English

The Department of English offers separate undergraduate and graduate programs, each designed to suit the needs of its particular student body. The undergraduate program, in the context of university requirements and elective courses, provides the basis for a liberal education and prepares students for graduate work or professional schools, such as medicine and law, as well as professional teaching and literary scholarship. The graduate program prepares advanced students for professional teaching careers in English literature.

Facilities

Besides the Sheridan Libraries, Hopkins students have easy access to the 12 million volumes and innumerable historical manuscripts of the Library of Congress, as well as the library at Dumbarton Oaks, the Folger Library, the Freer Library, the library of the National Gallery, and many other specialized public collections. Students learn about advances in research and criticism and confer with leading American and European scholars and critics through participation in the activities of the Tudor and Stuart Club, the ELH Colloquium, and the department’s other programming.

Courses in the department are open to all qualified students in the university.

Requirements for the B.A. Degree

(Also see Requirements for a Bachelor’s Degree (http://e-catalog.jhu.edu/undergrad-students/academic-policies/requirements-for-a-bachelors-degree).)

In addition to demonstrating foreign language proficiency in at least one classical or modern foreign language, the English major requires students complete general courses in the humanities and social science, a required course in literary study (AS.060.107 Introduction to Literary Study), and nine additional English courses, of which at least three must be literature before 1800. Within the nine additional English courses, at least two and no more than four courses must be designated as lecture courses. Students may identify lecture courses by the presence of the POS-Tag ENGL-LEC in a course description in the schedule of classes. Pre-1800 literature courses are identified by the POS-Tag ENGL-PR1800. Additional details include:

• Only two courses towards the nine required English courses for the major may be taken outside of the department and those must be cross-listed with the English department.
• Only two independent studies or senior essay courses may apply towards the major.
• Students must earn a grade of C- or better in all major requirements and courses may not be taken satisfactory/unsatisfactory.
• Up to two courses taken through approved study abroad programs may be applied towards the major with approval of the director of undergraduate studies.

Major Requirements:

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<thead>
<tr>
<th>Course</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>Two courses in the humanities or social sciences</td>
<td>6</td>
</tr>
<tr>
<td>Foreign language proficiency through the intermediate level</td>
<td>0-17</td>
</tr>
<tr>
<td>AS.060.107 Introduction to Literary Study *</td>
<td>3</td>
</tr>
</tbody>
</table>

Nine Additional English Courses (divided as follows): **

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>One non-lecture course in pre-1800 literature</td>
<td>3</td>
</tr>
<tr>
<td>Two courses in pre-1800 literature</td>
<td>6</td>
</tr>
<tr>
<td>Six 200 to 400-level English courses</td>
<td>18</td>
</tr>
</tbody>
</table>

Total Credits 36-53

• Should be taken no later than sophomore year.
• Students are required to take at least two lectures courses and up to four lecture courses may apply towards this requirement.

Advising for Students

All students, whether their goals are professional or not, should choose courses in consultation with their major advisor to suit their individual needs and satisfy departmental requirements. Students planning to enter graduate school in English should study a second foreign language. Students who have not yet been assigned to a major advisor may discuss departmental requirements and curriculum planning with the director of undergraduate studies.

Honors in English

Departmental honors are awarded to undergraduate English majors who achieve a cumulative average of 3.6 or higher for all English courses taken to satisfy the major requirements. For more information about Honors in English, contact the director of undergraduate studies in English.

Senior Essay Option

Majors with a cumulative G.P.A. of 3.8 in English courses by the end of the fall semester of their junior year may apply to write a senior essay in the fall of their senior year. For further information and deadlines, contact the director of undergraduate studies in English.

English Minor

Students who wish to graduate with a minor in English must take AS.060.107 Introduction to Literary Study, generally within one year of declaring the minor. Six additional English courses are required, of which at least two and no more than three must be lecture courses. At least one of the six courses must be a pre-1800 course. Students must earn a grade of C- or better in all minor requirements and courses may not be taken satisfactory/unsatisfactory.

Minor Requirements:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>AS.060.107 Introduction to Literary Study</td>
<td>3</td>
</tr>
<tr>
<td>One course in pre-1800 literature</td>
<td>3</td>
</tr>
<tr>
<td>Four additional English courses</td>
<td>12</td>
</tr>
</tbody>
</table>

Total Credits 18

The Department of English offers advanced programs and guided research leading to the Ph.D. degree in English and American literature in the following major literary fields: the Renaissance, the 18th century, the Romantic period, the Victorian period, American literature, and 20th-century literature.

The department accepts only full-time students working toward the Ph.D.; there is no autonomous M.A. program. Because of its small size
and the close association between faculty and students, the department is able to offer an intensive program leading to the Ph.D. in five years.

Requirements for the Ph.D. Degree

Students are required to enroll in three graduate courses in each of the semesters of their first year of study and two in each of the semesters of their second year. By the end of the third year, students will have completed 10 graduate seminars, an oral examination in two fields, and examinations in one or two foreign languages. Fourth-year students will receive dissertation fellowships.

Teaching experience is regarded as an important part of the graduate program, and graduate students are required to teach in the department’s literature and expository writing courses during their second, third, and fifth years at Hopkins.

For further information about graduate study, contact the graduate coordinator at the Department of English or go to http://english.jhu.edu/graduate/.

For current faculty and contact information go to http://english.jhu.edu/people/

Faculty

Chair
Eric Sundquist
Andrew W. Mellon Professor of the Humanities: American literature and culture, including African American and Jewish American; literature of the Holocaust.

Professors
Sharon Achinstein
Sir William Osler Professor of English: Early modern literature, poetry and poetics, gender

Douglas Mao
British, Irish, and U.S. poetry and fiction since 1860; interdisciplinary study of modernism.

Christopher Nealon
American literature, aesthetic theory, poetry and poetics, the history of sexuality

Eric Sundquist
Andrew W. Mellon Professor of the Humanities: American literature and culture, including African American and Jewish American; literature of the Holocaust.

Associate professors
Andrew Daniel
Early modern literature, critical theory, aesthetics.

Mark Thompson
19th- and 20th-century African-American literature, 20th-century German Idealism, French philosophy and aesthetics, theory.

Assistant professors
Jared Hickman
American literature, intellectual and cultural history of Atlantic (anti) slavery, religion and radical politics, critical race studies.

Jeanne-Marie Jackson
Jesse Rosenthal
American literature, aesthetic theory, poetry and poetics, the history of sexuality.

Professors emeriti
Sharon Cameron

Frances Ferguson
Literature, aesthetic theory, and moral/legal philosophy in the 18th and early 19th centuries.

Neil Hertz
Professor Emeritus (Humanities): Romantic literature and critical theory.

Ronald Paulson

Research professor
Larzer Ziff
Caroline Donovan Professor Emeritus of English Literature: American literature.

Joint appointments
John T. Irwin
Professor (Writing Seminars): American literature.

Lecturers
Aliza Watters
Lecturer: Expository Writing Program

Anne-Elizabeth Murdy Brodsky
Lecturer: Expository Writing Program.

Williams Evans
Senior Lecturer: Expository Writing Program.

Patricia Kain
Senior Lecturer and Director: Expository Writing Program.

George Oppel
Lecturer: Expository Writing Program.

Marisa O'Connor
Lecturer: Expository Writing Program.

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

**AS.060.100. Introduction to Expository Writing.**
Introduction to “Expos” is designed to introduce less experienced writers to the elements of academic argument. Students learn to recognize the paradigm of academic argument as they learn to read and summarize academic essays, and then they apply the paradigm in academic essays of their own. Classes are small, no more than 10 students, and are organized around three major writing assignments. Each course guides students’ practice through pre-writing, drafting, and revising, and includes discussions, workshops, and tutorials with the instructor. In addition to its central focus on the elements of academic argument, each “Intro” course teaches students to avoid plagiarism and document sources correctly. “Intro” courses do not specialize in a particular topic or theme and are available to freshmen only.
Instructor(s): A. Brodsky; W. Evans
Area: Humanities.

**AS.060.102. The Novel and the American Family.**
While America and the “American Dream” promise the possibility of unlimited individual development, the American family has often resisted this promise and crammed America’s style. In this course we will explore works by Philip Roth, Eudora Welty, Alice Walker, and Jonathan Franzen that dramatize this tension in devastating and hilarious ways. Against the backdrop of post-WWII America, these writers struggle with issues of race, sex, and the erosion of tradition, shedding light on the challenging relation between the individual and the family.
Area: Humanities.

**AS.060.103. Novels After 9-11.**
This course explores various novels written in English in the wake of the tragedy of 9-11, from various perspectives around the globe. It asks how the form of the novel responded to the events of that date and its aftermath, and in doing so, considers the role of art in shaping our understanding of global events, violence, and the forces that produce them. This course offers a greater appreciation of the novel and its role in history, as well as a framework for comparing different perspectives on a major historical event. It should improve your skills as a reader of fiction and analyst and judge of what you read. In the course of the semester you will: 1) Survey how novels from a variety of positions and perspectives represent and understand the events of 9-11. 2) Learn to analyze the form of the novel, its various elements, and its role in culture and history. 3) Read and evaluate reviews of major novels, from different contexts. 4) Learn to write an intelligent and informed review of a novel.
Instructor(s): M. Favret
Area: Humanities.

**AS.060.104. Counterfactual Literature and Film.**
This course will concern the imagination of our unled lives—the lives we might have led but have not. Robert Frost’s “The Road Not Taken” is the most familiar instance of this preoccupation, but Frost is only one of many artists for whom unled lives have been an ongoing concern—Thomas Hardy, Henry James, Virginia Woolf, Phillip Larkin, Ian McEwan, and Sharon Olds are among the many others. Why are people so interested in what has not happened to them? And why should writers and film-makers in particular be so interested in these non-events?
Instructor(s): A. Miller
Area: Humanities.

**AS.060.107. Introduction to Literary Study.**
This course serves as an introduction to the basic methods of and critical approaches to the study of literature.
Instructor(s): J. Rosenthal; S. Achinstein
Area: Humanities.

**AS.060.108. Time Travel.**
Why is time travel such a consistent and perplexing them in literature and film over the last 150 years? Why is modernity so concerned with peeking backwards or forwards? This course will examine the history of time-travel fiction, from its beginning in utopian fiction through its box-office dominance in the 1980s, and into today. Writers will likely include Mark Twain, Edward Bellamy, Harold Steele Mackay, Ray Bradbury, Robert Heinlein, and Philip K. Dick. Movies will include *The Terminator*, *Back to the Future*, and *Primer*.
Instructor(s): J. Rosenthal
Area: Humanities.

**AS.060.109. Inheriting Hamlet.**
This class will explore the legacy of Hamlet from critical theory to popular film; from Sigmund Freud to Arnold Schwarzenegger’s “Last Action Hero.” More than any other play by Shakespeare, Hamlet has been the mirror through which later eras have viewed their own image. We will consider these interpretations and, along the way, work to develop some of our own.
Instructor(s): D. Hershinow
Area: Humanities.

**AS.060.110. The African American Novel.**
This course will survey classic novels by African-American writers. From slavery to freedom, from subjection to the qualified triumph of integration, we’ll examine several examples of black writers writing about what it means to be “black” in America, and what it means to be “white” from a “black” perspective.
Instructor(s): D. Tye
Area: Humanities.

**AS.060.111. How Not to Be Afraid of Poetry.**
What is poetry? And why don’t we like it? This course will explore what makes poetry turn ordinary language into something extraordinary, into shapes and sounds so that sometimes we find it difficult to understand and sometimes we find it gives us great delight. This seminar will open up a range of poetry written in English, including some of the greatest writers of the English language. This course is designed for the students without a strong background in reading poetry but who have the desire to gain it; the main emphasis is exploration of the world and words of poetry and developing an appreciation and analytical understanding of the ways poetry can express, advocate, record, and move. Assignments will include reading poems, becoming an expert about a single poet, attending public poetry readings, creating poems, and writing short weekly assignments about poems. You will be expected to be an active member in classroom discussion and activities. Pre 1800 course.
Instructor(s): S. Achinstein
Area: Humanities.
AS.060.113. Expository Writing.
“Expos” is designed to introduce more confident student writers to the elements of academic argument. Students learn to apply the paradigm of academic argument in academic essays of their own. Classes are capped at 15 students and organized around four major writing assignments. Each course guides students’ practice through pre-writing, drafting, and revising, and includes discussions, workshops, and tutorials with the instructor. In addition to its central focus on the elements of academic argument, each “Expos” course teaches students to document sources correctly and provides its own topic or theme to engage students’ writing and thinking. Please note: Each course has a different topic. To check individual course descriptions, go to the EWP web site. “Expos” courses are available to freshmen, sophomores, and juniors, and to seniors by special permission.
Instructor(s): Staff
Area: Humanities.

AS.060.114. Expository Writing.
“Expos” is designed to introduce more confident student writers to the elements of academic argument. Students learn to apply the paradigm of academic argument in academic essays of their own. Classes are capped at 15 students and organized around four major writing assignments. Each course guides students’ practice through pre-writing, drafting, and revising, and includes discussions, workshops, and tutorials with the instructor. In addition to its central focus on the elements of academic argument, each “Expos” course teaches students to document sources correctly and provides its own topic or theme to engage students’ writing and thinking. Please see the following list of individual course descriptions to decide which sections of “Expos” will most interest you. “Expos” courses are available to freshmen, sophomores, and juniors, and to seniors by special permission.
Instructor(s): Staff
Area: Humanities.

This course will examine how British children’s fiction represents imperialism and national identity. How do these works ask children to think about nation, empire and their roles as gendered and national subjects? We will also consider popular American adaptations of these classics. Materials include both Rudyard Kipling’s and Disney’s The Jungle Book, Frances Hodgson Burnett’s The Secret Garden, J. M. Barrie’s Peter and Wendy and Disney’s Mary Poppins. Students will write a short paper at the end of the course.
Instructor(s): J. Valdez
Area: Humanities.

AS.060.116. Reading Muslims in Global Fiction and Film.
This course will explore representations of complex, fully-developed Muslim characters in fictions detailing experiences from the Balkans, the Indian Ocean, Britain, and the United States. These may include novels by Abdulrazak Gurnah, Orhan Pamuk, and Leila Aboulela, as well as films like A Separation (2011). In studying the way each text represents Muslims and their relationships to their faith, the class will analyze themes of belonging and identity politics, imagined relationships to geographies, and representations of individuality alongside rituals of belief. It will look at how race, socio-economic status, gender, and citizenship contribute to these representations, when and how these texts are read as political acts, and what contributions such fiction has made to aesthetics.
Instructor(s): N. Hashem
Area: Humanities.

AS.060.117. J.R.R. Tolkien.
Tolkien’s The Lord of the Rings trilogy has captured the imaginations of millions of readers since its initial publication in the 1950s. And part of the reason for its power is that Tolkien created much more than a story: in creating an extensive linguistic and mythological features as a background to his narrative, he imagined a new world. In this class, we are going to study that world at some length, through a close reading of The Lord of the Rings trilogy, an examination of The Hobbit and The Silmarillion as supplementary texts, and finally by drawing on some of Tolkien’s nonfictional writings. Students will write one five to six page paper.
Instructor(s): P. Fessenbecker
Area: Humanities.

AS.060.118. Asian American Literature and Film.
This course offers students a survey of Asian American literature, film and cultural politics. Throughout the course we will evaluate the literary and filmic productions of Asian Americans in order to ask a series of questions: Who is American? Who is Asian American? How does “Asian American” work as a category that uncovers contestations over the meaning of ethnic, sexual, and national identity? We will look at a diverse array of Asian American groups while paying attention to the formation of Asian American subjectivities across differences and the intersections of ethnicity, sexuality, class and gender. Cross-listed with Film and Media Studies.
Instructor(s): R. Neutill
Area: Humanities.

AS.060.119. Oscar Wilde.
At once superficial and profound, artificial and authentic, Oscar Wilde’s life and work are provocatively paradoxical. Reading his luminous literary work, we’ll discuss such topics as the aestheticist idea of life as fine art, the powers of wit, and the unexpected consequences of getting what you wish for. Readings: a selection of Wilde’s plays, poems, essays, and fiction including a new, uncensored edition of his novel, The Picture of Dorian Gray. Requirements: rigorous in-class discussion and 5-6 pages of writing.
Instructor(s): R. Day
Area: Humanities.

AS.060.120. The Nineteenth-Century Novella.
During the nineteenth century, a frequently overlooked mode of fiction—the novella—began to flourish in new ways. In this course we will examine the distinctive features of this genre that is at once too short to be a novel and too long to be a short story. In reading famous works by English and American writers along with excerpts from key texts in narrative theory, we will consider how the peculiar length of the novella facilitates its representation of social interaction and psychic alienation in ways distinct from novel- and story-length works. Works to be studied range from Herman Melville’s Bartleby the Scrivener (1853), “a story of Wall Street” that reverberates strongly in light of today’s Occupy Movement, to Robert Louis Stevenson’s Dr. Jekyll and Mr. Hyde (1886), the classic literary evocation of split personality disorder, to Kate Chopin’s The Awakening (1899), a work condemned upon its first publication for its “sordid” and “immoral” representation of female sexuality.
Instructor(s): J. Hann
Area: Humanities.
**AS.060.121. The British Empire and 20th Century Fiction.**
This course explores the ways in which the British Empire—which at its peak commanded a quarter of the world's population and landmass—affect ed the development of British literature in the 20th century. In studying works set in Africa, South Asia, and the Caribbean, we will discuss themes of imperialism, culture, international development, and modernization. Authors include Rudyard Kipling, E.M. Forster, Graham Greene, Jean Rhys, and Arundhati Roy.
Instructor(s): R. Day
Area: Humanities.

**AS.060.122. The Ethnic Gangster in American Cinema.**
In this intersession course we will consider the rise (and fall) of some of America's most notorious and beloved gangsters: Don Corleone ("The Godfather"), Frank Lucas ("American Gangster"), and Tony Montana ("Scarface"). With the help of short readings from Zizek, Freud, Hobsbawn, and Jameson, we consider what these films have to say about the difficulties and hopes of the immigrant experience, the codes of gangster morality, and the role of organized crime in the American imagination. We will explore the complicated interplay between domestic responsibility, male brotherhood, and violence that is the hallmark of the genre. Students will be asked to write a short paper at the conclusion of the term, and are required to view the movies outside of class time.
Instructor(s): A. Sisson; A. Wexler
Area: Humanities.

**AS.060.123. Freshman Seminar: Prophecy After Science.**
This course explores the history of prophecy from ancient Greek and Judaic sources to current intimations of technological singularity and ecological doom. We will focus on the influence of prophecy on the rise of science (and vice-versa). Readings will include texts by William Shakespeare, Francis Bacon, Mary Shelley, and Philip K. Dick.
Instructor(s): W. Miller
Area: Humanities.

**AS.060.125. Nineteenth-Century American Experimental Writing.**
Emerson famously exalted the power of the individual self: "To believe your own thought, to believe what is true for you is true for all men—that is genius." Melville regarded such hubristic intoxication with "untraditional and independent thinking" as the condition of tragedy. Emily Dickinson's poems neither extol the "greatness" of the individual nor decry his limitations. Rather her poems invent a language for experiences so solitary and apparently incommunicable that she called them "inner than the bone." We shall examine the representations of self in the genre-bending writing of these three nineteenth-century giants—writing that forever redefined the essay, the novel, and the poem
Instructor(s): S. Cameron
Area: Humanities.

**AS.060.127. Muslim Science Fiction.**
This course will explore the wondrous and mysterious world of Islamic Sci-Fi. Writers of Muslim Sci-Fi have asserted a long tradition of speculative fiction and fantasy dating back to the 13th century. We will look into this literary history, beginning with earlier texts like The Arabian Nights, al-Qizwini's alien story Awaj bin Anfaq and Roquia Hussain's Sultana's Dream all the way through to modern texts like G. Willow Wilson's Alif the Unseen and Saladin Ahmad's Throne of the Crescent Moon. We will ask how this genre, as opposed to realism, might enable these writers to productively tackle themes of history, science, belief, and the politics of belonging and difference. We will pair our Muslim readings with more canonical science fiction works, such as Mary Shelley's Frankenstein, H.G. Wells' The Time Machine, and more recently, Kazuo Ishiguro's Never Let Me Go, to think through the relationship of the SF writer to a particular cultural moment. We will also look at writers of afrofuturism and magical realism, like Octavia Butler and Gabriel García Márquez, to think about how other writers of color have employed fantasy and the fantastical, and to what ends.
Instructor(s): N. Hashem
Area: Humanities.

**AS.060.129. Writing Africa Now.**
This course surveys post-2000 literary and cultural production from sub-Saharan Africa. Topics will include debates over genre and fiction's relevance to African experience, legacies of canonical writing about independence, urban Africa as violent or "tragic" landscape, and problems of scale and geographical context. Readings by authors such as Adichie, Wainaina, Duiker, and Vladislavic, and students will be introduced to the main print and online arteries of African intellectual discussion. This class is for non-majors and does not count towards the English major or minor.
Instructor(s): J. Jackson
Area: Humanities.

