Students who have already taken AS.214.171 cannot take AS.211.477.
Corequisites: NA
Instructor(s): W. Stephens
Area: Humanities
Writing Intensive.

AS.211.606. Literature and Truth: Forgery and Fakes. NA Credit.
 Forgery is an eternal problem. It is a literary tradition in its own right, with connections to politics, Classics, religion, philosophy, and literary theory. Spurious writings impinge on social and political realities to a degree rarely confronted by criticism. This course offers a reading of the sort traditionally reserved for canonical works of poetry and prose fiction, spotlighting forgery's imaginative vitality and its sinister impact on scholarship. Students will study manuscripts and incunabula drawn from JHU's Bibliotheca Fictiva, the world's premier collection of literary forgeries.
Prerequisites: Students cannot have taken AS.214.606.
Corequisites: NA
Instructor(s): E. Havens; W. Stephens
Area: Humanities
Writing Intensive.

AS.211.640. The Literature of Existence. NA Credit.
This seminar will explore some key expressions of what could loosely be called existentialist writing from the early twentieth century to the present day, to the end of coming to terms with an emerging "new politics of existence." While there will be some emphasis on Spanish language materials, including writings by José Ortega Y Gasset, Miguel de Unamuno, María Zambrano, and Jorge Luis Borges, we will also be reading important works by Martin Heidegger, Jean-Paul Sartre, Simone de Beauvoir, Albert Camus, and Martin Hägglund.
Prerequisites: NA
Corequisites: NA
Instructor(s): W. Egginton
Area: Humanities
Writing Intensive.

AS.211.714. Ariadne's Threads: Metamorphosing Mythologies. NA Credit.
Abandoned by Theseus, Ariadne lamenting on the shore of Naxos embodies one of the most powerful tropes in literature and the arts. The fate of the heroine who helped Theseus out of the labyrinth became herself a thread (indeed, an inexhaustible series of threads) running across the ages and populating the imagination of poets, painters, composers. After exploring in detail the classical sources that canonized Ariadne's myth (Catullus, Carmina, 64; Ovid, Heroïdes, 10) as well as references to the myth found in other classical authors (Homer, Hesiod, Pausanias, Plutarch, Propertius), we will turn to the reception of Ariadne in literature and music (Ariosti, Rinuccini-Monteverdi, Haydn, Nietzsche, Strauss-Von Hofmannsthal). The analysis of the various case studies will focus on the rhetorical and poetical devices used by poets and composers to reenact the vocal features of Ariadne's lament.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Refini
Area: Humanities
NA.

AS.211.748. Media Theory in the Age of Big Data. NA Credit.
This seminar will explore some key themes in contemporary media theory in an age when five tech giants have succeeded in infiltrating the daily lives of global citizens to an unprecedented degree in history. We will study the impact of this saturation on socioeconomic inequality as well as the implications of an almost total loss of privacy. Among the strategies of resistance to the capacity for surveillance these companies have developed we will focus in particular on current examples of feminist media art and voices from the global and cultural periphery as well as tendencies in these practices to emphasize a return to interpersonal connections and the embodied here and now. As case studies we may include #metoo, slo-film movements from Southern Bahia in Brazil, and the financing and distribution of art films by mega media companies like Netflix.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Wegenstein
Area: Humanities
NA.
AS.211.754. Modernist Primitivism. NA Credit.
This course will explore the aesthetics and politics of primitivism in European modernity, focusing on the visual arts and literature in German and Yiddish, but looking at the wider European context, including France and Russia. We will begin with the backgrounds of primitivism in Romanticism, looking especially at its ethnographic and colonial sources. We will then focus on the presence of anthropological and ethnographic discourses within various registers of modernist thought, literature, and visual culture, with special attention to visual and literary primitivism. Our central concerns will include the attempt to modernize aesthetics grounded in ethnography; the primitivist critique of modernity; the place of primitivism in the historical avant-garde; the development of the notion of "culture" in modernity; and the aesthetics of modern ethnic and national identity. Key thinkers, artists, and writers to be considered include Herder; Gauguin; Picasso; Wilhelm Worringer; Carl Einstein; Hannah Höch; and Emil Nolde.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Spinner
Area: Humanities
NA.