**AS.060.131. Law and Literature.**
This course queries the nature of legal authority both formally and historically. What distinguishes between law and literature? Is law more authoritative? Is it more ethical? Is it more "real"? Avenues of inquiry will include the power of language to embody, inhabit, or represent law; the relationship between law and ideas about self, liberty, and love; and conflicts and confluences between literary and legal claims to autonomy. Readings may include Sophocles' Antigone, Andreas Capellanus' On Love, Shakespeare's Measure for Measure, William Godwin's Caleb Williams, and Franz Kafka's The Trial. This course is for non-majors.
Instructor(s): M. O'Connor
Area: Humanities.

**AS.060.132. Death in Twentieth-Century Literature.**
A perennial literary motif, death pervades the works of modernist novelists and poets. This course will explore how several modernist writers create a rich inner life through their unique representations of different forms of death: slaughter in the war, suicide, and slow death, as well as the issue of mortality. The readings will include James Joyce's "The Dead," William Faulkner's As I Lay Dying, and poems by W. H. Auden. Students are expected to write a 5-6 page paper for this course.
Instructor(s): N. Zhang
Area: Humanities.
AS.060.133. Medicine and Literature.
This course is designed to introduce students to a range of literary representations of illness. How does literature build upon but exceed the surrounding frame of medical knowledge to explore illness as political crisis, mystical experience, divine punishment, neurotic hallucination, or opportunity? Possible texts include: "The Book of Job"; William Shakespeare, "Hamlet"; Moliere, "La Malade Imaginaire" (The Imaginary Invalid); Virginia Woolf, "On Being Ill"; Thomas Mann, "Death in Venice"; Susan Sontag, "Illness as Metaphor"; David Feldshuh, "Miss Evers' Boys"; Audre Lord, "The Cancer Journals"; Thom Gunn, "The Man with Night Sweats". This course does not count toward the English major or minor.
Instructor(s): A. Daniel
Area: Humanities.

AS.060.134. Franz Kafka.
An introduction to one of the 20th century's most eccentric and important writers. From his German-speaking Jewish background in Austrian-controlled Prague, Franz Kafka managed to overturn the conventions of modern fiction. Both bleak and zany, both logical and absurd, his writing shows the struggle of the individual against the modern institutional world. Discussion topics will include the political and religious views informing Kafka's work, the role of bureaucracies in everyday life, and the impossibility of living within the law. Reading: short stories; his famous novella, The Metamorphosis; and two novels, The Trial and Amerika—all in English translation.
Instructor(s): R. Day
Area: Humanities.

AS.060.136. Literature of the American South.
This course considers the development of southern identity in twentieth-century American fiction. Reading works from authors of different races, genders, and classes, students will explore the importance of region in determining ways of being and modes of expression.
Instructor(s): E. Steedley
Area: Humanities.

All our stories point to Heaven and to Hell: the good are rewarded, the wicked punished. Only, for the storyteller, Heaven is boring; our imaginative power better exercised in the other direction. In this course, we'll think about what that says about us, along with other issues of justice, compassion, conflict, creativity, and moral failure raised by four major writers' literary visions of Hell: Dante Alighieri (Catholic), John Milton (Protestant), Jean-Paul Sartre (atheist), and William Blake (entirely beyond definition).
Instructor(s): A. Sisson
Area: Humanities.

AS.060.138. No "I" in "News": The New Journalism, Hunter S. Thompson to David Foster Wallace.
In 1972, Tom Wolfe noticed a trend in magazine reporting that he called "a 'new' journalism, a 'higher' journalism." This novel breed of reporting, he claimed, was "causing panic, dethroning the novel as the number one literary genre, starting the first new direction in American literature in half a century." It goes without saying that Wolfe considered himself on the cutting edge of the revolution. With no pretense of objectivity, the new journalists unapologetically wrote themselves into stories, stylizing their narratives with the techniques of fiction and recasting fact to suit their intended effect. This course will survey the field of new journalism, from Hunter S. Thompson's drug-fueled, "gonzo" exposé of Southern culture, "The Kentucky Derby is Decadent and Depraved," to mild-mannered George Plimpton's chronicle of his tenure as a middle-aged professional football player, Paper Lion: Confessions of a Last-String Quarterback. We'll also consider some of the movement's precursors and heirs, from Stephen Crane's efforts to brave the heat of battle as a war correspondent to David Foster Wallace's attempt to understand the mild pleasures (and existential terrors) of a cruise ship vacation, "A Supposedly Fun Thing I'll Never Do Again."
Instructor(s): D. Tye
Area: Humanities.

Telling stories is one of the first and most important ways that human beings try to make sense of the world and their experience of it. The narrative art informs fiction and nonfiction alike, is central to the writing of history, anthropology, crime reports and laboratory reports, sports stories and political documentaries. What happened? The answer may be imagined or factual, but it will almost certainly be narrative. This course focuses on the narrative essay, a nonfiction prose form that answers the question of "what happened" in a variety of contexts and aims to make sense not only of what happened but how and why. We will begin by summarizing narrative essays, will move to analyzing them, and in the second half of the course you will write two narrative essays of your own, the first based on a choice of topics and sources, the second of your own design. Authors may include James Baldwin, Annie Dillard, Chang Rae Lee, Danielle Ofri, George Orwell, Richard Rodriguez, Richard Selzer, and Abraham Verghese. You will learn the power of narrative to inform and persuade as you test that power in your own writing.
Instructor(s): P. Kain
Area: Humanities.

AS.060.140. The Ethnic Gangster in the American Cinema.
In this intersession course we will consider the rise (and fall) of some of America's most notorious and beloved gangsters: Don Corleone (The Godfather), Henry Hill (GoodFellas), and Tony Montana (Scarface). With the help of short readings from Freud, Warshow, and Jameson, we consider what these films have to say about the difficulties and hopes of the immigrant experience, the codes of gangster morality, and the role of organized crime in the American imagination. And we will explore the interplay between domestic responsibility, male brotherhood, and violence that is the hallmark of the genre. Students will be asked to write a short paper at the conclusion of the term, and are required to view the movies outside of class time.
Instructor(s): A. Wexler
Area: Humanities.
AS.060.142. Censorship and Modern Literature.
Whether because of its religious or political dissent, sexual deviance, or corrupting effects on readers, literature has often been perceived as threatening the social order. In this course, we will read a variety of famous literary works, which have each been censored, banned, or subject to public outrage. Alongside each work, we will also read documents related to that work’s suppression, such as reviews, court proceedings, and statements by the authors themselves. We will consider the ways in which literature is both the result of individual artistic achievement, and shaped by its social context. Possible authors include Oscar Wilde, Djuna Barnes, D.H. Lawrence, Vladimir Nabokov, Allen Ginsberg, Salman Rushdie, and Brett Easton Ellis. (This course is for non-majors)
Instructor(s): R. Day
Area: Humanities.

AS.060.145. Literature, Science, and Technology.
This class will consider a range of reactions to scientific discoveries in literature, from electricity in the nineteenth century to bioengineering today. We’ll pay special attention to the utopian hope, doomsaying despair, and radical reconceptions of reality technological breakthroughs seemed and seem to provide. Authors will include Mary Shelley, Wells, LeGuin, Ishiguro.
Instructor(s): E. Tempesta
Area: Humanities.

AS.060.146. Detective Fiction.
This course will look at the history of English-language detective fiction through the nineteenth and twentieth centuries. We will pay special attention to the way clues and suspense operate, the role of the reader in figuring out the mystery, and the complicated relationship of the detective with official authority. Authors will likely include some selection of Wilkie Collins, Edgar Allan Poe, Arthur Conan Doyle, Agatha Christie, Dashiell Hammet, and Raymond Chandler. This class is for non-majors.
Instructor(s): J. Rosenthal
Area: Humanities.

“No man needs sympathy because he has to work, because he has a burden to carry,” Theodore Roosevelt proclaimed in his “Square Deal” speech of 1903. “Far and away the best prize that life offers is the chance to work hard at work worth doing.” Hard work is at the heart of the American dream, but with unemployment rates at historic highs and the global economy proceeding at a rapid clip, Roosevelt’s words resurface old questions in a new world: What work is worth doing? Who gets the chance to do it? And what happens when people find themselves doing work that isn’t worth doing? In this course we will consider the meaning and consequences of work, from the heroic to the tragic, through a selection of American literature from the last days of slavery to the present. This course will consider work in all its forms, from the plantation to the boardroom, to help us develop the tools to interpret the varieties and values of labor in modern society.
Instructor(s): E. Tempesta
Area: Humanities.

AS.060.150. Freshman Seminar: Milton’s Paradise Lost: Contexts and Conversations.
This course undertakes an in-depth study of what is arguably the greatest long poem in the English tradition, John Milton’s Paradise Lost. The poem, first published in 1667, is Milton’s take on the Judeo-Christian story of the Fall found in the Bible. Paradise Lost does not merely retell the biblical account, however. By expanding three chapters of Genesis into a twelve-book epic meant to rival its classical forbears—most importantly Virgil’s Aeneid—Milton’s poem makes room for new readings of an old story. This course encourages students to find their own new readings of the Genesis story by considering the historical contexts of the poem’s production as well as the conversations Paradise Lost continues to provoke to this day. In addition to reading and discussing the poem, students will become familiar with ongoing sites of critical debate, such as the representations of Satan and of Eve. To help negotiate these conversations, students will complete a guided research project that makes use of the materials available through the library’s Department of Special Collections, housed in Brody Learning Commons. In addition to early editions of Paradise Lost, this treasure trove of rare books offers a wide variety of materials which may deepen an encounter with Milton’s poem, from biblical illustrations to gardening manuals to marriage advice. Students will use the collection to ask questions such as: “How does Milton’s representation of Satan differ from earlier traditions of imagining the devil?” and “Does Milton’s approach to Eve reinforce or revise conventional ideas about women?”
Sufficient class time will be dedicated to introducing students to Special Collections so as to facilitate their individual work over the course of the semester.
Instructor(s): R. Buckham
Area: Humanities.

AS.060.151. American Literature, Race, and Civil Rights.
The course will explore the role played by literature in advancing and reflecting upon the African American pursuit of freedom and civil rights over the course of the twentieth century, from the era of harsh segregation through the post-Civil Rights era. Although we will focus primarily on fiction, we will also consider essays, autobiography, and poetry. Writers to be considered, mostly black but some white, may include James Weldon Johnson, Ralph Ellison, Richard Wright, Ann Petry, James Baldwin, William Faulkner, Harper Lee, William Melvin Kelley, Malcolm X, Amiri Baraka, Toni Morrison, and Paule Marshall. This class is for non-majors.
Instructor(s): E. Sundquist
Area: Humanities.

As the moniker “The city that reads” might indicate, Baltimore has a long and distinguished tradition of literary production. In this course, we will focus on two of Baltimore’s most famous writers: Edgar Poe and H.L. Mencken, both of whom were widely read and fiercely discussed in their day. We will read a variety of works from both, including a number of Poe’s short stories and Mencken’s coverage of the Scopes trial, and visit some of the Baltimore institutions dedicated to them. These include Poe’s grave and possibly his house, and the Mencken collection at the Enoch Pratt Free Library.
Prerequisites: Students may enroll in one B'More course only.
AS.371.189 AND AS.270.119 AND AS.270.118 AND AS.060.126 AND AS.100.197 AND AS.300.100 AND AS.360.176 AND AS.220.116 AND AS.280.205 AND AS.230.116 AND AS.220.190 AND AS.220.194
Instructor(s): P. Fessenbecker
Area: Humanities.
AS.060.154. Zombies.
Why does the zombie figure so prominently in modern literary and cinematic texts? What particular anxieties does this figure of mindless violence disclose? Why does the zombie genre so often lend itself to political allegory? How do we make historical sense of this figure’s original association with Afro-Atlantic religions like Haitian voodoo? This course is designed for non-majors interested in developing critical reading and writing skills by investigating this surprisingly rich topic. Texts, literary and cinematic, may include: firsthand accounts of the Atlantic slave trade, Mary Shelley’s “Frankenstein”, Edgar Allan Poe’s short stories, Rudolph Fisher’s “The Conjure-Man Dies”, “The Invasion of the Body Snatchers” (dir. Don Siegel), “The Serpent and the Rainbow” (dir. Wes Craven), “Pontypool” (dir. Bruce McDonald), and “Zombieland” (dir. Ruben Fleischer).
Instructor(s): J. Hickman
Area: Humanities.

The Research Paper” is designed to introduce experienced student writers to the fundamental skills of the research process. These include asking research questions, evaluating the usefulness of sources to answer them, synthesizing sources, reading sources critically, and developing arguments that deliver an original thesis. Students will work with a research librarian at the Eisenhower Library, with whom they will learn to navigate traditional databases as well as new media sources. “The Research Paper” is topic-based and divided into three linked units of instruction. The course culminates with a paper of 12-15 pages that draws upon the cumulative skills of the semester. Each course is capped at ten students and available only to those who have taken “Expository Writing.
Prerequisites: AS.060.113 OR AS.060.114
Instructor(s): A. Watters
Area: Humanities.

AS.060.156. Introduction to Poetry.
This is a beginner’s guide to the varieties of poetry in English from the Anglo-Saxons to today, with a few detours, here and there, into poetry from other languages in translation. We will study how patterns of sound, image, rhythm, and ideas allow us to become better tuned-in to poetry. You should leave the class with a better appreciation of poetry, some improvement in your writing skills, and a new favorite poem. This course does not count toward the English major or minor.
Instructor(s): E. Tempesta
Area: Humanities.

J.R.R. Tolkien’s “The Lord of The Rings” trilogy can honestly be said to have initiated a new genre: a novel-based epic narrative set in a fantasy world. Since Tolkien’s works were first published in the 1940’s, there has been a massive flowering in similar works, as later authors expanded and developed the notion of the multi-volume fantasy narrative. However, these later texts are also, importantly, creative responses to the models Tolkien developed. In this course, we are going to study this genre, identify its history and formal features, and consider the nature of fantasy fiction more generally. What do authors hope to achieve by setting plots and characters in a completely imagined world? What narrative possibilities does such a decision enable, and what possibilities does it foreclose? Does the fantasy genre mask certain ideologies, and how can we uncover them? Authors will include Tolkien, Robert Jordan, George R.R. Martin, and Steven King, and may also include selections from Brandon Sanderson, David Eddings, Patrick Rothfuss, Ursula K. LeGuin, and Elizabeth Moon. This course is for non-majors. (Limit 18)
Instructor(s): P. Fessenbecker
Area: Humanities.

AS.060.158. Advertising and Literary Modernism.
To say that certain modernist authors were skeptical about the growing power of advertising would be an understatement. H.G. Wells described it as a form of “legalized lying,” while F. Scott Fitzgerald quipped that “its constructive contribution to humanity is exactly minus zero.” Such views on marketing were hardly uncommon, as many modernist authors saw advertising as an enemy to true artistic creation. The modernist response to this form of popular culture, however, was not uniformly hostile. Avant-garde artists, who rejected mainstream commercial values, often turned to newspaper ads and posters for the material that they would repurpose for their own work. In the stream of consciousness epic Ulysses, the protagonist works in advertising and his eye is often drawn to the notices and promotions that cover the streets of Dublin. Virginia Woolf even pauses her narrative to depict a fictional crowd of Londoners contemplating an airplane writing an ad in smoke letters. This course will explore the variety of stances toward advertising in the modernist period, as well as provide historical context. Novels include: “Sister Carrie”, “The Ambassadors”, “Mrs. Dalloway”, “Turnabout”, as well as selections from Ulysses. Critical sources include: Benjamin, Adorno, Williams, Moretti, Brown, and Butler. This course is for non-majors.
Instructor(s): K. Wedekind
Area: Humanities.

AS.060.159. James Joyce’s Ulysses.
Ulysses is often described as impossible to read (it isn’t) and as the greatest novel in the English language (it just might be). A monumental book set in a single day, Ulysses seems to have it all: a panoply of literary styles, religions, philosophies, histories, emotions, and even a wide variety of bodily functions. In addition to offering an up-close look at the novel itself, this course examines the novel’s use of mythology, meditations on Irishness, reflections on capitalism, and its place in “modernism.” By the end of the course, not only will you have read the famously difficult and important Ulysses; you will have understood it, too.
Instructor(s): R. Day
Area: Humanities.
AS.060.168. Literature and the Civil Rights Movement.
The course will examine the role of literature in the American civil rights movement. Both non-fiction and fiction played an essential role in motivating protest and shaping public views. Our focus will be on works that entered into the debates over race, rights, and freedom, and introduced a new vocabulary of cultural pride into African American discourse. Works to be studied will include Martin Luther King, Jr., selected speeches and Why We Can’t Wait (including “Letter from Birmingham Jail”); Malcolm X, selected essays and Autobiography of Malcolm X; James Baldwin, Notes of a Native Son; William Melvin Kelley, A Different Drummer; Ralph Ellison, selected short fiction and essays; William Faulkner, Intruder in the Dust; Amiri Baraka (LeRoi Jones), selected poetry and Dutchman; John Howard Griffin, Black Like Me; Paule Marshall, Praisesong for the Widow. This course does not count toward the English major or minor.
Instructor(s): E. Sundquist
Area: Humanities.

AS.060.171. Russian Classics & Their Afterlives.
The idea of the “Russian Soul” has long been a source of captivation to English-language writers. How has their imagination of the dense nineteenth-century works for which Russian literature is best known evolved in the era of globalization? This course reads three major Russian novels in tandem with recent works that involve them: Tolstoy’s Anna Karenina with Nilo Cruz’s 2003 Pulitzer Prize-winning play Anna in the Tropics; Dostoevsky’s Demons with J.M. Coetzee’s 1994 novel Master of Petersburg; and Turgenev’s Fathers and Sons with Tom Stoppard’s 2002 Coast of Utopia trilogy. We will attend both to the nuances of Russian intellectual history that get lost in the clamor to claim it as universal.
Instructor(s): J. Jackson
Area: Humanities.

AS.060.176. The Russian Novel: Tolstoy and Dostoyevsky.
If there is no God, how can I be a captain?” We’ll examine this and other religious, philosophical, and historical questions in Tolstoy’s and Dostoevsky’s titanic novels. Readings (in translation) include War and Peace and The Brothers Karamazov. No prerequisites. Substantial reading; 6-8 page paper; 10 page paper; weekly exercises and quizzes. Freshman/sophomore seminar. This class is for non-majors.
Instructor(s): S. Cameron
Area: Humanities.

AS.060.180. Introduction to the Gothic.
Intended as a survey of American and British Gothic fiction (with some excursions into poetry, film, and television), this course will introduce students to the genre of the Gothic and some of its key terms via a selection of major works of Gothic literature from the 19th and 20th Centuries, as well as some of its more popular incarnations (True Blood, the Twilight series). By the end of the course students should have a better understanding of why the Gothic mode continues to play such an important role in our cultural imagination and be better equipped to think and write critically about any manifestation of Gothic terror, from In Cold Blood to True Blood. Students will write short (1-2 page) weekly response papers along with one longer 5-7 page paper.
Instructor(s): A. Zecca; E. Steedley
Area: Humanities.

AS.060.201. The Nineteenth Century British Novel.
Reading major novelists from the nineteenth century including Austen, C. Brontë, Dickens, Eliot, Hardy, and Conrad. We will pay attention to formal conventions, and relation to social and historical context.
Instructor(s): J. Rosenthal
Area: Humanities.

AS.060.202. What is Tragedy?.
This course is an introduction to tragedy. What is a tragedy? How has the genre been defined and redefined over its long and varied existence? And why do authors and audiences keep returning to these spectacles of pity and fear? To consider these questions, we’ll examine plays including Sophocles’ Oedipus Rex, Shakespeare’s Hamlet, Racine’s Phèdre and Beckett’s Endgame, ending with the Coen Brothers’ film No Country for Old Men.
Instructor(s): W. Miller
Area: Humanities.

AS.060.204. Satan in Literature.
What is it about Satan that has captured the literary imagination? From moral opposition to God in the Book of Job, to divine punishment in Dante’s Inferno, from political revolution in Milton’s Paradise Lost to irreverence of tradition in Salman Rushdie’s The Satanic Verses, this class will examine the ways in which Satan has been used in literature to represent a variety of moral, political and social forces, from Ancient, Medieval, Renaissance and Modern eras.
Area: Humanities.

Jane Austen’s novels are often treated as forms of escape from our complicated world to a simpler, more rational time. Arguably, however, her novels originally helped readers navigate profound social problems, particularly the difficulty of knowing friends from enemies. In this course, we will consider depictions of friendship and enmity in four of Austen’s major novels. We will compare these novels to four recent films inspired by her works.
Instructor(s): W. Miller
Area: Humanities.

AS.060.207. Shakespeare.
Reading the major comedies, histories and tragedies alongside the narrative poem “Venus and Adonis” and the sonnets, this survey course considers Shakespeare’s hybrid career as poet and playwright. Pre 1800 course.
Instructor(s): A. Daniel; J. Hickman
Area: Humanities.

AS.060.208. Brit Lit I.
This lecture course tracks the development of vernacular literature in English from the medieval period to the close of the early modern period. Texts include Chaucer’s Canterbury Tales, Spenser’s The Faerie Queene, Milton’s Paradise Lost and Alexander Pope’s “The Rape of the Lock.
Instructor(s): A. Daniel; C. Scozzaro; J. Childers; R. Best
Area: Humanities.
AS.060.209. The American Novel since World War II.
This course surveys the formal and thematic developments of the American novel from 1945 to the present. Against the backdrop of American post-war triumphalism, we consider how contemporary writers, struggling with issues of identity, race and authenticity, express different and deeply troubled accounts of the American dream. We will pay particular attention to the relationship between fiction and history; the tension between individual and collective identity; the changing role of literature in American culture, and the gradual emergence of postmodernism as a significant force in American literary life. Possible authors include: Richard Wright, Flannery O'Connor, Jack Kerouac, J.D. Salinger, Thomas Pynchon, Philip Roth, Cormac McCarthy, Toni Morrison, John Barth, Saul Bellow, Maxine Hong Kingston.
Instructor(s): A. Wexler
Area: Humanities.

AS.060.211. British Literature I.
What is British Literature? Beginning in the fourteenth century and concluding in the eighteenth century, this survey course examines the time period in which the notion of vernacular English literature, the corporate body of “Great Britain” as a national framework, and, with it, “British-ness” as an imaginary, synthetic identity, were all created. Participants will read a representative group of Geoffrey Chaucer’s “The Canterbury Tales”, Book I of Edmund Spenser’s “The Faerie Queene”, the entirety of John Milton’s “Paradise Lost”, and Alexander Pope’s “The Rape of the Lock.” The course is designed as an introductory level lecture course and is open to all students curious about the beginnings of the English literary canon. It is recommended that students follow this course with its sequel, Professor Mao’s “British Literature II,” which will be offered the following semester. Pre-1800 course Instructor(s): A. Daniel
Area: Humanities.

AS.060.212. British Literature II: 18th Century to the Present.
A survey of major authors such as Wordsworth, Keats, Austen, Tennyson, Dickens, Wilde, Woolf, Joyce, and Rushdie. Substantial attention to formal conventions as well as stylistic innovation, to aesthetic value as well as social meaning.
Instructor(s): D. Mao
Area: Humanities.

AS.060.213. The Novel and Globalization.
Novels have long been classified by the national origin of their author, and, for the most part, the great works of the nineteenth and twentieth centuries take place primarily in one country. In the postcolonial era of the 1980s and 90s, many prominent writers explored the process of diasporic movement from one country to another. Recently, though, there has been a lot of talk about a new kind of “rootless” novel that jumps between many locales around the globe. This course reads some of the prime examples of this genre in relation to its immigrant predecessors, identifying its key formal and thematic attributes (such as perspectival and geographical range, multi-stranded plots, and an acute consciousness of linguistic and generic hybridization). We will discuss the trade-offs inherent in developing many places rather than one in terms of style and character development, as well as the political and even ethical implications of abandoning the concept of “home.” Primary works by Abdurrazak Gurnah, Caryl Phillips, David Mitchell, Taiye Selasi, Chimamanda Adichie, and Imraan Coovadia.
Instructor(s): J. Jackson
Area: Humanities.

AS.060.216. Wilde to Eminem: A Literary History of the Obscene.
What is obscene? What is indecency? Where is the line between public and private? How have the answers to these questions changed over the past century? This course will examine artworks and performances from a variety of media which have been publicly accused of indecency or obscenity. Wilde, Joyce, Nabokov, Ginsberg, Bruce, Carlin, Kubrick, Serrano, Lyne, Prince, and Eminem among others will provide the materials for our inquiry.
Instructor(s): J. Chilton
Area: Humanities, Social and Behavioral Sciences.

AS.060.217. American Literature Since World War II.
This is a survey lecture covering American literature since about 1945, focusing on fiction from Saul Bellow, and James Baldwin to Toni Morrison and Don DeLillo, poetry from Robert Lowell, Sylvia Plath, Adrienne Rich, John Ashbery, and an array of and political journalism from the 1960s to today.
Instructor(s): C. Nealon
Area: Humanities.

AS.060.219. American Literature to 1865.
A survey course of American literature from contact to the Civil War.
Instructor(s): J. Hickman
Area: Humanities.

AS.060.220. What is the Great American Novel?.
This course will investigate the curiously persistent idea of the “Great American Novel” (GAN) through a close engagement with three exemplary candidates for the title that span American literary history (Moby-Dick, Song of Solomon, and Freedom). Students will also read several critical essays to provide both a history of the concept as well as criteria for what might make an American novel “great.” Through analyses of the individual novels, students will be encouraged to reflect on the persistence, efficacy, and validity of the GAN.
Instructor(s): G. Shreve
Area: Humanities.

AS.060.221. Coming of Age Novels.
In this course, we will consider how “coming of age” is depicted in the novels of British and American modernism. We will discuss questions of family, sexual love, education, work, and religion contribute to an individual’s personal development in the novels of Virginia Woolf, James Joyce, F. Scott Fitzgerald, Virginia Woolf, and James Baldwin. We will also reflect on how the form of the coming of the age novel in the early to mid twentieth century engages with important social and historical developments that protected adolescence as a stage of life, such as labor and education reform. Writing requirements include two 4-5 page papers.
Instructor(s): C. Gannon
Area: Humanities.

AS.060.222. American Literature, 1865 to today.
This course is a survey of major developments in American poetry and narrative fiction from the end of the Civil War to the present day. Authors to be covered may include Mark Twain, Willa Cather, Henry James, James Baldwin, Toni Morrison, Emily Dickinson, Walt Whitman, Wallace Stevens, and John Ashbery.
Instructor(s): C. Nealon
Area: Humanities.
This course covers the British novel from the late nineteenth century to the present, with a particular focus on the decades around World War I. We'll balance attention to formal innovations and experiments with consideration of social and historical context, exploring issues such as gender, empire, psychology, the city, and war. Our goal will be to understand what makes these novels "modern" and sets them apart from their predecessors; to this end, we'll examine how many important authors also wrote extensively on the craft and aims of fiction. Readings will include representative selections by authors such as Henry James, James Joyce, Ford Madox Ford, E.M. Forster, Virginia Woolf, Jean Rhys, and Ian McEwan.
Instructor(s): A. Grener
Area: Humanities.

AS.060.228. Occupy Street Walls: Street Art, Public Space, and Law.
Is the unauthorized placement of artworks in public space vandalism or an aesthetic reclamation of public space? Does street art thrive on illegality? What is the relationship between the law, public space, and street art? This course will situate these questions in the contexts of cultural geography, public space theory, and the long history of art as protest and dissent. Artworks by Banksy, Shepard Fairey, Invader, Murad Sobay, and other artists will be considered.
Instructor(s): J. Chilton
Area: Humanities, Social and Behavioral Sciences.

Although it's common to think of literature as a source of ethical wisdom, literary history is actually full of proud, often cynical, figures who lack respect for conventional norms and compel attention by their sheer force of will. This course constructs an abbreviated history of the anti-hero by exploring works of art that both privilege and criticize anti-heroic villains—including Heathcliff (from Wuthering Heights), Mr. Hyde (from Dr. Jekyll and Mr. Hyde), and Walter White (from Breaking Bad).
Instructor(s): M. Flaherty
Area: Humanities.

AS.060.231. Novels Into Film.
What does it take to turn a novel into film? How different are the demands and possibilities of these two forms? Why do some novels repeatedly attract filmmakers? And how should we evaluate films that adapt novels? Beginning with the novel Frankenstein and its various film progeny, we will look at a series of pairings between novels and films. These may include Austen's Pride and Prejudice, Dickens' Great Expectations, Tarkington's The Magnificent Ambersons, Stoker's Dracula and McEwan's Atonement along with various critical readings about the genre of the novel and the medium of film.
Instructor(s): M. Favret
Area: Humanities.

Although it's common to think of literature as a source of ethical wisdom, literary history is actually full of proud, often cynical, figures who lack respect for conventional norms and compel attention by their sheer force of will. This course constructs an abbreviated history of the anti-hero by exploring works of art that both privilege and criticize anti-heroic villains including Heathcliff (from Wuthering Heights), Mr. Hyde (from Dr. Jekyll and Mr. Hyde), and Walter White (from Breaking Bad).
Instructor(s): M. Flaherty
Area: Humanities.

AS.060.253. The Real Jungle-Book: Imperial Kipling.
The Real Jungle-Book: Rudyard Kipling and the British Empire. Rudyard Kipling's children's stories of Mowgli and Shere Khan, of Rikki-Tikki-Tavi, and so forth have passed in many ways into the common English literary culture, as the film versions of his works indicate. Yet they represent a particular time and place: the British Empire at the end of the nineteenth century, when its imperial power was both nearing its height and showing its cracks. They arguably serve, moreover, an imperial purpose, validating English assumptions about the legitimacy of its political control over the countries in the empire. In this class, we'll read a selection of Kipling's works against a background of knowledge of the British Empire.
Instructor(s): P. Fessenbecker
Area: Humanities, Social and Behavioral Sciences.

AS.060.255. The Bible as Literature.
This course looks at the Bible's influence on literature by examining the use and impact of the most common biblical stories on canonical literary works. Pre 1800 Course
Instructor(s): M. Thompson
Area: Humanities.

AS.060.260. Ethnic American Literature.
This class is an introductory course in ethnic American literature. We will read Native American, Chicano, Latino, Asian American, and African American literatures. The class will pose questions such as: Why ethnic American literature? Why not simply American? What are the dissonances and similarities between these literary voices? We will explore themes such as identity, otherness, and the construction of race and Americanness. Readings in post 1945-course will include works by authors such as James Baldwin, David Henry Hwang, Sherman Alexie, Junot Diaz, Sandra Cisneros, Maxine Hong Kingston, and Jhumpa Lahiri.
Instructor(s): R. Neutill
Area: Humanities.

AS.060.262. Literature and Knowledge.
Can poems, plays, and imaginary narratives teach us something about the real world? Or does their fictional status make them unreliable as sources of knowledge? This course explores these questions by examining classical and contemporary discussions of the topic in conjunction with major works of literature. Primary sources include works by Shakespeare, Jane Austen, and William Golding, while the criticism will be represented among others by Aristotle, Dr. Johnson, and Martha Nussbaum.
Instructor(s): R. Maioli dos Santos
Area: Humanities.

Reading major novelists from the nineteenth century including Austen, C. Brontë, Dickens, Eliot, Hardy, and Conrad. We will pay attention to formal conventions, and relation to social and historical context.
Instructor(s): J. Rosenthal
Area: Humanities.
AS.060.276. Modern Drama.
An introduction to drama of the late-19th and 20th centuries, with an emphasis on its ideological and political contexts. In modern drama, we find vivid accounts of key aspects of modernity: urbanization, industrialization, migration, war, democracy, capitalism, fascism, communism, and nationalism, to name a few. We will read a selection of plays that ask timely questions about the limits of human subjectivity and integrity in a modern, often dehumanizing world. Modern drama is shaped by, and responds to, social and political changes, such as the demise of the aristocracy, the ambitions of the middle class, totalitarian conquest of Europe, apartheid in South Africa, and the AIDS epidemic in the United States. This course also charts how major debates, movements, and theories in the arts have motivated drama’s diverse forms and themes. Playwrights may include Henrik Ibsen, Oscar Wilde, Anton Chekhov, Bertolt Brecht, Eugene O’Neill, Tennessee Williams, Samuel Beckett, Athol Fugard, Edward Albee, Caryl Churchill, and Tony Kushner. Secondary readings by the playwrights themselves, in addition to Georg Lukacs, T.S. Eliot, Raymond Williams, Eric Bentley, and more recent scholars and critics.
Instructor(s): R. Day
Area: Humanities.

AS.060.278. Social Climbers and Charlatans in American Literature.
“It’s good to be shifty in a new country,” declares Johnson Hooper’s swindling vagabond Simon Suggs. The ability to speak in many voices—to play many roles—is one key facet of the rags-to-riches American ideal of not only making something of one’s self, but of making one’s self. But how much social mobility or personal fluidity is too much? In this course, we’ll consider the problem of fashioning a self that is both flexible and authentic, both capacious and individual, as it is represented in a broad swath of American literature. We’ll begin with Benjamin Franklin’s Autobiography, in which Franklin reimagines his life into an intricate web of fact and fabrication. From there, we’ll explore the Transcendentalist ideal of the “Moral Sense,” in the form of Emersonian self-reliance and Thoreau’s revolutionary militancy, and its dark side in Poe’s “Imp of the Perverse.” After this, we’ll account for the great showman P.T. Barnum, who splits the difference between legitimate businessman and devious swindler. We’ll see what happens when, in order to make yourself, you first have to steal yourself in “The Narrative of the Life of Frederick Douglass, American Slave”. In Mark Twain’s “Pudd’nhead Wilson” and Nella Larsen’s “Passing”, we’ll investigate how, why, and with what consequences black Americans might try to pass for white. As the semester winds down, we’ll reconsider the rise and fall of Fitzgerald’s Jay Gatsby, the mobster made good (if only for a while), before ending with Nathanael West’s “Miss Lonelyhearts”, a dark comedy about a man who writes an advice column as a woman. The course will explore some of the fine lines—between honest art and heinous hoaxing, belief and delusion, entrepreneurship and charlatanry—relentlessly worked over in American literature since the nation’s inception. Throughout, we’ll take stock of the possibilities and pitfalls lurking in the seemingly incompatible goals of novelty and authenticity, fluidity and authority. Dean’s Teaching Fellowship course.
Instructor(s): D. Tye
Area: Humanities.

AS.060.279. Law and Literature.
This course queries the nature of legal authority both formally and historically. What distinguishes between law and literature? Is law more authoritative? Is it more ethical? Is it more “real”? Avenues of inquiry will include the power of language to embody, inhabit, or represent law; the relationship between law and ideas about self, liberty, and love; and conflicts and confluences between literary and legal claims to autonomy. Readings may include Sophocles’ “Antigone”, Andreas Capellanus’ “On Love”, Shakespeare’s “Measure for Measure”, William Godwin’s “Caleb Williams”, and Franz Kafka’s “The Trial”. Pre-1800 Course
Instructor(s): M. O’Connor
Area: Humanities.

AS.060.280. The Modernist Novel and the Question of Culture.
“The man ain’t got no culture!” declare Simon & Garfunkel, of someone who is so unhip as to confuse Bob Dylan with Dylan Thomas. How is such a statement possible, and what does “culture” mean? In some contexts, culture is something you can get by learning about art, music, and literature. But in other contexts, culture is something that everyone already has; we all live in the “culture” of our everyday habits and customs. Out of the tangle of these two meanings, we get concepts like “cultural districts” in cities, “cultural relativism” about moral issues, and even “multiculturalism.” In this course, we’ll read a selection of novels related to modernism, a literary and artistic movement preoccupied with the difference between the two forms of life that “culture” can name—a life of intellectual refinement, and a life of organic connection to one’s community. Along the way, we’ll discuss notions of prestige, sophistication, the relation of religion to the arts, the cultural life of imperialism, and the role of education in forming and reflecting students’ cultural aspirations. Background readings from Matthew Arnold, Walter Pater, Raymond Williams, Pierre Bourdieu, and Francis Mulhern; novels by Oscar Wilde, E.M. Forster, James Joyce, Virginia Woolf, Evelyn Waugh, and V.S. Naipaul. Dean’s Teaching Fellowship course.
Instructor(s): R. Day
Area: Humanities.

Thieves, prostitutes, and murderers populate the early English novel. This course will examine the rise of the novel alongside the emergence of law enforcement and the legal profession in the eighteenth century. We will examine how the novel as a genre coalesces around characters that are placed in risky situations and the legal fictions that develop around them (forms such as testimony, confession, and the arguing of a case). This will require a focus on individual laws (such as the 1662 Poor Relief Act and the 1753 Hardwicke Marriage Act), on the psychologies of guilt and innocence, and on the formal literary challenges of representing transgression and justice. We will also examine critical interpretations of several of the major works, paying special attention to the way they address the primary text’s engagement with law and the legal system. Readings from Defoe, Fielding, Goldsmith, and Austen. Dean’s Teaching Fellowship course. Pre 1800 course
Instructor(s): S. Hershinow
Area: Humanities.
Can novels ask philosophical questions? What do literary narratives and moral arguments have to do with each other? Everyone who has read a novel recognizes that it is in part an expression of ideas: characters, narrators, authors, and so forth say and do things that express a way of thinking. In this course we’ll examine the connections between moral philosophy and literature in nineteenth-century England in a series of four units, each of which pairs a novelist and a philosopher. The novelists will be Jane Austen, Charles Dickens, George Eliot, and E.M. Forster; the major philosophers will include Edmund Burke, John Stuart Mill, Immanuel Kant, and G.E. Moore, and we’ll read excerpts from Jeremy Bentham, Ludwig Feuerbach, F.H. Bradley, and Henry Sigwick. Assignments will include reading quizzes, response papers, and a final essay with a research component. Dean’s Teaching Fellowship course. Pre 1800 course.
Instructor(s): P. Fessenbecker
Area: Humanities.

AS.060.290. Literary Theory.
This course will provide a survey of many of the major theoretical positions that have been directly or indirectly influential for literary studies. We will read selections from the following: Russian Formalism (Propp, Shklovsky, Bakhtin), structuralism (Levi-Strauss, Barthes), deconstruction (Derrida, de Man), speech act theory (Austin, Butler), Marxism (Jameson), queer theory (Sedgwick, Miller), and distant reading (Moretti). Recommended Course Background: three courses in the English Department.
Instructor(s): F. Ferguson
Area: Humanities.

AS.060.302. Theology of the Narrative.
Everything happens for a reason. “I guess it wasn’t meant to be.” People often impose a narrative logic on life events by reference—however attenuated—to a transcendent order of meaning. This course asks two basic questions: How do theological concepts such as God’s omniscience, Providence, predestination, and prophecy get translated into particular narrative structures? How does narrative experimentation function as a critique of traditional theological viewpoints, particularly around the question of how divine agency is related to the existence of evil? Course texts may include: The Book of Job, Denis Diderot, Jacques the Fatalist; Olaudah Equiano, Interesting Narrative; Herman Melville, Moby-Dick; James Agee and Walker Evans, Let Us Now Praise Famous Men; James Baldwin, Go Tell It on the Mountain; Marilynne Robinson, Gilead and Home; Scarlett Thomas, Our Tragic Universe; Terrence Malick, dir., The Tree of Life.
Prerequisites: AS.060.107 Intro to Literary Study, English Lecture Course, or Instructor approval.
Instructor(s): J. Hickman
Area: Humanities.

AS.060.303. Literature of London.
Ian Watt famously linked the rise of the novel with the rise of the city in his seminal work, The Rise of the Novel. This course will survey British literature from the late eighteenth through the early twentieth century that features the city of London. Students will consider how the city and urban life change over the course of the nineteenth century and how they transform literary depictions and understandings of selfhood and the social imagination. They will examine how nineteenth-century literature represents the space of the city and how these efforts to depict the city cause formal and stylistic innovations. How does the compressed space of the city and its intense stimuli affect characters’ sense of identity? Students will also consider the ways in which the city affects understandings of gender, class and race in these texts. The course will focus on the novel, but it will also include excerpts from newspapers, poetry and essays. Students will read Our Mutual Friend over the course of the semester in order to mimic the experience of nineteenth-century serial reading. Other readings will include Evelina, The Secret Agent, and A Study in Scarlet.
Instructor(s): J. Valdez
Area: Humanities.

AS.060.304. Large Novels.
This course will look at novels that are not only large in size, but which also think about the meaning and methods of trying to capture huge segments of the world into a piece of art. How much can be fit into a novel? What is gained and what is lost? How large is too large? We will read Charles Dickens’s “Bleak House”, Lev Tolstoy’s “War and Peace”, and Thomas Pynchon’s “Gravity’s Rainbow”.
Instructor(s): J. Rosenthal
Area: Humanities.

This course will look at the development of the novel form, from its earliest incarnations. We will pay special attention to questions of how changes in social, cultural, and economic context played a part in the growing popularity and relevance of the novel form. Authors will likely include Miguel de Cervantes, Daniel Defoe, Samuel Richardson, Henry Fielding, Jane Austen, and Henry James. [This course satisfies the pre-1800 requirement]
Instructor(s): J. Rosenthal
Area: Humanities.