AS.211.777. The Critical Unconscious. NA Credit.
Criticism in the 21st century has tended to relegate psychoanalysis to a dustbin of fads that proliferated at the end of the prior century but that today are of interest only to balkanized cliques of devotees. Bucking this trend, this seminar will examine the intellectual history and abiding influence of psychoanalysis's key critical concept: the unconscious. Basing our discussions on in-depth readings from key thinkers in the analytic tradition such as Freud, Lacan, and Klein, as well as the post-analytic philosophical tradition, including Zizek, Butler, Laclau and Mouffe, Deleuze and Guattari, and Jameson, we will work to distill an understanding of the unconscious as essential to the practice of criticism tout court, and as inhering even in those discourses that have sought most stridently to distance themselves from it. Seminar discussions will take place in English; readings will be available in the original as well as in translation.
Prerequisites: NA
Corequisites: NA
Instructor(s): W. Egginton
Area: Humanities
Writing Intensive.

AS.213.374. Existentialism in Literature and Philosophy. 3.0 Credits.
This course explores the themes of existentialism, including the meaning of existence, the nature of the self, authenticity and inauthenticity, the inescapability of death, the experience of time, anxiety, freedom and responsibility to others, in literary and philosophical works. It will be examined why these philosophical ideas often seem to demand literary expression, or bear a close relation to literary works. Readings may include writings by Kierkegaard, Nietzsche, Dostoevsky, Heidegger, Rilke, Kafka, Simmel, Jaspers, Buber, Sartre, de Beauvoir, and Camus.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Gosetti
Area: Humanities
NA.

AS.213.423. Reflections on Modernity. 3.0 Credits.
Taught in English. Reflections on Modernity takes up the problems conflicts, and possibilities of modernity in aesthetic, literary, and philosophical texts. Questions about the modern self, our relationship to nature, to urban experience, to history and language, and the role of the artist and writer in reflecting on modern life. Texts include works by such authors as Kant, Nietzsche, Baudelaire, Weber, Rilke, Hofmannsthal, Simmel, Heidegger, Habermas, Foucault.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Gosetti
Area: Humanities
NA.

AS.215.307. Cervantes: Don Quixote and The Exemplary Novels. 3.0 Credits.
In this course we will read the most important narrative works of Miguel de Cervantes, Don Quixote and the Exemplary Novels, works that are widely understood to have changed western literature. We will read both works in the English translation by renowned translator Edith Grossman, who will also visit Hopkins during the semester. Those who wish to receive credit toward the Spanish major will read the books in the original and attend a separate section conducted in Spanish. Those students should enroll in section 2 of the course.
Prerequisites: NA
Corequisites: NA
Instructor(s): W. Egginton
Area: Humanities
Writing Intensive.

AS.215.406. Novelist Intellectuals. 3.0 Credits.
What does a novelist’s op-ed about economics have to do with her literary writing? In what ways does a fiction writer’s essays on the environment inform how we read her novels? What happens when we find the political opinions of a writer objectionable? This undergraduate seminar will consider what the Spanish writer Francisco Ayala termed “novelist intellectuals,” that is, literary writers who actively participate in a society’s public sphere. Considering writers from Madrid to New York, from London to Buenos Aires, we will ask how one should hold a novelist’s fictional and non-fictional writings in the balance and explore ways of reading that allow us to consider the public intellectual side and the aesthetic side of a novelist together.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Seguin
Area: Humanities
NA.

AS.215.417. Literature of the Great Recession. 3.0 Credits.
The Great Recession—sometimes called the financial crisis or the economic crisis of 2008—brought financial markets to a halt and created significant political turmoil across the North Atlantic. But its impact on culture, and literature especially, has often been ignored. This seminar will travel across Europe, from Dublin to Madrid, from London to Reykjavik in order to examine how literature has registered this most recent economic crisis. We will focus on how crisis is narrated and the ways in which literary works have managed to provide a voice for marginalized social, economic, and political demands.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Seguin
Area: Humanities
NA.
A voice in Piglia's Artificial Respiration claims that Argentina did not have an eighteenth century or the Eighteenth Century. Besides Piglia's palimpsest novel, we'll study a handful of texts by Borges. Passages from Leopoldo Marechal's Adan Buenosayres, and Derrida's The Beast and the Sovereign Volume Two, in reference to Heidegger's The Fundamental Concepts of Metaphysics and Defoe's Robinson Crusoe. Taught in English.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Gonzalez
Area: Humanities
NA.