AS.060.307. Training/Writing/Consulting.
A one credit course for those undergrads who have been nominated as Writing Center tutors. Permission required.
Instructor(s): E. Steedley; R. Day
Area: Humanities.
AS.060.308. The Novelty of the Novel.
The English novel has been traditionally regarded as having originated in the eighteenth century, with the works of Defoe, Richardson, and Fielding. This view of the novel's origins owes much to the influence of Ian Watt's The Rise of the Novel (1957). Watt claims that the prose fiction written by these three authors is defined and distinguished from other varieties by its “formal realism” – a set of procedures that made the novel much more lifelike than picaresque tales, courtly novellas, or the romance. Watt's view of the canon is now taken to be too restrictive, but his thesis concerning what was novel about the novel remains influential. In this course students will engage with two aspects of Watt's argument that have been criticized by later critics but still retain some of their original force: the idea that eighteenth-century prose fiction marks a break with the past and that the tradition emerging at that point has English origins. We will be testing these two theses by reading and contrasting older and newer forms of prose fiction from England, France, and Spain, comparing their formal procedures, and discussing how satisfactorily Watt accounts for them. We will also be reading critiques and defenses of Watt by critics including Michael McKeon, J. Paul Hunter, Margaret Anne Doody, and Nicholas Seager. Primary sources will include excerpts from Roger Boyle's romance Parthenissa (1651) alongside Defoe's Moll Flanders (1722); the picaresque tale Lazarillo de Tormes (1554) together with Fielding's road epic Joseph Andrews (1742); and the conjugal drama of Madame de Lafayette's La Princesse de Clèves (1678) together with Richardson's treatment of a similar topic in Pamela (1740). As we read the primary sources we will be also reading the relevant chapters of The Rise of the Novel. By gaining a first-hand view of the actual changes in prose fiction students will be able to appreciate the force of Watt's thesis as well as its limitations. Toward the end of the course they will also engage with the provocative final chapter of Watt's book, which claims that the problems raised by formal realism as practiced by Richardson and Fielding are finally resolved in the work of Jane Austen. Sense and Sensibility should provide the testing ground for this thesis. Pre 1800 course.
Instructor(s): R. Maioli dos Santos
Area: Humanities.

AS.060.309. Home and Wanderlust in Modernist Literature.
This course will examine forms of wanderlust and tensions between rootedness in one's own culture and a cosmopolitan orientation in Henry James, Joyce, Tagore, Hemingway, Isak Dinesen, and Hualing Nieh. Dean's Teaching Fellowship course.
Instructor(s): N. Zhang
Area: Humanities.

AS.060.310. Work and Worth in American Literature.
This course will engage contemporary discussions of economics, labor, and vocation with representations of people at work in the writings of Douglass, Melville, Hurston, Steinbeck, Frost, Yates, Springsteen, and others. Dean's Teaching Fellowship Course
Instructor(s): E. Tempesta
Area: Humanities.

Standard utilitarianism, the dominant philosophical account of moral agency in the Victorian period, has a surprisingly unsophisticated account of self-control: both Jeremy Bentham and John Stuart Mill thought it was relatively straightforward, insofar as agents reliably pursued whatever end appeared to promise the greatest gain in happiness with little psychic effort. But other forms of intellectual life in the period—the now-forgotten "Intuitionist" school, the pre-Freudian psychologists, and perhaps most importantly, an important series of Victorian novelists—recognized that agency was much more complex, and tried to work through the problem that J.C. Prichard called "moral insanity." Conceiving it as a situation where agents cannot for some reason pursue their own reflectively endorsed goals, these authors developed a variety of richly complex accounts of and treatments for the loss of self-control. In this class, we are going to explore those accounts at some length. To start with the utilitarian model as a backdrop to the more complex accounts, we will read selections from Jeremy Bentham and John Stuart Mill in which they lay out their pleasure/pain account of agency, and then work through a set of theoretical materials for use throughout the course. First, we'll examine the intuitionist views of agency from William Whewell and John Grote, who held that moral action essentially required mastering oneself in such a way as to perceive and act upon moral intuitions; then, we'll turn to analyses from Prichard, Forbes Winslow, Henry Mausley, and other early forerunners in the developing field of psychology, and situate these arguments within the philosophical context. With this theoretical frame in place, we will spend the bulk of the course reading a series of novels that address the question of self-control. Beginning with Jane Austen and Charlotte Brontë, we'll consider the ways in which these novels represent the relationship between desire, reflection, and gender. Turning to George Eliot's Romola and Anthony Trollope's Can You Forgive Her?, we'll consider the way Eliot and Trollope analyze the nature of practical rationality. Finally, we'll conclude with two important challenges to the belief in the moral value of self-control, in Thomas Hardy's Tess of the d'Urbervilles and Oscar Wilde's The Picture of Dorian Gray.
Instructor(s): P. Fessenbecker
Area: Humanities.
Primo Levi’s well-known essay “The Gray Zone” describes complex states of complicity and moral erosion between the categories of “victims,” “perpetrators,” and “bystanders” during and after the Holocaust. Literature written at the time or in the immediate aftermath, whether memoir, commentary, or fiction, contains many illustrative examples, but even more have arisen at one or another remove from the events, as later generations have confronted an atrocity frequently taken to be historically and morally unique. How did the Holocaust become a touchstone for both extremities of human behavior and problems of representation? When did the Holocaust become available to literature or to the once unthinkable strategies of satire, post-modernism, and even pornography, and can these strategies be considered examples of “the gray zone”? The course will deal with the testimonies of perpetrators such as Rudolf Höss (commandant of Auschwitz) and historical documents setting forth plans for genocide; with memoirs of prisoners such as Filip Müller forced into participation in the Holocaust; and more particularly with literary depictions of life in “the gray zone.” The sequence of readings will be organized mainly around literary texts, but these will be paired, sometimes in two-week sequences, with historical and critical materials that take up the problem of complicity through various perspectives: the role of Jewish leaders during the Holocaust; attempts to fictionalize extremes of evil (e.g., Hitler); the aestheticizing of atrocity; the moral responsibility of bystanders; and the extension of genocidal paradigms to other dimensions such as slavery and animal rights. Texts to be studied (mostly, though not exclusively, written first in English) may include: Primo Levi, The Drowned and the Saved; Rudolph Hoess, Commandant of Auschwitz; Tadeusz Borowski, This Way to the Gas, Ladies and Gentlemen; George Steiner, The Portage to San Cristobal of A. H.; Leslie Epstein King of the Jews; Sylvia Plath, selected poems; Philip Roth, The Plot against America; D. M. Thomas, The White Hotel or Pictures At an Exhibition; Caryl Phillips, The Nature of Blood; and J. M. Coetzee Elizabeth Costello.
Instructor(s): E. Sundquist
Area: Humanities.

AS.060.313. Edmund Spenser.
After a diagnostic introduction to his early poetry, this reading intensive seminar will concentrate upon Edmund Spenser’s masterpiece, The Faerie Queene (1590/1596), which we will read in its entirety. Over the course of its sprawling Six Books and its concluding Mutability Cantos, The Faerie Queene marshals an enormous cast of characters (knights, ladies, magicians, giants, monsters) in order to allegorically represent the virtues of Holiness, Temperance, Chastity, Friendship, Justice and Courtesy. Through this framework, his text models the ethical regulation of the body, the aesthetic construction of gender, the politics of national myth-making, and the ongoing processes of colonial violence in which Spenser was himself complicit. But across its vast yet incomplete expasne, Spenser’s text is always centrally concerned with the task of reading. Accordingly, students should emerge from their encounter with this demanding but rewarding poem with a deeper understanding of the task of interpretation itself. As a group we will collectively traverse the surface of the text, and work together to construct a functional account of allegory’s effects. You will be asked to respond to the challenge of Spenser’s work in class discussion, weekly short responses, and three analytic papers.
Instructor(s): A. Daniel
Area: Humanities.

AS.060.314. Social Media Fictions.
Writers around the world are now searching for ways to incorporate new modes of social interaction - e.g. Facebook, Twitter, text messaging, and Skype - into their print work. This course explores the various techniques they have adopted for this purpose, with an eye to critically evaluating their implications for narrative structure and its “reality effect.” From Teju Cole’s very public experiments with the Twitter novel to a Zimbabwean writer’s attempt to capture plot turns through SMS, we will discuss the ways in which narrative is helped or hindered by the ubiquity of social media. Writers studied will include Tendai Huchu, Zadie Smith, Jonathan Franzen, and Eben Venter.
Instructor(s): J. Jackson
Area: Humanities.

AS.060.315. Poetry by Other Means.
In this course, we explore the makings of a new genre: the poet’s novel. Reaching back to the modernist works of Gertrude Stein and Djuna Barnes to look for its resources and its models, searching for antecedents in the queer avant-gardes of the 1970s, and finally delving into the key poets’ novels of just the last five or ten years—including works written by Eileen Myles, Juliana Spahr, Ben Lerner, and Bhanu Kapil—we will collectively develop an account of its yet-uncharted territory and some of its attractions. Our work will open onto a series of questions about both the category of poetry and the significance of narrative, while following thematic threads of friendship, gender and sexuality, self-reflection, feeling, crisis, and utopia. Deans Teaching Fellowship course.
Instructor(s): C. Westcott
Area: Humanities.

AS.060.316. Mapping the Global Metropolis.
Cities have long taken on a central role in literature, but much of our reading about urban space is confined to a few Western hubs. And while the city has traditionally been a space for fictional characters to develop into national subjects, much of the most innovative contemporary writing sees the city as a character of its own. This course will address the representational challenges of globalization through fiction and genre-bending memoir about contemporary metropolises that act as its microcosm: Johannesburg, Lagos, Delhi, London, and New York. We will read primary works by Ivan Vladislavic, Chris Abani, Aravind Adiga, Zadie Smith, and Teju Cole, as well as supplementary excerpts from books including Capital, by Rana Dasgupta, Mike Davis’ Planet of Slums, Ata Quayson’s Oxford Street, Accra, and Loren Kruger’s Imagining the Edgy City. Finally, the course will include theoretical readings about globality and representation, such as Fredric Jameson’s essay on “Cognitive Mapping” and Arjun Appadurai’s seminal book Modernity at Large.
Instructor(s): J. Jackson
Area: Humanities.

AS.060.317. Time Well Wasted: Reading Fiction in the 18th Century.
Is reading fiction just escapism? Or can novels speak to us about real life? We will discuss this question by reading classic works by Defoe, Swift, Fielding, and Sterne. Dean’s Teaching Fellowship Course. Pre 1800 course
Instructor(s): R. Maioli dos Santos
Area: Humanities.
AS.060.318. The Theology of Narrative.
Everything happens for a reason." "I guess it wasn't meant to be." People often impose a narrative logic on life events by reference--however attenuated--to a transcendent order of meaning. This course asks two basic questions: How do theological concepts such as God's omniscience, Providence, predestination, and prophecy get translated into particular narrative structures? How does narrative experimentation function as a critique of traditional theological viewpoints, particularly around the question of how divine agency is related to the existence of evil? Texts may include: "The Book of Job" (4th century B.C.E), Voltaire's "Candide" (1759), Olaudah Equiano's "Slave Narrative" (1789), Herman Melville's "Moby-Dick" (1851), Rebecca Harding Davis's "Life in the Iron-Mills" (1861), James Agee's "Let Us Now Praise Famous Men" (1941), and Scarlett Thomas's "Our Tragic Universe" (2010). Recommended Course Background: AS.060.107, a lecture course (200-level) in the English department, or instructor approval.
Instructor(s): J. Hickman
Area: Humanities.

AS.060.319. Values and Gender in Nineteenth-Century British Literature.
The course considers how nineteenth-century British authors—including Ruskin, Gaskell, Eliot, and Wilde—engage and oppose various sets of values in their representations of gender.
Instructor(s): M. Flaherty
Area: Humanities.

AS.060.320. Icons of Feminism.
This course looks at four crucial figures who have haunted feminist thought and responses to feminism over the centuries. Sappho, known as the first female poet, remains an enigmatic icon of feminine desire and creativity; Antigone, the daughter of Oedipus and the heroine of Sophocles's play Antigone, still inspires feminist analyses of women’s relationship to law, the state and civil society; and Joan of Arc, the militant maid of Orleans, troubles thinking about women and violence as well as women, religion and spirituality. The last figure is Mary Wollstonecraft, often cited as the first modern feminist. The course will examine literary works written about these iconic figures, as well as contemporary feminist writing about their influence and viability as models for the future of feminism.
Instructor(s): M. Favret
Area: Humanities.

In this class, we’re going to briefly survey the major poets of the Victorian era: Alfred, Lord Tennyson, Robert and Elizabeth Barrett Browning, Dante Gabriel Rossetti and his sister Christina, Matthew Arnold, George Meredith, and others. Moreover, we’ll try to situate them in the social, political, and intellectual contexts that gave rise to their works, and investigate the questions that stimulated them and which their works address: we will, for instance, follow Arnold in thinking about the place of religion in the modern world, Meredith in thinking about the nature of moral egoism, and Elizabeth Barrett Browning in recovering the voices of oppressed classes. We’ll also try to address the various formal innovations of poetry in the Victorian era, attending to—for example—Tennyson’s complex re-imagination of the verse of the Arthurian legends and Robert Browning’s development of sophisticated forms of irony. Specific poems to be studied include Tennyson’s “Ulysses” and “The Lady of Shalott,” George Meredith’s “Modern Love,” and Christina Rossetti’s “Goblin Market.”
Instructor(s): P. Fessenbecker
Area: Humanities.

AS.060.322. Indian Ocean.
This course will explore the development of a cosmopolitan ethos in postwar fiction from the Indian Ocean region, with particular focus on South Africa, South Asia, and the Malay Archipelago. Authors will include Aravind Adiga, Pramoedya Ananta Toer, Lloyd Fernando, Tan Twan Eng, and J.M. Coetzee.
Instructor(s): J. Haley
Area: Humanities.

In this course, students will consider the emergence and development of modern British poetry. Beginning with Hopkins and Hardy, two of the forebears of modernist literature, students will read and discuss the war poems of Owen and Sassoon before turning to major modernist poets like Eliot, Pound, and Auden. By reading pertinent critical pieces by and biographical information about these poets, students will acquire an understanding of modernism’s concern with form, its interest in experimentation, and its navigation of both tradition and modernity. Over the course of the semester, students will be asked to write three five-to-seven-page essays on the works previously covered in class.
Instructor(s): E. Steedley
Area: Humanities.

AS.060.326. Spectral Evidence.
Rising to its greatest prominence during the 1692 Salem Witch Trials, “spectral evidence” refers to a category of evidence that involves supernatural claims—dreams, visions, etc. Even in 1692 within the largely homogeneous Euro-American Puritan community, the category raised profound questions about what should count as evidence in legal settings, and, more broadly, about the ontological status of the supernatural—to what extent are certain experiences of the supernatural mediated by private subjectivity and thus difficult to transmit or even illegible in the public sphere? These questions only intensify in cross-cultural contexts like the colonial Americas and postcolonial Australia and South Africa and often get reconfigured into debates about the limits of cultural relativism. This course will examine historical, literary, and filmic sites at which the question of “spectral evidence” comes into play. Texts may include: documents pertaining to the Salem Witch trials; Inquisition records; the novels of Charles Brockden Brown; Nathaniel Hawthorne, “The Scarlet Letter” and other fiction; Edgar Allan Poe, “The Tell-Tale Heart,” “The Pit and the Pendulum,” and other fiction; the spiritualist medium Fox sisters’ confessions; Mark Twain, “Personal Recollections of Joan of Arc”; Arthur Miller, “The Crucible”; Peter Weir, dir., The Last Wave; Gavin Hood, dir., A Reasonable Man; Scott Derrickson, dir., The Exorcism of Emily Rose. Recommended Course Background: AS.060.107, 200-level English course, or instructor approval.
Sir Walter Scott and Lord Byron were the best-selling authors of their day by a significant margin. In this course, we’ll attempt to come to terms with their unprecedented success, which was felt within the business of the publishing industry as much as it was in the minds of their fellow writers. Readings include Scott’s poems set in Scotland’s legendary past, Byron’s scandalous and heroic poems (including his masterpiece, Don Juan), as well as a novel by their less-popular contemporary, Jane Austen, whose formally elegant novels must be understood as drawing on and competing with the works of her age’s most dominant literary figures. Additionally, we’ll place a strong emphasis on understanding how the workings of the publishing industry affected not only the habits of reading, but also of writing, during this crucial period in literary history. Secondary readings will help to situate the authors and primary texts in their historical and literary context, and provide practical tools for literary analysis. Assignments will include reading quizzes, response papers, and three longer papers. Required Texts: Walter Scott, The Poetical Works of Walter Scott (Wildside Press) Walter Scott, Waverley (Broadview) Lord Byron, The Major Works (Oxford) Jane Austen, Persuasion (Oxford)
Instructor(s): N. Bujak
Area: Humanities.

AS.060.328. Restoration and 18th Century Literature.
This course is a survey of the major authors and genres in English from 1660-1800. Topics include the rise of the novel, politics and satire, gender and women writers, landscape and ecological consciousness, philosophy, science and literature.
Prerequisites: AS.060.107
Instructor(s): J. Kramnick
Area: Humanities.

AS.060.329. Prophecy after Science.
Prophets and their prophecies are everywhere: whether preached by evangelical visionaries of Rapture, opined by primetime sports forecasters, or sold at hourly rates by countless fortunetellers and astrologers. Our dizzying era, predicated economically, technologically, and politically on objective methods of prediction, comfortably accommodates and even welcomes pre-scientific, prophetic modes of futurity. We look up our horoscopes on our smartphones. How did we come to balance these futures so blithely? Do we – and should we – think of these modes as continuous or separate, complementary or conflicting? This course explores the history of prophecy, from ancient Greek and Judaic sources to current intimations of technological singularity and ecological doom, with a focus on the effect of the rise of science in shaping the course of prophetic writings. The majority of texts in this course come from the literature of 1600-1800 – centuries that witnessed the emergence of our modern scientific disciplines, and the recasting of prophecy in terms of the human imagination.
Instructor(s): W. Miller
Area: Humanities.

This course will survey a variety of novels written since 2000, from literary novels to best-sellers, both in English and in translation (into English). We’ll pay attention to formal and aesthetic questions -- what counts as a good story, at this point in history? -- and we’ll hone our skills in recognizing narrative patterns and motifs across different fictional styles. Authors likely to be considered include Arundhati Roy, Junot Díaz, Roberto Bolano, Muriel Barbery, Marlene van Niekerke, David Mitchell, and Amitav Ghosh.
Instructor(s): C. Nealon
Area: Humanities.

AS.060.331. Poetry and Perfect Worlds.
A seminar exploring poetic representations of ideal realms. Beginning with classical pastorals, we will move on to medieval and Renaissance arcadias, Romantic geographies, modernist utopias, and the eco-poetics and necropastoral of the twenty-first century. We will consider in detail what makes a place Edenic or utopian and how the fabrication of an imaginary world relates to the construction of a poetic text. Writers studied may include Theocritus, Virgil, Chaucer, Spenser, Milton, Shelley, Tennyson, T. S. Eliot, W. H. Auden, Lisa Robertson, and Juliana Spahr.
Instructor(s): D. Mao
Area: Humanities.

AS.060.332. Jewish American Fiction.
This course will consider the development of Jewish American fiction over the past century through an examination of major authors and topics, with particular attention to novels whose historical trajectories reach geographically back and forth from America to Europe, and temporally back and forth across the Holocaust, the century’s defining event. These novels thus frequently have multiple settings and treat familial, communal, and intellectual life, along with topics such as emigration, anti-Semitism, and religious belief, over a span of several generations. The list includes authors whose works first appeared in Yiddish (Lamed Shapiro and Isaac Bashevis Singer) and authors whose sensibilities are decidedly American, but all write with attention to the tenuous assimilation, dislocation, trauma, and linguistic complexity that often marked twentieth-century Jewish life, no less in the United States at times than in Europe. Works studied will include: Dara Horn, In the Image; Rebecca Goldstein, Mazel; Bernard Malamud, The Fixer; Lamed Shapiro, The Cross and Other Jewish Stories; Isaac Bashevis Singer, Shosha; Cynthia Ozick, The Shawl; Nicole Krauss, A History of Love; Jerzy Kosinski, Steps; Philip Roth, Nemesis; Shalom Auslander, Hope: A Tragedy: A Novel
Instructor(s): E. Sundquist
Area: Humanities.
Through readings of Scripture, medieval and early modern drama and prose fiction, and modern political theory and environmental writing, this course explores the complex and overlapping status of oaths, pledges, promises, pacts, and contracts. Starting with an examination of speech act theory, this upper division seminar will consider a range of literary “scenes of obligation” in which verbal promises or written contracts bind persons together. We will look at how promises and contracts mediate relationships between humanity and inhuman forces (pledges to God, pacts with the Devil), how they consolidate bonds between human beings (business contracts, marriage contracts), and how they are fulfilled, broken, or re-negotiated. Possible texts include: J. L. Austin, “How to Do Things with Words”; John Searle, “Speech Acts”; Anon., “The Building of the Ark”, “The Flood” (York Corpus Christi Plays); Anon., “Arden of Faversham”; Christopher Marlowe, “Doctor Faustus”; William Shakespeare, “The Merchant of Venice”; Margaret Cavendish, “The Contract”; and chapters from Jean Jacques Rousseau, “The Social Contract”; Carole Pateman, “The Sexual Contract”; and Michel Serres, “The Natural Contract”. Pre 1800 course. Instructor(s): A. Daniel
Area: Humanities.

This course will study the idea of modernity, a term that has been of continuing use in trying to understand ourselves and our society. We will focus on the major works of prose and poetry that attempted to come to terms with modernity in Victorian Britain. Texts are likely to include non-fiction prose by Mill, Arnold, Darwin, Nightingale, and Pater; Eliot’s novel Middlemarch; and poetry by Elizabeth Barrett and Robert Browning, Tennyson, Emily Bronte, Christina Rosetti, Hopkins, and Hardy.
Instructor(s): A. Miller
Area: Humanities.

AS.060.337. James Joyce.
A seminar covering the oeuvre of James Joyce, including but not limited to Dubliners, A Portrait of the Artist as a Young Man, Ulysses, and parts of Finnegans Wake. Selected readings in other writers and in relevant historiography; some attention to Joyce criticism.
Instructor(s): D. Mao
Area: Humanities.

AS.060.338. Literary Scenes.
From Paris in the 1920s to San Francisco in the 1960s and beyond, this course will cover literature produced within major and minor literary “scenes” of the 20th Century. Authors include Hemingway, Stein, Woolf, Ginsberg, Kerouac, and others. Dean’s Teaching Fellowship course.
Instructor(s): A. Zecca
Area: Humanities.

Focusing on the long nineteenth century, we will examine how major Anglo-American poets treat the complex relationship between madness, passion, and genius. Additional readings in philosophy and psychoanalysis. Dean’s Teaching Fellowship course.
Instructor(s): J. Hann
Area: Humanities.

This seminar will trace the historical development of the slavery debate in the Atlantic world through examination of key texts from a host of genres and locations—Quaker religious tracts, political documents like the Haitian Declaration of Independence, Cuban antislavery novels, slave narratives, and “classics” of American literature like Melville’s Benito Cereno. We will consider how the institution of Atlantic slavery was variously represented, justified, and criticized, discovering in the process the deep structures of modern slavery discourse. Texts may include: Aphra Behn, “Oroonoko”; John Woolman’s “Journal”; Robert Wedderburn, “The Horrors of Slavery and Other Writings”; Gertrudis Gomez de Avellaneda, “Sab”; Frederick Douglass, “My Bondage and My Freedom”; Herman Melville, “Benito Cereno”; Harriet Beecher Stowe, “Dred”; Antonio Castro Alves, “The Slaves”.
Instructor(s): J. Hickman
Area: Humanities.

AS.060.341. Milton.
This class will study Milton’s poetry and prose across the whole of his writing career, with special attention to Paradise Lost, the great epic poem retelling the story of the fall of humankind. We will consider Milton’s literary background, his contemporary political and social milieu, as well as critical debates that surrounding the poet, who was accused of being ‘of the devil’s party.’ Pre-1800 course.
Instructor(s): S. Achinstein
Area: Humanities.

The novel of ideas is often traced to 18th century French or 19th century Russian writing, but it has come broadly to signify works of robust philosophical contemplation. The inherently slippery term seems to indicate a work in which “form” is subsidiary to “content,” or at least, in which narrative structures adapt to prioritize thought rather than style, image, or even character. But how, exactly, and about what, do novels “think”? In large part, the novel of ideas is now conflated with a rote and recognizable brand of social realism. This course asks what might qualify as a novel of ideas today, both in terms of the novel’s changing relation to geographical space (and thereby the formal spaces in which philosophy might lurk), and of the particular “ideas” it critiques or puts forth. We will read novelists including J.M. Coetzee, Marlene van Niekerk, Jonathan Franzen, Teju Cole, and Ronan Bennett within a longer literary-philosophical tradition, with reference to works such as Candide, War and Peace, Thus Spoke Zarathustra, and Kierkegaard’s Diary of a Seducer.
Instructor(s): J. Jackson
Area: Humanities.

This course examines John Milton’s commitment to liberty in its many varieties, both public and private, as articulated in his early prose writings and as imagined in his poetic works. Dean’s Teaching Fellowship Course. Pre 1800 course.
Instructor(s): R. Buckham
Area: Humanities.
AS.060.344. The American Renaissance in Technicolor.
The American Renaissance refers to the boom in U.S. literary production between the 1830s and the 1860s that gave us the American writers who have achieved the greatest stature in the popular mind—Emerson, Thoreau, Hawthorne, Melville, Whitman. This work was in large part animated by literary nationalism—by the self-conscious effort to produce a distinctively American literature that could take its rightful place on the world stage. As such, questions about the meaning of American history and the nature of American identity were central to this work both as implicit impetus and explicit theme. Importantly, these questions were being asked during the heyday of “Manifest Destiny”—of Euro-American westward expansion, which displaced Native peoples and Hispanic settlers and perpetuated the enslavement of African Americans. The goal of this course is to read some of the major works of the period’s canonical Euro-American male writers in conjunction with works by African, Native, Latino, and female American writers in order to gain a fuller picture of literary and cultural history during this formative moment. Texts may include: Ralph Waldo Emerson’s essays and anti-slavery lectures; the anonymous historical romance of the Aztec conquest, Xicotencatl; William Apsess, A Son of the Forest, “Eulogy on King Philip”; Frederick Douglass, My Bondage and My Freedom; Henry David Thoreau, Walden, “Slavery in Massachusetts,” “Plea for Captain John Brown”; Harriet Beecher Stowe, Uncle Tom’s Cabin; Herman Melville, “Hawthorne and His Mosses,” Benito Cereno, Moby-Dick; Nathaniel Hawthorne, tales and sketches, The Blithedale Romance; Walt Whitman, Leaves of Grass (1855 edition).
Prerequisites: AS.060.107 or English department lecture, or instructor permission.
Instructor(s): J. Hickman
Area: Humanities.

The landscape of England changed dramatically during the course of the nineteenth-century, from the unprecedented expansion of the British Empire and the rapid growth of cities and urban environments, to the increasing psychological investment in more confined spaces like the home. In this course, we’ll explore how Victorian literature “maps” these various spaces and, perhaps more importantly, the connections between them. The bulk of our reading will be novels by authors such as Charles Dickens, Elizabeth Gaskell, George Eliot, Anthony Trollope, Thomas Hardy, and Rudyard Kipling, though we’ll also turn to poems, non-fiction prose, and short theoretical readings to enrich our understanding of how Victorian writers attempted to represent the spatial, social, and economic geography of their nation. In addition to examining the “horizontal” connections drawn by these novels—between, for example, the country and the city, the colonies and the capital, the home and the nation as a whole—we’ll also explore how these novelists draw on intellectual developments like the emerging Darwinian worldview and incorporate what we might call “vertical” mapping to understand how the past shapes the present. Throughout, we’ll pay careful attention to how these writers represent the specificity of place and investigate the influence of environment on character and personal development.
Instructor(s): A. Grener
Area: Humanities.

AS.060.346. Major British Authors: George Eliot.
In this course we will read the major novels of George Eliot, one of the most significant writers in the history of British fiction. Her novels addressed a number of compelling moral and social issues through powerful narratives about fallen women, disappointed love, tense family dramas, and individual struggles to find meaningful vocation. We will read the works carefully, examining their formal features in relation to philosophical, social, and historical context. To read Eliot is necessarily to enter into a rich engagement with nineteenth-century culture and thought, and in order to further our understanding of her oeuvre, we will read a number of key critical appraisals of individual novels, as well as some of Eliot’s own essays on various topics. Novels will include “Adam Bede”, “The Mill on the Floss”, “Felix Holt”, “Middlemarch”, and “Daniel Deronda”.
Instructor(s): A. Anderson
Area: Humanities.

This course will examine texts drawn from across the Americas—from Mather’s Magnalia Christi Americana to Melville’s Moby-Dick to Euclides da Cunha’s Os Sertões (Rebellion in the Backlands) to Kushner’s Angels in America—that are fundamentally biblical in their inspirations, aspirations, proportions, and allusions. We will consider these texts’ attempts, in the face of globalizing and secularizing forces like Atlantic slavery and German higher criticism, to affirm, undermine, appropriate, and redirect the authority of the ur-canonical text. Recommended Course Background: AS.060.107 or lecture course in English department.
Prerequisites: AS.060.107 or a lecture course in the English department.
Instructor(s): J. Hickman
Area: Humanities.

AS.060.348. Virginia Woolf and Bloomsbury.
An exploration of the achievements and investments of one of the most influential coteries in the history of Britain. In addition to delving into key fictions by Virginia Woolf, we will examine novels by Leonard Woolf and E. M. Forster, art criticism by Roger Fry and Clive Bell, biographical essays by Lytton Strachey, economic writings by John Maynard Keynes, and poetry by T. S. Eliot.
Instructor(s): D. Mao
Area: Humanities.
**AS.060.350. Literature by Other Means: Experimental and Conceptual Fiction and Poetry.**

This course will introduce students to experimental, conceptual, and constraint-generated literature. In some cases, the texts we will read were created through the application of some particular premise, constraint, or rule-governed system. In other cases, practices of appropriation, creative re-use, or sampling were involved in the generation of textual material (sometimes subjected to editing and transformation, sometimes presented “as is”). What happens to literary meaning, genre identification, and the author/reader contract under these conditions? Can an experiment be evaluated as a success or failure as literature? What’s so “conceptual” about this practice, anyway? And why are the results- often typcast as difficult or resistant to understanding- frequently so funny? In search of answers, we will read widely in experimental and conceptual literature and in the manifestos and critical analyses that surround this work, and we will look at the overlap between experimental and avant-garde literary movements and concurrent processes of “dematerialization” in print within the related domain of the visual arts. Finally, we will consider the importance of digital tools, search engines, and databases in the construction of experimental literature at the present time. Possible authors/texts include Raymond Queneau “Exercises in Style”, Raymond Roussel “How I Wrote Certain of My Books”, Georges Perec “A Void”, Harry Matthews “Oulipo Compendium”, Walter Abish “Alphabetical Africa”, Marjorie Perloff “Unoriginal Genius”, William S. Burroughs “The Cut-Up Method”, Charles Bernstein, “The L=A=N=G=U=A=G=E Book”, Vanessa Place “Notes on Conceptualisms”, Kenneth Goldsmith “The Weather”, Gary Sullivan “The Flarf Files”, Aaron Kunin “The Sore Throat”, Christian Bok “Eunoia”, and David Trinidad and D. A Powell’s “By Myself, An Autobiography”.

**AS.060.351. Theory of the Novel.**

We all know a novel when we see one, but it’s surprisingly hard to say just what one is. This seminar will introduce the theory of the novel by reading a number of novels along with the works of central thinkers about the novel. We will look at the connection of the rise of the novel form with historical and cultural changes and investigate key stylistic elements. Novelists will likely include Miguel de Cervantes, Johann Wolfgang von Goethe, Jane Austen, Gustave Flaubert, and Virginia Woolf.

**AS.060.353. World Literature in Theory and Practice.**

This course takes stock of how the current hot topic of “world literature” has evolved from Immanuel Wallerstein’s work on world-systems theory over the course of the last three decades. We will read work by a wide range of literary critics engaged with the topic of world literature, including Franco Moretti, Pascale Casanova, David Damrosch, Emily Apter, and Alex Beecroft, as well as major “world” novels by Herman Melville, Amitav Ghosh, and Chimamanda Adichie. Students will also be introduced to critical approaches that offer a conceptual alternative to the world literature framework, for example, Edward Said’s ideas on worldliness and contrapuntalism, Gaston Bachelard’s phenomenology of the home, Fredric Jameson’s concept of cognitive mapping, and Eric Hayot’s work on literary “world-creation.” We will ask just how broadly the field can be defined before it loses its critical cohesion. In other words, does world literature exist?

**Instructor(s): J. Jackson**

**Area: Humanities.**

**AS.060.354. Marlowe and Shakespeare’s History Plays.**

The first folio of Shakespeare’s works groups his plays into three categories: “Comedies,” “Tragedies,” and “Histories.” This course will consider what a Renaissance history play was. What are the consequences of basing literature on real historical events? How do the ways in history has been dramatized on stage relate to renaissance understandings of history and to how we understand history today? We will read all ten of the plays classed as Histories in the Folio, along with two other Shakespeare plays based on British historical chronicles (King Lear and Cymbeline) and Christopher Marlowe’s Edward II. We will also look at the chronicles and histories that served as sources for the playwrights, and theoretical discussions of the purpose and nature of history and literature from the early modern period. Pre 1800 course

**Instructor(s): M. Vinter**

**Area: Humanities.**

**AS.060.355. Eighteenth Century British Literature.**

This course surveys major authors, genres, and literary movements from 1690-1800. Topics to be discussed include the gendered division of labor, ecological consciousness, British imperialism, the rise of capitalism, and the relation between literary and material labor. We will be reading a variety of texts in poetry, prose, drama, and the novel from authors including Alexander Pope, Daniel Defoe, Jonathan Swift, Eliza Haywood, Stephen Duck, Mary Collier, Mary Leaper, Samuel Richardson, Thomas Gray, Oliver Goldsmith, William Wordsworth, Anna Laetitia Barbauld, and William Blake. Texts will be supplemented with historical, philosophical, and theoretical materials where appropriate. A pre-1800 course.

**Instructor(s): K. O’Briain**

**Area: Humanities.**

**AS.060.356. Gordimer and Coetzee: Politics and Form.**

A comparative study of major works by the South African Nobel Laureates Nadine Gordimer and J.M. Coetzee. Special attention to critical essays by both writers about each other, as well as about issues of shared historical and literary concern. Topics will include the role of the public intellectual in apartheid-era South Africa, competing scales of literary reception and evaluation (e.g. national, international, and universal), and the relationship between politics, form, and genre.

**Instructor(s): J. Jackson**

**Area: Humanities.**

**AS.060.357. The Novels of Jane Austen.**

An intensive study of Austen’s six major novels, read in their literary and historical context.

**Instructor(s): J. Kramnick**

**Area: Humanities.**
**AS.060.358. Prophecy and Enlightenment.**

This class considers the relationship between prophecy and enlightenment. These two knowledge regimes, the revelatory and the rational, are often assumed to be opposed, with rationality triumphing over revelation in the seventeenth and eighteenth centuries. In recent years, notably post-9/11, we have seen a resurgence of this view from a variety of perspectives, whether that of the new atheism or that of historians of enlightenment. We will turn to a number of important primary texts associated with major enlightenment thinkers in order to interrogate more closely the opposition of prophecy and enlightenment at the point of its supposed origin. Doing so should help at once to clarify and complicate the important contemporary narrative pitting science against religion and vice versa. Later in the semester, we will turn to a number of twentieth-century thinkers who bring quite different perspectives to the role of revelation in the history of reason. Pre-1800s course.

Instructor(s): W. Miller
Area: Humanities.

**AS.060.359. Posthumanist Literature.**

Much of the attention surrounding posthumanism has centered upon a late twentieth-century archive of speculative fiction. This 300-level course would take a longer view, tracing a prehistory of literary and critical discourses that challenge the distinction between humanity and its nonhuman others from the late enlightenment to the present day. Students will begin with sections from Jonathan Swift’s Gulliver’s Travels and A Modest Proposal, then progress through texts that link the humanist themes of exploration and conquest to problems of consumption and divergent forms of life, including Herman Melville’s Typee and Thomas M. Disch’s The Genocides. Next they will turn to the link between the bildungsroman, human enhancement, and the concept of “bare life.” Readings in this section include Neal Stephenson’s The Diamond Age, Philip K. Dick’s Do Androids Dream of Electric Sheep, Franz Kafka’s “The Hunger Artist,” and Primo Levi’s If This is a Man. We will then consider the link between “monstrosity,” hetero-normativity, and sexual abjection. Readings include Mary Shelley’s Frankenstein, James Baldwin’s Another Country, and Margaret Atwood’s Handmaid’s Tale. The course will conclude with two units on posthuman ethics. The first of these, on the concept of “singularity,” will include J.G. Ballard’s The Drowned World and William Gibson’s Neuromancer. We will then consider the link between the Bildungsroman, human enhancement, and the concept of “bare life.” Readings in this section include Neal Stephenson’s The Diamond Age, Philip K. Dick’s Do Androids Dream of Electric Sheep, Franz Kafka’s “The Hunger Artist,” and Primo Levi’s If This is a Man. We will then consider the link between “monstrosity,” hetero-normativity, and sexual abjection. Readings include Mary Shelley’s Frankenstein, James Baldwin’s Another Country, and Margaret Atwood’s Handmaid’s Tale. The course will conclude with two units on posthuman ethics. The first of these, on the concept of “singularity,” will include J.G. Ballard’s The Drowned World and William Gibson’s Neuromancer. Finally, students will consider what Donna Haraway has termed “companion species,” with readings to include Franz Kafka’s The Metamorphosis and J.M. Coetzee’s Elizabeth Costello. Critical readings will include selections from Katherine Hayles, How We Became Posthuman; Donna Haraway, “A Cyborg Manifesto”; Friedrich Nietzsche, Human, All too Human; Michel Foucault, The History of Sexuality, vol. I; Giorgio Agamben, The Coming Community and Homo Sacer; Jean Jacques Rousseau, Émile; H.G. Wells, Anticipations and Mankind in the Making; Nick Bostrom, Human Enhancement and Global Catastrophic Risks; Alan Weisman, The World Without Us; Peter Singer, Animal Liberation; J.M. Coetzee, The Lives of Animals; and introductory essays by Andy Miah and Neil Badmington.

Instructor(s): J. Haley
Area: Humanities.

**AS.060.360. Jane Austen.**

All of Austen’s completed novels, as well as a selection of her letters. We will examine both her influence on the novel form, and her work’s relation with her social context. We will also consider why Austen has such unprecedented cultural authority today.

Instructor(s): J. Rosenthal
Area: Humanities.

**AS.060.361. Literature, War, Trauma.**

With a focus on the post-World War II period, a world redefined by the cataclysmic events of the Holocaust and the atomic bombing of Hiroshima and Nagasaki (as well as the more widespread strategic aerial bombing of civilian targets in Europe and Japan), the course will consider the nexus of literature, war, and trauma across a range of modern works in English, supplemented by some works in translation. What does it mean to live in the shadow of the Holocaust and the ever-present threat of nuclear war? How can annihilation on such a scale be accommodated to historical, theological, and ethical understanding? What is the role of the imagination in addressing such questions? What if the war had had a different outcome? We will investigate the consequences for literature as it attempted to address such questions in fiction, memoir, and commentary. In addition to a range of historical and theoretical readings, we will concentrate on literary works of several kinds: as a point of departure a few primary works by figures such as Primo Levi “The Drowned and the Saved” and John Hersey “Hiroshima”; fictional and non-fictional ruminations on the war’s legacy by figures such as Kurt Vonnegut “Slaughterhouse Five”, D. M. Thomas “The White Hotel”, Msuji Ibuse “Black Rain”, and W. G. Sebald “On the Natural History of Destruction”; counterfactual narratives about the world that might have been, had the Axis powers prevailed, by figures such as Philip K. Dick “The Man in the High Castle”, Ira Levin “The Boys from Brazil”, Philip Roth “The Plot against America”, and Michael Chabon “The Yiddish Policeman’s Union”; and works in which the impact of catastrophic destruction is absorbed into other cultural arenas by figures such as Toni Morrison “Beloved”, Don DeLillo “White Noise”, and J. M. Coetzee “Elizabeth Costello”. Readings are tentative and may be modified. Requirements: class participation, short writing exercises, and two longer papers.

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

**AS.060.362. Art and the Arab Spring.**

Much has been made of the political ramifications of the Arab Spring: the potential move towards democratic representation, the realization of minority and gender rights, the economic liberalization of markets, the jockeying by world powers to assert influence in the region, and the revitalization of dissident movements. This course will turn its attention to the role of artistic representation in the Arab Spring in order to complicate these political discussions. We will explore widely, considering works of prose, poetry, film, music, performance art, and visual art, from photography to graffiti. We will think through how these mediums are used and to what end, whether as evidence of atrocities, as inspiration and mobilization of dissent, as satirical commentary, or to revitalize appreciation for artistic expression. We will also think about the impact of social media on distribution possibilities and implied audience and track how certain art forms invoke and are invoked by liberal or conservative discourses in complex ways.

Instructor(s): N. Hashem
Area: Humanities.

**AS.060.363. Henry James.**

A reading of the major novels. Recommended Course Background: AS.060.107 or two lower level literature courses.