AS.215.718. Contemporaneity and Crisis. NA Credit.
How should one study contemporary literature and culture? Is "the contemporary" a period in and of itself? Does it require a distinct conceptual approach? This graduate seminar will examine various approaches that have emerged since Michel Foucault called his genealogies a "history of the present." We will pay special attention to contemporary literature and culture's most distinguishing feature today: crisis. Considering theories of crisis and "the contemporary" together, the course will explore how living in a time of overlapping crises—economic, political, social, cultural, environmental, and others—affects the way we interpret the world.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Seguin
Area: Humanities
NA.

Interdepartmental
AS.360.133. Freshman Seminar: Great Books at Hopkins. 3.0 Credits.
Freshman Seminar: Students attend lectures by an interdepartmental group of Hopkins faculty and meet for discussion in smaller seminar groups; each of these seminars is led by one of the course faculty. In lectures, panels, multimedia presentations, and curatorial sessions among the University's rare book holdings, we will explore some of the greatest works of the literary and philosophical traditions in Europe and the Americas. Close reading and intensive writing instruction are hallmarks of this course.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Ender; E. Patton; M. Reese; S. Nichols; S. Weiss
Area: Humanities
Writing Intensive.

Study of Women, Gender, Sexuality
AS.363.329. Gender and Sexuality Beyond the Global West: Gender and Sexuality in Contemporary Art in North Africa and the Middle East. 3.0 Credits.
This course aims to explore how gender and sexuality is situated in contemporary artistic practices in the geographical Middle East, through concepts of religion, war, revolution, resistance, nation-state, post-colonialism, and neoliberalism, especially as written and observed first-hand by artists, curators and scholars from the Middle East and North Africa region and their diasporas. Every week, under an overarching topic, notions of gender and sexuality will be questioned through works of selected artists across the region, as well as texts that provide the historical, theoretical, sociological and political background.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Ince
Area: Humanities
Writing Intensive.

Art
AS.371.140. Cartooning. 3.0 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): T. Chalkley
Area: Humanities
NA.

AS.371.149. Visual Reality. 3.0 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): D. Bakker
Area: Humanities
NA.
AS.371.151. Photoshop/Digital Darkroom. 3.0 Credits.
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 SLR camera. Prior knowledge of Photoshop is not required. Attendance at first class is mandatory. Approval for this course will be considered after enrollment on SIS; no need to email.
Prerequisites: NA
Corequisites: NA
Instructor(s): H. Ehrenfeld
Area: Humanities
NA.

AS.371.152. Introduction to Digital Photography. 3.0 Credits.
Students learn to use their digital cameras through a variety of documentary, landscape and portrait projects, which will help them develop technical and creative skills. Critiques and slide lectures of historic photographs, which range from postmortem daguerreotypes to postmodern digital imagery, help students develop a personal vision. Students are provided digital SLR cameras and gain proficiency with one-on-one instruction in the field. Basics for print adjustment and output will be covered. Attendance at first class is mandatory. Approval for this course will be considered after enrollment on SIS; no need to email.
Prerequisites: NA
Corequisites: NA
Instructor(s): H. Ehrenfeld
Area: Humanities
NA.

AS.371.162. Black and White: Digital Darkroom. 3.0 Credits.
In this digital course, students explore the black-and-white aesthetic. They develop camera skills on numerous field trips and local walks. Students meet frequently for critiques and discussions based on historic and contemporary imagery. Techniques such as high dynamic range, and infrared are covered. Emphasis is on composition, and developing a photographic style with shooting and post processing. Students are encouraged to make work that is meaningful to them and which communicates its intent to their audience. Attendance at first class is mandatory.
Prerequisites: NA
Corequisites: NA
Instructor(s): P. Berger
Area: Humanities
NA.

AS.371.303. Documentary Photography. 3.0 Credits.
In this 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. Field trips offer opportunities to explore Baltimore neighborhoods such as The East Side, Station North and Baltimore's old Chinatown. Students will work on a semester-long photo-documentary project on a subject of their choice. Camera experience is a plus, but not a prerequisite. Digital SLR are available on loan for the semester. Attendance in first class is mandatory.
Prerequisites: NA
Corequisites: NA
Instructor(s): P. Berger
Area: Humanities
NA.