Instructor(s): S. Cameron
Area: Humanities.
AS.060.364. Utopias.
This course examines how writers have imagined perfect, or at least vastly improved, human societies from antiquity through our own day. Topics of particular interest will be the relation between individual liberty and social cohesion in utopian schemes, views on the nature of happiness and justice, and speculations about the ease or arduousness with which utopia might be created or maintained. Authors to be studied may include Plato, Thomas More, Edward Bellamy, William Morris, Charlotte Perkins Gilman, H. G. Wells, E. M. Forster, and Ursula K. LeGuin.
Instructor(s): D. Mao
Area: Humanities.

AS.060.365. Literature and Modern Philosophy.
Does literature have moral value? How might we begin to answer such a question? This course will survey major attempts by both writers and philosophers to understand the relation between morality and literature, especially fiction. Course will be taught by incoming professor Andrew Miller.
Instructor(s): A. Miller
Area: Humanities.

AS.060.366. Ellison.
After his landmark novel "Invisible Man" appeared in 1952 and won the National Book Award, Ralph Ellison was one of the most highly regarded and influential American writers. Although his writing—beginning with the powerful short stories and criticism that he published in the 1930s and 40s—was steeped in African American history, literature, music, and folklore, he also thought of himself as part of the great tradition of American, European, and classical literature, from Homer through Joyce. He quickly set to work on a second novel dealing with the assassination of a racist senator during the height of the Civil Rights movement, but he came to the end of his life in 1994 without having completed the novel to his own satisfaction. This massive book, which appeared posthumously in a very abbreviated form as Juneteenth and more recently in the much longer Three Days before the Shooting, reveals the work of a master while at the same time it leaves critics and readers with an exceptional puzzle: What would his final intention have been? Why was he unable to complete the novel? How does it speak to the key issues of African American identity, freedom, and the American ideal that Ellison grappled with all his life? At the same time that he worked on his second novel, Ellison became one of the most prolific and important essayists of the twentieth century, and wrote brilliantly about American race relations from the era of segregation through the twentieth century. Even as he was celebrated by the literary establishment, however, Ellison at times found himself as odds with younger black writers and thinkers who felt that public activism, not just artistic greatness, was required of the African American writer. Using Ellison as a lens through which to see the course of American race relations from slavery to the present, the course will include study of all of Ellison’s major work: the short stories collected in "Flying Home"; "Invisible Man"; the essays collected in "Shadow and Act" and "Going to the Territory", as well as others; and "Three Days before the Shooting".
Instructor(s): E. Sundquist
Area: Humanities.

AS.060.367. Emerson, Thoreau, Poe.
We shall examine what “divinity,” “nature,” “Being in general” and “personal identity” differently mean in the writings of Ralph Waldo Emerson, Henry Thoreau, and Edgar Allan Poe, and consider the genres (essay, excursion, home-cosmography, tale, and treatise) in which these authors write. Finally, taking seriously Thoreau’s question —“Why do precisely these objects we behold make a world?”—we’ll ask how these nineteenth-century American authors construct worlds out of their sustained visions of the intuitive (Emerson), the natural (Thoreau), and the perilous (Poe). Junior/Senior seminar. Recommended Course Background: AS.060.107 or two lower level literature courses.
Instructor(s): S. Cameron
Area: Humanities.

AS.060.368. Aesthetic Play in the Contemporary Global Novel.
This seminar will explore the role of aesthetic play within contemporary world literature in order to ask the question: what challenges to global issues such as imperialism, racial and identity politics, gender parity and socioeconomic disparities are being made not only through subject matter, but through novel approaches to form? We will read short stories, novels, graphic novels, and watch films which subvert expectations about the structure of storytelling: these may include works by Mohsin Hamid, Margaret Atwood, China Miéville, Haruki Murakami, J. M. Coetzee, and Marjane Satrapi. We will also read critical scholarship on the subject of world literature like Pascale Casanova's 'World Republic of Letters and Aamir R. Mufti’s "Orientalism and the Institution of World Literatures."
Instructor(s): N. Hashem
Area: Humanities.

AS.060.371. Major American Authors: Philip Roth.
Over the course of his long career Philip Roth has struck a precarious balance between identification as a Jewish American novelist and insistence that his art escapes such ethnic enclosures. This tension lies at the heart of his work, as indeed some would argue it lies at the heart of the American Jewish experience of the twentieth century. Having emerged as a decidedly rebellious figure who shocked the Jewish community and the nation at large in the 1950s and 60s, Roth has written more than twenty-five novels exploring issues that range from conflicts over assimilation to the roles of the Holocaust and Israel in American Jewish life to the countercultural turbulence of the 1960s to the identity politics of the 1990s. Roth has revealed in forms of fictive autobiography—“counter-lives,” “counter-plots,” and counterfactual histories—that have enlarged the scope of fiction while still grappling with the tensions and dangers of modern life. Works to be read include: "Goodbye, Columbus"; "Portnoy’s Complaint"; "Operation Shylock"; "American Pastoral"; "The Ghost Writer"; "The Anatomy Lesson"; "The Plot Against America"; "The Human Stain"; "The Facts"; "The Counterlife"; "Sabbath’s Theater"; and "Nemesis". Requirements: two 8-10 page papers, a class presentation, and participation in discussion.
Instructor(s): E. Sundquist
Area: Humanities.
**AS.060.372. Melville, Poe, Hawthorne.**

We will read major fiction by Poe, Melville, and Hawthorne, and consider how conceptions of identity are treated as psychological, philosophical, and historical problems in the writings of these authors. We will also be concerned with the formal inventions that accompany these mid-nineteenth century American investigations of personal identity, and with topics such as gothic horror; divinity; and the status of explanation. **Prerequisites:** Prereq: AS.060.107 OR one lower level English course.

Instructor(s): S. Cameron
Area: Humanities.

**AS.060.373. Literary Theory.**

Two great arguments structure literary criticism and theory: what makes something literature, and what makes something good literature? These arguments will surely never end; but to participate in them can be a great pleasure, and it can sharpen your appreciation of literary writing across the ages. This course will introduce you to the long conversation that has come to be called "literary theory," with the aim of helping you learn to love not only reading literature, but describing it. Our readings will range from Plato and Aristotle to Kant, Hegel, and Scheler, on to Marx, Freud, and Nietzsche, and finally to a range of recent thinkers.

Instructor(s): C. Nealon
Area: Humanities.

**AS.060.374. Border Crossings: Travel Writing and the Journeys of Nonfiction.**

The rise of "creative nonfiction", in tandem with the acceleration of "reality hunger" in recent years, has shifted scholarly attention (and book sales) in the direction of that which is perceived to be real or true rather than merely imagined or fabricated. But how fictional is "faction", and through what narrative means is the "real" produced? If nonfiction is a journey that involves the simultaneous opening and occluding of the real, then how does travel writing stitch together its quilts of place and emplacement? These are the kinds of questions we will be asking in this course, based on readings of celebrated contemporary nonfiction writers from across the globe: Haruki Murakami (Underground: The Tokyo Gas Attack and the Japanese Psyche), Katherine Boo (Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity), Bruce Chatwin (The Songlines), Jonny Steinberg (A Man of Good Hope), Paul Theroux (The Great Railway Bazaar), and V.S. Naipaul (The Enigma of Arrival). Only open to English Major/minors and Writing Seminars Majors.

Instructor(s): L. de Kock
Area: Humanities.

**AS.060.375. Literature of the Holocaust.**

The course will focus on reactions to, and representations of, the Holocaust in European, Israeli, and American literature. In moving from the initial response of eyewitness testimony, through the emergence of fiction as one means to test the adequacy of historical accounts and memoirs, and on to more recent reflections on the problem of adequately "remembering" the event, we will consider how the Nazi genocide has entered into world consciousness. What does it mean to have an artistic or aesthetic response to such an event? Why has the Holocaust assumed so a significant role in contemporary life that there are entire genres of literature and film devoted to it? We will also look at some more contemporary writers whose work deals indirectly with the aftermath of the Holocaust. Readings may include: Levi, Survival in Auschwitz; Borowski, This Way for the Gas, Ladies and Gentlemen; Delbo, Auschwitz and After; Kosinski, The Painted Bird; Grossman, See Under: Love; Ozick, The Shawl; Epstein, King of the Jews; Roth, The Plot Against America; Appelfeld, Baddenheim 1939; Coetzee, Elizabeth Costello; Phillips, The Nature of Blood. Cross-listed with Jewish Studies.

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

**AS.060.381. 2500 Years of Tragedy.**

Spanning an arc from ancient Greek drama to the bleeding edge of contemporary literature, this course gathers together representative examples of a hybrid dramatic mode which has been derided by philosophers and dramatic theorists but beloved by audiences for millennia: tragicomedy. Variously understood as a comic play with dark elements or a dark play with a happy outcome, tragicomedy raises challenging questions about the nature of genre taxonomy, and the slippery relationship between authorial "tone," artistic intention, and emotional temperament. As such, tragicomedies offer a particularly revealing insight into both the history of drama and philosophical questions about the nature of spectatorial pleasure. Grounding ourselves with a reading of Aristotle's Poetics and a consideration of Plautus' "Amphitryon", we will read a broad swathe of plays divided evenly between a first half which focuses upon the ancient and early modern period and a second half focusing on the last century, possibly including: Euripides "Alcestis", Christopher Marlowe "The Jew of Malta", Anonymous, "Arden of Faversham", William Shakespeare "Hamlet" and "All's Well That Ends Well", John Fletcher "The Faithful Shepherdess", John Dryden "The Maidens Queen", Samuel Beckett "Endgame", Tom Stoppard "Rosencrantz and Guildenstern Are Dead", Harold Pinter "The Caretaker", Joe Orton, "The Erpingham Camp", Young Jean Lee "The Shipment." Pre-1800 course.

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

**AS.060.384. Jane Austen and the Eighteenth-Century Novel.**

Although the robust presence of Jane Austen in popular culture attests to the broad historical appeal of her work, her novels are nevertheless deeply concerned with political, philosophical, and aesthetic questions of her own historical moment. In this course, we'll read Austen in the context of the late eighteenth-century novel in order to understand how she engages with her literary predecessors. We'll focus in particular on Austen's innovations in narrative form and technique, innovations that led one of her early critics to claim that she constituted a "new school of fiction." Readings by Austen will include "Northanger Abbey", "Sense and Sensibility", and "Pride and Prejudice" (all of which Austen conceived and began drafting in the 1790s), along with her "juvenile." Other readings will include works by Ann Radcliffe, Mary Wollstonecraft, Frances Burney, Charlotte Smith, and Edmund Burke. Pre 1800 course.

Instructor(s): A. Greener
Area: Humanities.
**AS.060.386. Narrative, the Mind, and Human Experience.**
This course will explore how narratives operate as vehicles for organizing and communicating human experience. We'll begin by examining the basic mechanics of narratives -- What makes a story a story? How do stories organize experience into meaningful sequences? -- before considering how narratives reflect patterns of human evolution and the development of consciousness. Indeed, our primary interest will be these cognitive elements of narrative; we will consider how narratives relate to the structure of the human brain, as well as their capacity to immerse us in the minds of other individuals, both fictional and real. By the end of the semester, then, you'll not only have a better understanding of how narratives create meaning (and a robust set of terms and concepts with which to approach them), but also a heightened appreciation for how narratives relate to the architecture of your mind and your daily life. Primary texts include novels by Jane Austen, Raymond Chandler, Ford Madox Ford, Kazuo Ishiguro, and Virginia Woolf.
Instructor(s): A. Grener
Area: Humanities.

**AS.060.388. Old World/New World Women.**
This course considers women's experiences in British North America during the period 1620-1773 as a three-way encounter between Europeans, Africans, and First-nations peoples of America. We will focus on three great women writers, Anne Bradstreet, Aphra Behn, and Phyllis Wheatley, supplementing their contribution to literary tradition with many sources. Pre-1800 course
Instructor(s): S. Achinstein
Area: Humanities.

**AS.060.391. Early American Literature.**
This course is an introduction to literatures drawn from across the Americas, although primarily the British North American colonies that would eventually become the United States, from first contact in 1492 up through the American wars of independence. Our readings are roughly organized according to chronology and genre. We will think about the adapted and emergent generic forms through which "the New World" was ongoingly invented, including genres like the Indian captivity narrative and the slave narrative that arguably make their debut in world literary history in the Americas during this time frame. We will conclude by attending to the rather late emergence of the novel in American literary history, reading four novels that appeared in the early US national period. The objective of the course is simply to contextualize and analyze a wide array of texts, each of which richly rewards the engaged reader, in order to trace the origins of American literatures. Course texts may include contact narratives (Columbus, Caminha, Smith, Hennepin); conquest narratives (Mather, Las Casas, Poma de Ayala); Indian captivity narratives (Cabeza de Vac a, Rowlandson, Staden); slave narratives (Gronniosaw, Jea, Cugoano); revolutionary polemics (Paine, Bolivar); and the earliest American novels: William Hill Brown, The Power of Sympathy; Hannah Webster Foster, The Coquette; Leonora Sansay, Secret History or, the Horrors of Santo Domingo; Charles Brockden Brown, Arthur Mervyn. Fulfills the pre-1800 requirement.
Instructor(s): J. Hickman
Area: Humanities.

**AS.060.394. Class Fictions.**
This seminar investigates one of the central concerns of nineteenth-century fiction: social and economic class. Why did raising oneself from humble beginnings and falling into poverty, become such familiar stories? And why are they still so familiar today? We will look at how a number of writers approached the topic of class mobility, each with a unique blend of excitement and anxiety. Authors will likely include Jane Austen, Honoré de Balzac (in translation), Charles Dickens, and William Dean Howells. In order to understand our topic better, we will also look at a selection of theoretical work on the nature of class.
Instructor(s): J. Rosenthal
Area: Humanities.

**AS.060.395. Global Tales of Transformation.**
A traveling salesman turns into a giant cockroach, an American adman switches bodies with his wife, a Brazilian philosopher may or may not be reincarnated as his beloved dog, and a British scientist creates half-animal humanoids on his secluded island. These are just a few examples of the fantastical, allegorical, comical, dreamlike, grotesque, and bizarre stories that were produced throughout the world during the modernist period. Modernism has often been associated with social and political change; colonial rule was waning, cosmopolitanism emerging, and new modes of production were affecting social organization. In literature, modernist authors broke from the realist style and turned instead to myths, folktales, and new forms of expression. In this class, we will consider a range of cultural and historical conditions that inform these stories of transformation. Do these stories reveal anxieties about dehumanization in an increasingly high-pressure workplace or do they reveal fantasies about idleness? Are they nostalgic for a local folkloric tradition in an age of cosmopolitanism or are they creating a kind of mythic universalism? How do these character transformations allow for reassessments of identity in terms of gender construction, sexuality, or in terms of human and animal relations? Authors include: Edgar Allan Poe, Nikolai Gogol, Franz Kafka, H. G. Wells, Virginia Woolf, Rebecca West, Machado de Assis, T. S. Eliot, Charlotte Gilman Perkins, Thorne Smith, and James Joyce. Throughout the semester, the primary texts will be supplemented with secondary reading and critical interpretations. Primary Texts: Machado de Assis, “Philosopher or Dog” T. S. Eliot, “The Wasteland” Charlotte Gilman Perkins, “Herland” Nikolai Gogol, “The Nose Franz Kafka, “The Metamorphosis” Ovid, selections from “Metamorphoses” Edgar Allan Poe, selections Thorne Smith, “Turnabout” H. G. Wells, “Island of Dr. Moreau” Rebecca West, “The Return of the Soldier” Virginia Woolf, “Orlando”
Instructor(s): K. Wedekind
Area: Humanities.

**AS.060.397. Thomas Pynchon.**
This course is a study of the fiction of Thomas Pynchon. We will likely focus on two novels, Gravity’s Rainbow (1973) and Against The Day (2009). Along the way, we will discuss Pynchon’s particular interpretation of what character should look like, what the novel’s relationship to history might be, and whether and how his writing examples something called “postmodernism.”
Instructor(s): C. Nealon
Area: Humanities.
In order to log on to JHU’s GuestNet you must “agree that your activities
on the Guest Network shall not...[among other things] be obscene.”
But what is obscene? What does the law determine as obscene today,
and how has that determination changed over the past century? These
questions will lead us to considerations of publicity and privacy, morality
and standards of decency. This course will examine artworks and
performances in a variety of media that have been publicly accused of
indecency or obscenity. We will read legal judgments of obscenity
and discuss their implications for figures such as Wilde, Joyce, Miller,
Ginsberg, Bruce, Carlin, Prince, 2 Live Crew, and others.
Instructor(s): J. Chilton
Area: Humanities.

AS.060.402. The Literature of Atlantic Revolution.
This course will consider how political revolutions in the Atlantic World,
from the English Civil War of the 1640s to the European revolutions
of 1848, were represented and theorized in contemporary literary
texts and how those revolutions in turn affected literary history. We
will consider questions like: What is revolution? Can revolution be
represented? How do literature and history inform each other? Texts
may include: John Milton’s tracts; Thomas Paine’s writings; US and
Haitian founding documents; Edmund Burke’s “Reflections on the
Revolution in France”; Leorona Sansay’s novel, “Secret History, or the
Horrors of Santo Domingo”; selected Hawthorne and Melville short
stories; Martin Delany’s “Blake, or the Huts of America”. Pre 1800
course
Instructor(s): J. Hickman
Area: Humanities.

AS.060.408. Rising and Falling in Marlowe and Jonson.
This course considers the problem of negativity within two of the
great “success stories” of English Renaissance literature: Christopher
Marlowe and Ben Jonson. In praising “the sweet fruition of an earthly
crown” or humbly recommending that one “keep thy shop, and thy
shop will keep thee”, these authors both seem to extol tangible visions
of worldly advancement. Yet each author’s work can also be read
as a savage moral critique of those very ambitions and energies.
What can the fierce competitions staged within the urban, masculine
world of their plays and poems teach us about the lures and limits of
success? Tracking their movements in and out of prison, in and out
of royal favor, and in and out of critical fashion, we will read either
one play or a substantial group of poems per week. Students will be
asked to craft two short papers and an extended final essay. Possible
texts include: “Tamburlaine”, “The Jew of Malta”, “Edward II”, “The
Tragical History of Doctor Faustus”, “Sejanus His Fall”, “Volpone”, “The
Alchemist”, “Catiline His Conspiracy”, “The Masque of Blackness”, and
“Bartholomew Fair”. Pre 1800
course
Instructor(s): A. Daniel
Area: Humanities.

The English Department offers qualified majors the option of writing a
senior essay. This is to be a one-semester project undertaken in
the fall of the senior year, resulting in an essay of 30-35 pages. The
senior essay counts as a three-credit course which can be applied
toward the requirements for the major. Each project will be assigned
both an advisor and a second reader. In addition, students writing
essays will meet as a group with the Director of Undergraduate Study
once or twice in the course of the project. The senior essay option is
open to all students with a cumulative GPA of 3.8 or higher in English
Department courses at the end of the fall term of their junior year.
Project descriptions (generally of one to two pages) and a preliminary
bibliography should be submitted to a prospective advisor selected
by the student from the core faculty. All proposals must be received
at least two weeks prior to the beginning of registration period during
the spring term of the junior year. Students should meet with the
prospective advisor to discuss the project in general terms before
submitting a formal proposal. The advisor will determine whether the
proposed project is feasible and worthwhile. Individual faculty need
not direct more than one approved senior essay per academic year.
Acceptance of a proposal will therefore depend on faculty availability
as well as on the strength of the proposal itself. When completed, the
senior essay will be judged and graded by the advisor in consultation
with the second reader. The senior essay will not be part of the
Department’s honors program, which will continue to be based solely on
a cumulative GPA of 3.6 in English Department courses.
Instructor(s): Staff
Area: Humanities.

AS.060.570. Independent Study.
Instructor(s): Staff.

AS.060.572. Internship-Intersession.
Instructor(s): Staff.

AS.060.597. Independent Study.
Instructor(s): E. Sundquist; F. Ferguson; J. Rosenthal.

AS.060.598. Internship-English.
Instructor(s): Staff.

AS.060.606. Renaissance Comedy.
Why is comedy so easy to enjoy and so hard to think about? Is “the
comic” a genre, a mode, an affective state, a social practice, or none/
al of the above? What does comedy have to do with the body? What
does it have to do with social location? What historical accidents,
psychological barriers and cultural taboos must be re-considered in
order to address these questions? Starting from classic texts in genre
theory and psychoanalysis, this course try to put Aristotle and Freud
into dialogue with recent early modern critical scholarship on affect,
drama and the body. Possible texts/authors include: Aristotle’s Poetics;
Sigmund Freud, Jokes and Their relation to the Unconscious; Rosalie
Colie The Resources of Kind; Gail Kern Paster, The Body Embarrassed:
Drama and the Disciplines of Shame in Early Modern England; Will
Stockton, Playing Dirty: Sexuality and Waste in Early Modern Comedy;
Julia Kristeva, Powers of Horror: An Essay on Abjection; Alena Zupanic,
The Odd One In: On Comedy, and others. The historical spine of the
course will be a weekly sequence of classical and early modern comic
plays by Plautus, Terence, Aristophanes, Peele, Lyly, Shakespeare,
Instructor(s): A. Daniel
Area: Humanities.
AS.060.067. Lives and Afterlives of Anti-Humanism.
This seminar will offer a preliminary history of the 20th-century critique of "humanism" -- a critique that has continued to take new forms, long after we might imagine humanism to have been laid to rest. Beginning with Heidegger and Carl Schmitt, we will spend time with Sartre, Althusser, the phenomenologists, and key post-structuralists, before moving on to the current variety of post- and anti-humanisms in philosophy (object-oriented ontology, speculative realism), and cultural and critical theory (eco-criticism and queer theory). Why has it been important to critique "humanism"? What is the ongoing appeal of making that critique?
Instructor(s): C. Nealon
Area: Humanities.

AS.060.060. What is Reading?.
What is reading? The question is not meant metaphorically. "We take for granted," Mark Taylor writes, "our capacities to invent and interpret, and devote ourselves to exercising those capacities and publishing the results." Yet, he continues, "it is the capacities themselves that need explaining. Reading is not giving a reading . . . Giving readings is important and could be done better if we understood reading . . . The most amazing phenomenon our profession confronts, and the one for which we have the least explanation, is that a reader can make sense of a text, and that there are certain regularities across the individual senses made of a given text" (Taylor 19). This seminar aims to bring us close to understanding the "most amazing phenomenon our profession confronts," drawing on recent work in cognitive psychology, history of the book, disability studies, and theories of media new and old. We will consider debates about modes of reading as different as paleography, Braille, and scansion, and reckon with the possibility of non-human reading. I hope to invite in faculty from Cognitive Science and Informatics, Disabilities Studies, Classics and Library Science to explain what they mean when they talk about reading. But the final goal of the seminar is to help us identify the importance of literary studies in that conversation. To what extent does the literary object teach us about reading?
Instructor(s): M. Favret
Area: Humanities.

AS.060.061. Early/Modern/Violence.
This course looks at the intertwining of the categories of secular and religious in the English literature of violence in the early modern period. Literary representations of, and meditations upon, violence will be considered in Spenser, Nashe, Marlowe, Milton and Behn. Early modern thinkers will include humanists, theologians and philosophers (Augustine, Ficino, Calvin, Hobbes, Spinoza, Locke). We will consider such topics as: How religion is (or is not) a ‘transhistorical’ category; how the Enlightenment’s critique of religion was founded on the experience of the ‘wars of religion’; the creation of religious Others; the connection between religion and the rise of the modern state; the war-peace distinction; the friend-enemy distinction; how the sacredness of human life is understood; the links between violence and humanitarism (indeed, what is the human?); torture; ‘violence’ as a transhistorical category; the pairing of violence to justice. There will be engagement with contemporary thought of Arendt, Derrida, Benjamin, Zizek, Anidjar, Asad, Tilly, Virilio, Schmidt, Girard, Scarry, Taylor and others.
Instructor(s): S. Achinstein
Area: Humanities.

AS.060.065. The Literary and the Secular.
Embedded in many theses of secularization is an implicit process of tropologization—the sign that secularization is underway is precisely when sacred forms and contents begin to circulate as figures unmoored from their original devotional contexts and thereby become subject to everything from blasphemous parody to heterodox elaboration to blasé immanentization, in a word, to the whims of the literary imagination. This seminar will examine theories of secularization that reflect and reflect upon this tacit linkage of the secular and the literary and also trace crucial developments in the literary and intellectual history of Atlantic Romanticism (with a special focus on the distinctive genre of the American romance) that might offer alternative views of undeniable transformations perhaps ineffectively referred to the rubric of “secularization.” Secondary texts may include T.E. Hulme, “Romanticism and Classicism”; Carl Schmitt, Political Theology; Hans Blumenberg, The Legitimacy of the Modern Age; M.H. Abrams, Natural Supernaturalism; Charles Taylor, A Secular Age; Roberto Calasso, Literature and the Gods; Michael Kaufmann, “The Religious, the Secular, and Literary Studies”; Colin Jager, Unquiet Things: Secularism in the Romantic Age. Primary texts may include selected poetry of William Blake, Percy Shelley, Friedrich Hölderlin, and others; canonical theoretical definitions of the “romantic” from the Schlegels, Coleridge, etc.; Joseph Smith, The Book of Mormon; Edgar Allan Poe, Arthur Gordon Pym; Nathaniel Hawthorne, prefaces, selected tales, The House of Seven Gables, The Marble Faun; Herman Melville, Mardi; Harriet Beecher Stowe, Dred; Martin Delany, Blake or, the Huts of America.
Instructor(s): J. Hickman
Area: Humanities.

AS.060.066. Milton.
A seminar covering the career of John Milton, including all his major poetry and much of his prose. There will be attention to the history of printing, publication and concepts of reading and writing, as well as to current issues and topics within early modern studies that bear on Milton (e.g. materialism, secularization, ‘surface’ reading, political theology, quantitative vs hermeneutic methods, actor-network theory). As such, the course will also be an introduction to various methods in early modern studies.
Instructor(s): M. Thompson; S. Achinstein
Area: Humanities.

AS.060.067. Poetry and Social Organization.
This course will consider how poets writing in English have described, imagined, and critiqued orderings of persons and institutions since the eighteenth century: texts examined will include poems, critical essays, and manifestos as well as writings in several non-literary disciplines. One matter of continuing interest will be the relationship between poems’ internal organization and the organization of societies; another will be the implications of thinking of societies as ordered or subject to ordering. Poets to be studied may include Pope, Wordsworth, Shelley, Elliot, Zukofsky, Oppen, Niedecker, Walcott, and Ronald Johnson.
Instructor(s): D. Mao
Area: Humanities.
**AS.060.618. Modernism and Authenticity.**

Could modernism as we know it have emerged absent anxiety about what it means really to live, really to feel, really to think? We will explore this question through a range of texts—long and short, fictional and non-fictional, poetic and in prose—by authors such as Friedrich Nietzsche, Oscar Wilde, Gabriele D'Annunzio, W. B. Yeats, T. E. Hulme, E. M. Forster, Mina Loy, T. S. Eliot, F. T. Marinetti, Gertrude Stein, Virginia Woolf, William Carlos Williams, Nella Larsen, Wallace Thurman, Walter Benjamin, Theodor Adorno, and Lionel Trilling. Topics to be considered will include decadent imposture, the attenuation of experience, enchanted and disenchantment violence, and technology-driven alienation.

Instructor(s): D. Mao
Area: Humanities.

**AS.060.619. The Time is Out of Joint: Shakespearean Temporalities.**

This course is designed to serve a double purpose: first, we shall read and analyze a substantial body of Shakespearean drama and poetry for its resources as a means for thinking about time, temporality, and historical change. Concurrently, we shall read and respond to debates in recent early modern literary scholarship about secularity, modernity and the problem of “presentism” as a critical orientation towards the past. If a previous critical generation enlisted Shakespeare into service as an exemplar of an incipient modernity based upon a tacit assumption of a secular bias, has that assumption been complicated by recent evidence and fresh readings? How might we rethink the relationship between religious discourse and academic periodization?

In the process of answering these questions, it is hoped that a plurality of other Shakespeares—whether medieval, untimely, recusant Catholic, crypto-atheist, queer, anachronistic, or “presentist”- might emerge. In addition to Shakespeare, possible critical and secondary authors include Augustine, Henri Bergson, Johannes Fabian, Jan Kott, Madhavi Menon, Elizabeth Freeman, Kathleen Davis, Agnes Heller, Paul Kottman, Eric Mallin, Hugh Grady and Stanley Cavell.

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

**AS.060.620. Topics in Criticism: The Frankfurt School.**

This course offers a critical and historical introduction to the Frankfurt School.

Instructor(s): M. Thompson
Area: Humanities.

**AS.060.622. Perspective.**

Perspective, or point of view, is a seemingly inescapable term in critical work on fiction. In this course we will study this concept as it has been developed in literary studies and, contrastively, in art history and film studies. We’ll enter two overlapping areas of study, one theoretical, one critical. The first concerns the concept of perspective as developed in literary theory, art theory, and film theory; the second concerns a set of fictions, paintings, and films. Our aims will be to develop a more adequate understanding of the concept and to assess the implications of our current usage of it.

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

**AS.060.623. Cross-Period Literary Study.**

This seminar will be an experiment in training graduate students to develop an awareness of scholarship outside their own historical period, so as to re-think contemporary questions of periodization and modernity, as well as genre and form. The course will be organized around literary-critical readings from recent scholarship from the classical period to the 21st century, and around visits from scholars, especially junior scholars, working in those periods.

Instructor(s): C. Nealon
Area: Humanities.

**AS.060.625. Modernism and Sacrifice.**


Instructor(s): M. Thompson
Area: Humanities.

**AS.060.628. Literature of the Holocaust.**

The seminar will focus on reactions to, and representations of, the Holocaust in literature. In moving from eyewitness testimony and survivor memoir, through the emergence of fiction as one means to test the adequacy of such accounts or extend them into a new register, and on to more recent reflections on the problem of adequately “remembering” the event in which memory is constantly at issue, we will consider how the Nazi genocide has entered into world consciousness. Although the focus of the course will be on literature, primary readings will be studied with close attention to historical contexts as they bear on questions of authorship, representation, and reception, and to the theoretical vocabularies that have emerged from successive stages of post-Holocaust inquiry. American works will be emphasized but not the sole concern. Primary readings (all in English) will include some of the following: Elie Wiesel, “Night”; Primo Levi, “Survival in Auschwitz”; Charlotte Delbo, “Auschwitz and After”; Tadeusz Borowski, “This Way for the Gas, Ladies and Gentlemen”; John Hersey, “The Wall”; Leon Uris, “Exodus”; Jerzy Kosinski, “The Painted Bird”; Jorge Semprun, “The Long Voyage”; Imre Kertesz, “Fatelessness”; David Grossman, “See: Under Love”; Leslie Epstein, “King of the Jews”; Cynthia Ozick, “The Shawl”; Philip Roth, “The Plot against America”; and William Gass, “The Tunnel”, with various historical and theoretical works in accompaniment. Requirements: a circulated discussion paper; reports on critical/theoretical works; participation in discussion; a research paper.

Instructor(s): E. Sundquist
Area: Humanities.
AS.060.629. Poetry and Poetics after The 'Linguistic Turn'.
This seminar will canvas a few of the many developments in English-language poetry, and in poetic theory, that have emerged since the heyday of post-structuralism, on the one hand, and "language"-driven poetry, on the other. The readings will include recent critical work by Joel Nickels, Ruth Jennison, Oren Izenberg, Maria Damon, and others; the poetry will be a combination of recent volumes by contemporary writers, and individual poems.
Instructor(s): C. Nealon
Area: Humanities.

AS.060.632. Sovereignty, Community, and 17th Century Literature.
Can we think sovereignty and community together? How might the vertical axis of sovereignty and the horizontal axis of community complicate or multiply each other? What conversations are possible when we attempt to reconcile these two contrary formations, and how does the early modern theory and practice of absolutism inflect contemporary theory? In this course we will read texts from across the seventeenth century (from Shakespeare and Ford to Milton, Dryden and Behn) in which the person of the monarch, sovereign, leader or judge and the larger structural institution of sovereignty slip out of alignment with each other. We will then read early modern political texts about sovereign power and the constitution of state power and monarchical authority from Jean Bodin, James I, and Thomas Hobbes. This early modern sequence will be placed in dialogue with contemporary theorists of sovereignty and/or community: potential authors include Schmitt, Nancy, Agamben, Esposito, Derrida, Blanchot, and De Landa.
Instructor(s): A. Daniel
Area: Humanities.

This course is about the poetics of the lens and the mirror. From Wordsworth to Hardy, from Anna Barbauld to 'Michael Field' (the pseudonym of two women), poetry is haunted by the virtual image. Lens-made technologies, developed in the late Enlightenment, from the 'high' science of the telescope and microscope to the popular culture of the magic lantern and optical toys, created for a mass public for the first time a newly mobile screened image that could be thrown from one surface to another. This was a non-mimetic image made with the aid of the glass lens by light out of light. From this arose the screen practices of the phantasmagoria, diorama, panorama, kaleidoscope, and a host of optical toys exploiting visual ambiguities. The course explores the immanent presence of these in Romantic and Victorian poetry, studying poems and concurrently the documents of visual and optical theory generated by the new technologies. It includes work by male and female poets. We will consider how poets explored the philosophical implications of the poetics of the lens and a new epistemology. Technologies of the lens and mirror had repercussions across aesthetics and politics.
Instructor(s): I. Armstrong
Area: Humanities.

AS.060.642. Readings in Aesthetics.
This course offers a general survey of twentieth-century aesthetics, with particular emphasis on (but not limited to) the Interbellum (1919-1939) and its immediate aftermath. Some of the authors under consideration are: Heidegger; Levinas; Sartre; Blanchot; Bataille; Merleau-Ponty; Benjamin; Adorno; and Gadamer.
Instructor(s): M. Thompson
Area: Humanities.

AS.060.644. The Trouble with "Modernity.
This course will offer some genealogies and critiques of the various modernity-theses that provide us ready-to-hand (and perhaps too easy) periodizations in the humanities. Readings will include Hans Blumenberg, Martin Heidegger, Marshall Berman, Perry Anderson, Hans-Robert Jauss, Larry Norman, Charles Taylor, and Ellen Meiksins Wood.
Instructor(s): C. Nealon
Area: Humanities.

AS.060.646. Transnational American Studies.
This seminar will consider the "transnational turn" in American studies in particular and the humanities more generally. What, if anything, is at stake in this turn? What sort of a corrective does it mean to offer? What political fantasies drive it? Half of the course will be dedicated to reconstructing the genealogy of the turn and will involve reading primarily theoretical and critical texts. Texts may include: Wai-Chee Dimock, "Through Other Continents"; Laura Doyle, "Towards a Philosophy of Transnationalism," Eric Lott, "Anti-American Studies"; Donald Pease, The New American Exceptionalism". The other half will be dedicated to reading American literary texts that have invited or might invite transnationalist readings. Texts may include: Joel Barlow, "The Vision of Columbus"; Herman Melville, "Moby-Dick"; Martin Delany, "Blake, or the Huts of America"; Leslie Marmon Silko, "Almanac of the Dead"; Karen Tei Yamashita, "Tropic of Orange". We will ask to what extent these texts are already doing something like "transnational American studies" and how the longstanding figuration of American nationality (not just the US but other American nations) as a species of transnationality ("a nation of nations") might cause us to reconsider the cultural work of recent transnational American studies.
Instructor(s): J. Hickman
Area: Humanities.

This seminar will explore George Eliot's major novels alongside selections from the considerable body of criticism that has grown up around her oeuvre. Topics of discussion will be determined in part by seminar participants, but we will certainly address the following: the nature of her idealism (and its relation to her realism), her long argument with religion, the tension between her larger theories of the moral life and her treatment of embedded, struggling individuals, and the larger relations among her sociological, philosophical, and existential perspectives. Eliot was a polymath, and we will need to situate her thinking and her art in relation to a wide range of continental and English sources. We will also pay special attention to the formal features of her novelistic project: the function of her narrators, the character system considered within and across the novels, the role of argument and philosophy within the works, and the particular forms of plotting and mode she employs. Novels will include "Adam Bede", "The Mill on the Floss", "Romola", "Felix Holt", "Middlemarch", and "Daniel Deronda".
Instructor(s): A. Anderson

This course serves as an advanced introduction to the texts, issues and criticism surrounding African-American literature. In it, we will read works from the field's major genres: the slave narrative; the novel; poetry; autobiography; the essay; and literary criticism. Authors under consideration will include: Wheatley; Du Bois; Douglass; Jacobs; Hurston; Hughes; Wright; Baldwin; Morrison.
Instructor(s): M. Thompson
Area: Humanities.
AS.060.651. Form and Matter.
This course takes a look at revived interest in formalism and materialism in critical theory as it bears on the literature of the long eighteenth century: topics include formalism and close reading from the new criticism to the present, object oriented ontologies and eighteenth-century materialisms, cognitive criticism and phenomenology.
Instructor(s): J. Kramnick
Area: Humanities.

AS.060.652. Narrative and the Unconscious before Freud.
TBD
Instructor(s): J. Rosenthal.

AS.060.656. Literature and Philosophy, Locke to Wordsworth.
This is a class on epistemology, aesthetics, and literary form in eighteenth-century British writing. We will focus particularly on perception and look at how poetry, fiction, and the visual arts recruit and account for phenomenal experience or consider material and natural objects. We’ll ask (for example) what happens when the empirical psychology of consciousness or the categories of the sublime, beautiful, and picturesque take narrative or poetic form. Authors include Locke, Addison, Thomson, Hume, Burke, Sterne, Smith, Gilpin, Cowper, and Wordsworth, read alongside recent criticism and theory, including new work in phenomenology and the philosophy of mind.
Instructor(s): J. Kramnick
Area: Humanities.

AS.060.662. Edwards, Emerson, Thoreau.
We shall examine what “divinity,” “nature,” “Being in general” and “personal identity” differently mean in the writings of Jonathan Edwards, Ralph Waldo Emerson and Henry Thoreau (the emphasis will be on the two nineteenth-century American writers); how “the intuitively beheld and immediately felt” (what Edwards called “experiential religion”) are contrastively understood in the writings of the three; and to what end these literary and philosophical writings marginalize persons—and even evacuate them—from their scrutiny. We shall also examine features of the prose (Edwards’s “rhetoric of sensation”; Emerson’s contradictions; Thoreau’s infatuation with particulars), and the genres in which the three authors write: the sermon, the treatise, the journal entry, the lecture, and the essay. Finally, we shall consider Adorno’s proposition in “The Essay as Form” that discontinuity is essential to the essay, that “the essay rebels against the doctrine, deeply rooted since Plato, what is transient and ephemeral is unworthy of philosophy.”
Instructor(s): S. Cameron
Area: Humanities.

AS.060.663. Sacred Spaces and the Novel, 1853-1926.
This course offers both a survey of late nineteenth- and early twentieth-century prose fiction of Britain and its empire and an examination of recent scholarship on literature’s relation to religion and the geographies of modernity. We’ll begin with three Victorian novels inhabiting the convergence between historical imagination and religious inquiry (Charles Kingsley, George Eliot, Walter Pater), move on to three turn-of-the-century narratives in which the momentum of the quest confronts sacred implacability (Olive Schreiner, Joseph Conrad, Rudyard Kipling), and conclude with three novels of the 1920s propelled by pagan ecstasy (E. M. Forster, D. H. Lawrence, Sylvia Townsend Warner). Primary readings will be accompanied by critical and theoretical texts from György Lukács, René Girard, Fredric Jameson, David Harvey, Leela Gandhi, and others.
Instructor(s): D. Mao
Area: Humanities.

AS.060.665. Whitman and Dickinson.
An examination of the formal, conceptual, and philosophical innovations in the work of the two major nineteenth-century American poets. We’ll consider the premises behind Whitman’s poetry of wholes (nothing left out) and Dickinson’s poetry of fragments. How does Whitman reconcile the need for formal universals with the emotional attachment to substantive particulars? How does Dickinson find a language for the off-the-map quality of private experience?
Instructor(s): S. Cameron.

A reading of the major novels.
Instructor(s): S. Cameron
Area: Humanities.

This course takes its cue from a basic etymological kinship between “discovery” and apocalypse (ἀποκάλυψις, literally “un-covering”). How are world-building and world-ending related? What pathways join the literary and philosophical construction of new worlds with theological and theoretical scenarios of revelation, extinction, and doom? In search of answers, this course reads Renaissance narratives of cosmogony, proto-science fiction and utopian discovery alongside contemporary theories of “worlding”, environmental futurity, climate change, and planetary precarity. After commencing with Lucian and Plutarch, we will read a comprehensive sequence of early modern fictions in which utopias, new worlds and/or new planets are visited or “discovered”: Thomas More, Utopia; Robert Greene, Planetomachia; Tommaso Campanella, The City of the Sun; Johannes Kepler, Somnium (The Dream); Francis Bacon, New Atlantis; Margaret Cavendish, The Description of a New World, Called the Blazing World; Apha Behn’s translation of Fontenelle’s Conversations on the Plurality of Worlds. These early modern texts will be read alongside works in primary philosophy and contemporary eco-theory that constellate key concepts: earth, planet, and world. Texts include Martin Heidegger, Being and Time; Jacques Derrida, “Of An Apocalyptic Tone Recently Adopted In Philosophy”; Timothy Morton, Hyperobjects: Philosophy and Ecology After the End of the World; Jeffrey Cohen, Prismatic Ecology: Ecotheory Beyond Green; Ray Brassier, “The Truth of Extinction” (from Nihil Unbound); Gayatri Chakravorty Spivak, “Planetarity” (from Death of A Discipline).
Instructor(s): A. Daniel
Area: Humanities.

AS.060.673. Migrant Modernism.
Responding to literary scholarship’s continuing concern with the exile, the refugee, the cosmopolitan, and the networks and flows of modernity, this seminar examines the migrant origins and later migrations of English-language modernism. Readings in Ezra Pound, T. S. Eliot, Gertrude Stein, Mike Gold, Claude McKay, Jean Rhys, George Lamming and other writers will be complemented by relevant critical and theoretical texts.
Instructor(s): D. Mao
Area: Humanities.
AS.060.676. Facts and Fiction.
We will examine the vexed place of facts in literature and literary criticism. What are the historical and ideological preconditions for focusing on the study of people that never existed, and events that never occurred? And how did literary criticism privilege an analysis of meaning of works or literary moments, as opposed to verifiable, and reproducible facts? What does all of this tell us about the recent rise of quantitative literary analysis, and the strong resistance it has encountered? This discussion will include an examination of how different disciplines define notions like "fact," "argument," and "evidence"—in order to better understand our own discipline's principles. In addition to a selection of eighteenth- and nineteenth-century novels yet to be determined, readings will include Émile Zola, Martin Heidegger, Wolfgang Iser, Hans-Robert Jauss, Hans-Georg Gadamer, Bertolt Brecht, Georg Lukács, Fredric Jameson, Theodor Adorno, Karl Popper, Mary Poovey and Franco Moretti.
Instructor(s): J. Rosenthal
Area: Humanities.

AS.060.678. Melville, Poe, Hawthorne.
A reading of the major fiction of Poe, Melville, and Hawthorne with an emphasis on Melville.
Instructor(s): S. Cameron.

This seminar will offer an in-depth examination of the theory and practice of the nineteenth-century realist novel in three traditions: American, British, and French. Our aim will be to understand the central theories and controversies surrounding realism, as well as to interrogate the centrality of realism to novel theory and narrative theory. Authors will likely include Jane Austen, Charles Dickens, George Eliot, Honoré de Balzac, Gustave Flaubert, Frank Norris, and William Dean Howells. Theorists and critics will likely include Erich Auerbach, M. M. Bakhtin, Roland Barthes, Leo Bersani, Bertolt Brecht, Richard Chase, René Girard, Howells, Roman Jakobson, Henry James, Fredric Jameson, Harry Levin, G. H. Lewes, Georg Lukács, Boris Tomashhevsky, Ian Watt, and Émile Zola.
Instructor(s): J. Rosenthal
Area: Humanities.

AS.060.681. Literary Theory.
This course will provide a survey of many of the major theoretical positions that have been directly or indirectly influential for literary studies. We will read selections from the following: Russian Formalism (Propp, Shklovsky, Bakhtin), structuralism (Levi-Strauss, Barthes), American New Criticism (Wimsatt & Beardsley, Brooks) deconstruction (Derrida, de Man), speech act theory (Austin, Butler), Marxism (Jameson), queer theory (Sedgwick, Miller), and distant reading (Luhmann, Moretti).
Instructor(s): F. Ferguson.

AS.060.682. The 21st Century University.
This seminar will focus on the changing contours of the American university in an era of economic instability and crisis. With a look back at the formative relationship between monopoly capitalism and the university in the 19th century, we will investigate the effect on the university of the unraveling of American economic power, with attention to the rise of administrative power and the loss of faculty governance, to the pressures of financialization, and to the contradictory situation into which the university is placed by student activism that calls its founding premises into question. We will also ask what intellectual life looks like under conditions of adjunctification and de-politicization. Reading will include selections from Gerald Graff, Professing English, Christopher Newfield’s Ivy and Industry and Unmaking The Public University, Benjamin Ginberg’s The Fall of The Faculty, Stefano Harney’s and Fred Moten’s Undercommons, and [the x’s] The University Against Itself, as well as material produced by student and faculty activists in the university struggles of the last 5 to 10 years.
Instructor(s): C. Nealon
Area: Humanities.

AS.060.692. Race and Enlightenment.
This course examines the philosophical interplay between Enlightenment aesthetics and the construction of the concept of race. We will read texts in aesthetics and on human difference by Rousseau, Voltaire, Condorcet, Kant, Herder, Jefferson, Burke, Hume and others, in an attempt to see the points at which reflections on art and notions of human biological hierarchy intersect. Particular attention will be paid to the idea of the sublime as it pertains to early anthropological thought.
Instructor(s): M. Thompson
Area: Humanities.

Instructor(s): Staff.

AS.060.800. Independent Study.
Instructor(s): M. Thompson.

AS.060.801. Teaching Practicum.
Instructor(s): Staff
Area: Humanities.

AS.060.893. Individual Work.
Instructor(s): M. Thompson.

AS.060.894. Independent Reading.
Instructor(s): M. Thompson
Area: Humanities.

Instructor(s): M. Thompson.
Cross Listed Courses

**Jewish Studies Program**

**AS.193.304. Everyday Voices of the Holocaust: Popular Jewish Poetic Expression in the Ghettos and Camps.**
The course aims to encourage knowledge of a relatively unknown mass phenomenon - poetic creativity by Jews under Nazi Rule, in the Ghettos and Camps. The study of multi-lingual texts, written by non-professional writers, will enable to better understand the complexity of immediate Jewish reaction to Holocaust reality, in its multi-cultural contexts. Texts from selected ghettos and camps, originally written in Yiddish, Polish, German and Hebrew will be read in English translation and analyzed. Emphasis will be put on the differences and similarities between Eastern and Western European Jewry. Instructor(s): M. Trinh Area: Social and Behavioral Sciences.

**German Romance Languages Literatures**

**AS.211.475. Inside the Writer’s Laboratory.**
How do books come to life? Behind every masterpiece is a tale of hard work, dialogue with other texts, and constant negotiations with social and material circumstances that evolve over time. This course opens up the “laboratory” of figures of the European Renaissance like Erasmus, Machiavelli, and Montaigne to explore the world of writerly culture in its manifold expressions, including authorial revision, self-translation, controversy, censorship, intertextuality, and forgery. Our own laboratory will be the Department of the Special Collections, where we will spend a good deal of our time handling manuscripts and early printed books. Course may be used to satisfy major requirements in both French and Italian sections. Instructor(s): S. Miglietti Area: Humanities.

**AS.212.205. Winter Is Coming: Writing and Rewriting French Dark Ages.**
This course will not aim at drawing the exhaustive literary landscape of French Middle Ages, neither will it be a Comparative Literature or History class. It may be considered a gateway to French Medieval literature, given that the Modern Fantasy has obviously improved the last decades, the latter being built as a rewriting of Medieval themes and Western European folklore. Looking at texts originally written in Old French, including prose and poetry, but also at the French Medieval iconography, we will try to understand the old roots of the Modern and so popular (but sacrificing) Fantasy Literature. Basic French will be required. Instructor(s): M. Alinhio Area: Humanities.

**AS.212.478. Guillaume de Machaut: exploring medieval authorship in the digital age.**
Using new websites devoted to the lyrics and music of Guillaume de Machaut, the foremost poet and composer of the 14th-century French royal court, this seminar will explore the role of music and literature during the Hundred Years War. The course aims to give students a thorough grounding in Machaut’s literary and musical works, while also introducing them to digital tools to view and analyze original illustrated musical manuscripts of his work. Critical analysis of Machaut’s work will be assessed not only through more traditional essay writing, but also through the creation of a multimedia digital edition of a section of his oeuvre using Omeka exhibition software. The course is designed so that no prior knowledge of musical notation or medieval French is necessary. Instructor(s): T. Rose-Steel Area: Humanities.

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

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

**AS.213.318. The Making of Modern Gender.**
Taught in English. Gender as we know it is not timeless. Today, gender roles and the assumption that there are only two genders are diligently contested and debated. With the binary gender system thus perhaps nearing its end, we might wonder if it had a beginning. In fact, the idea that there are two sexes and that they not only assume different roles in society but also exhibit different character traits, has emerged historically around 1800. Early German Romanticism played a seminal role in the making of modern gender and sexuality. For the first time, woman was considered not a lesser version of man, but a different being with a value of her own. The idea of gender complementation emerged, and this idea, in turn, put more pressure than ever on heterosexuality. In this course, we will explore the role of literature and the other arts in the making and unmaking of gender. Area: Humanities.
**AS.213.321. Bodies and Pleasures.**
Taught in English. This course traces a literary history of sexuality from the Middle Ages to contemporary women’s writing. We will analyze how sexual pleasure changed over time. In particular, we will discuss what role literature plays in the reproduction and transformation of bodily pleasures. The course explores how the pleasures of bodies are imagined in and through literature, but also whether words are bodies that give pleasure and perhaps even have their own pleasures. Authors discussed will include Boccaccio, Cleland, Rousseau, Schlegel, Kleist, Hoffmann, Novalis, Arnim, Büchner, Freud, Rilke, Kafka, Rich, Foucault, Kristeva, Cixous, Giddens, and Winterson.
Instructor(s): K. Pahl
Area: Humanities.

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

**AS.213.660. Discourses of Dislocation.**
Dislocation—travel, migration, exile, diaspora, immigration—is a preeminent symptom of the modern condition; as Jacques Derrida has suggested, it is one way of characterizing how language itself comes into being. To what extent does the relationship of various modes of mobility serve as a prerequisite for understanding modernity and literary modernity, and to what extent can one understand commonalities among these itinerant discourses? This seminar will consider several varieties of dislocated discourse (the picarresque, the pseudo-autobiography, the travelogue, as well as narratives of immigration, displacement, war and demobilization, and exile) in search of a means to discuss or consider all of them critically. Writers to be considered will include Sigmund Freud, Robert Walser, Yosef Haim Brenner, Walter Benjamin, Theodor Adorno, Jacques Derrida, Irmgard Keun, Israel Rabon, Joseph Roth, Flannery O’Connor, Yoel Hoffmann, Anton Shammas, and Salman Rushdie. All readings and discussions available in English. Undergraduates may register with instructor approval.
Instructor(s): M. Caplan
Area: Humanities.

**AS.213.666. “To be continued”- Seriality in Literature and Other Media.**
Taught in German. By ending with the words “(To be continued)” (“(Ist fortzusetzen)”), Goethe’s Wilhem Meisters Wanderjahre not only reflects the open form of the modern novel but also points toward serialized formats of fiction as they emerge in the 19th century due to advances in printing technologies. The publication of fiction in periodical installments in magazines or newspapers brings about the development of new genres (serialized novel/Feuilletonroman) along with specific serial narrative techniques. The cliffhanger e.g. – although invented earlier – becomes a prominent technique to create suspense. The course analyzes seriality with respect to narrative forms and genres across various media (literature, theater, film, TV) from the 19th century to the present. It further discusses serial aesthetics, seriality in structuralist and poststructuralist theory as well as the ambivalent status of seriality in the arts between avantgarde and popular culture. The course material will include: Stifter, Fontane, excerpts from the magazine “Die Gartenlaube”, Wagner, Freud, Kafka, Lévi-Strauss, Deleuze, Eco, Iser, “The Perils of Pauline” (serial, 1914), “Copycat” (Jon Amiel, 1995), “Twin Peaks” and current US-American TV series.
Instructor(s): E. Strowick
Area: Humanities Writing Intensive.

**AS.213.725. Proto-, Modern, and Post-: Locating the –ism in Modernism.**
All discussions in English. This graduate seminar will seek to disentangle the interrelationship among “proto-modernism,” “modernism,” and “post-modernism” from the straightjacket of periodization and taxonomy by focusing instead on questions of temporality and phenomenology. When is the time of modernity? What precedes modernism? How is post-modernism a continuation of modernism and a break with modernity? What follows the “post” or precedes the “proto”? How does literature establish a dialogue not just across linguistic borders but temporal ones as well? And when do these processes repeat themselves due to historical and political factors? By way of complicating all of these questions we will be considering writers from “across” the 20th century, including Walter Abish, Thomas Bernhard, André Breton, Orly Castel-Bloom, Henry Dumas, Moses Kulaib, Machado de Assis, Mendele Moykher-Sforim, Joseph Roth, Anton Shammas, Gertrude Stein, and Robert Walser.
Instructor(s): M. Caplan.

**AS.213.745. Literary Speech Acts.**
Taught in German. The course analyzes the performative on the basis of the very field that John L. Austin’s speech act theory excludes: literature. What challenges Austin’s speech act theory indeed opens up the question of the performative towards iterability and theatricality and thus calls for the performative as a methodological category of literary criticism. According to Shoshana Felman’s readings of Austin, the performative act can be accentuated as an act of the “speaking body” in which the body is conceived of not as a means of linguistic expression but rather as a spillover of the act of utterance into the statement. How then is the corporeality or materiality of writing asserted in acts of narrating and reading? The course will examine theories of the performative from the perspective of literature and literary criticism as well as analyze literary speech acts (promises, pacts, etc.) in detail.
Readings will include: Austin, Derrida, Felman, Freud, Nietzsche, de Man, Hamacher, Goethe, Büchner, Kafka, Henry James, Thomas Mann etc.
Instructor(s): E. Strowick
Area: Humanities.
In this seminar we will examine a selection of literary reflections on and engagements with globalization and its mounting failures and burdens, as it has emerged in Europe and the Americas from the mid-twentieth century to the present. From the economic, constitutional, and cultural politics around the unification of Europe, to the ideological and imperial misfortunes of the U.S. after the collapse of the “End-of-History” thesis, to the resurgence of state populism in Latin America in the wake of neoliberal exhaustion, literary fiction has been deployed to posit, explore, and contest national and post-national myths of identity. The seminar will interrogate how this engagement functions both as aesthetic and theoretical discourse. Readings may include novels by Albert Camus, W. G. Sebald, Leonardo Sciascia, Orhan Pamuk, Javier Marías, Roberto Bolaño, and Jonathan Franzen, along with theoretical writings by Gianni Vattimo, Jürgen Habermas, Rodolphe Gasché, and others.
Instructor(s): E. Gonzalez; W. Egginton
Area: Humanities.

AS.214.125. Freshman Seminar: Dangerous Liaisons: Words and Music Through the Ages. 3 Credits.
The seminar explores challenging questions with which men have been dealing for centuries: how do music and words interact? Do words have a priority on music or vice versa? Does music need words to be understood and interpreted? Are words filled with meaning by music? By addressing literary and philosophical writings, as well as musical examples from different periods and contexts, students will be led through a critical reconsideration of the topic. A variety of materials will be discussed, including genres as different as medieval songs, early modern madrigals, Romantic Lieder, opera, the American musical, and contemporary pop music. No musical skills required; strong doses of curiosity most welcome.
Instructor(s): E. Refini
Area: Humanities
Writing Intensive.

AS.214.477. Magic, Marvel, and Monstrosity in the Renaissance. 3 Credits.
Magic, Monstrosity, and Marvels or Wonders call into question what we see and experience: what is reality, what is illusion; what’s natural and what’s supernatural? What’s human and what’s more, or less, than human? During the Renaissance, ideas about the nature of reality were bound up with questions and issues very different from those of our time. With the exact sciences still being invented, the nature of the world was much less hard and fast for Renaissance people than it is for the modern educated person. The literary masterpieces of the Italian Renaissance provide vivid illustrations of the early modern sense of wonder. Foremost among these are the theatrical comedies which Italian authors revived in imitation of the ancients, and the romances, especially Ariosto’s Orlando furioso (1532) and Tasso’s Gerusalemme liberata (1581). These and other works influenced ideas about magical and marvelous phenomena across Europe for centuries to come. Works will be read and discussed in English. Italian majors and graduate students (who should enroll in section 2) will attend a weekly supplemental discussion in Italian and compose their written work in Italian.
Instructor(s): W. Stephens
Area: Humanities

AS.214.333. Shakespeare on the Opera Stage.
From Rossini’s Otello to Cole Porter’s Kiss me Kate, from Verdi’s Macbeth to Leonard Bernstein’s West Side Story, the works of William Shakespeare have been an extraordinary source of inspiration for musical theatre. By exploring operatic adaptations of Shakespeare in different periods and contexts, this course will examine the ways in which composers and librettists have interpreted and reshaped the plays. The course, primarily focused on the 19th century Italian reception of Shakespeare and, in particular, on operas by Rossini and Verdi, will also consider the phenomenon within a broad transnational perspective up to include contemporary opera and musical.
Instructor(s): E. Refini
Area: Humanities.

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

AS.214.479. Dante Visits the Afterlife: The Divine Comedy.
Dante’s Divina commedia is the greatest long poem of the Middle Ages; some say the greatest poem of all time. We will study the Commedia critically to find: (1) What it reveals about the worldview of late-medieval Europe; (2) how it works as poetry; (3) its relation to the intellectual cultures of pagan antiquity and Latin (Catholic) Christianity; (4) its presentation of political and social issues; (5) its influence on intellectual history, in Italy and elsewhere; (6) the challenges it presents to modern readers and translators; (7) what it reveals about Dante’s understanding of cosmology, world history and culture. We will read and discuss the Commedia in English, but students will be expected to familiarize themselves with key Italian terms and concepts. Students taking section 02 (for 4 credits) will spend an additional hour working in Italian at a time to be mutually decided upon by students and professor.
Instructor(s): W. Stephens
Area: Humanities.

This course investigates how ecological factors inspired storytellers, influenced modes of literary publication, and determined reader responses in Europe before 1700. Students enrolling in section 2 will attend a supplementary one hour session at a time to be mutually decided and complete the work in Italian.
Area: Humanities.
**AS.214.639. The Sound of Poetry: Early Modern Approaches to Poetics, Rhetoric, and Music.**

Although naturally and historically intertwined, music and poetry tended to be described in the early modern period as competing rather than interacting. By looking at both literary and theoretical texts, the seminar aims to explore the ways in which this controversial relation is revealed by the interplay of poetics, rhetoric, and music theory. Reading materials will include classical sources (e.g. Plato, Aristotle, Ps.-Longinus, Quintilian) and their early modern interpretations. Special attention will be given to Torquato Tasso, Giambattista Marino, and Giambattista Doni, whose works will be also discussed in the light of the contemporary development of musical genres (e.g. madrigals, opera). No musical skills required.

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

**AS.214.640. Film Theory.**

This class deals with film theory in its history and its current trends. We will examine structuralist, feminist, Marxist, psycho-analytic, Deleuzian, and other theoretical approaches to understanding and interpreting the cinematic medium. We will look at several different film samples from European film to Latin American Film, auteur-films to independent documentary collectives, animation films to blockbusters. We will invite at least one film theorist to class during the semester.

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

**AS.214.653. Pleasure and Virtue in Renaissance Literature.**

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

Instructor(s): J. Coleman
Area: Humanities.

**AS.214.684. The Commentary Tradition and the Birth of Literary Scholarship.**

The practice of commenting on texts lies at the foundations of what we call today “literary criticism.” From the Bible to Dante’s Divine Comedy, from Greek and Latin poetry to medieval and Renaissance literary writings, the many questions posed by the commentators have contributed widely to the shaping of the modern notions of reading and interpretation. What do we look for when we read a text? How do we approach it? How does our reading interact with the author’s intention? To what extent is the commentator appropriating the author’s prerogatives? By exploring a wide range of case studies, the seminar aims to reassess the role of the commentary tradition within the development of literary scholarship and as a genre per se. Some sessions will take place at the Hopkins Special Collections and at the Walters Art Museum, where students will have the opportunity to work on both manuscripts and early prints, and select materials for their presentations.

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

**AS.214.748. Vico and the Old Science.**

Giambattista Vico’s *Principi di scienza nuova d’intorno alla comune natura delle nazioni* (1725, 1730, 1744) was intended to found an “ideal” and “eternal” model of human development, valid for all societies. Vico considered his project both philology and philosophy, and tried to revolutionize thinking about human history as practiced between about 1550 and 1700, by exposing misconceptions behind attempts to square “sacred history” (the presumed historical accuracy of the Bible) with "profane" or non Judeo-Christian concepts of history, both ancient and modern. The culture shock underlying this “old science” stimulated Vico to base philosophical and historical knowledge of mythology on a conception of narration. Recommended Course background: Italian and Latin

Instructor(s): W. Stephens
Area: Humanities.

**AS.214.789. Literature & Identity in the Age of Globalization.**

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

Instructor(s): E. Gonzalez; W. Egginton
Area: Humanities.

**AS.215.353. Women Writing in Latin America: Prose and Poetry by Sor Juana, Mistral, Lisoba, Pizarnik, Castellanos, and other poets.**

The first objective of the course is to train students in close reading and analysis of literary texts. The second objective is to read prose and poetry by some of the canonical texts in the Latin American tradition written by women. Taught in English.

Instructor(s): S. Castro-Klaren
Area: Humanities.

**AS.215.452. Che Guevara and Magical Realism.**

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

Instructor(s): E. Gonzalez
Area: Humanities.
AS.215.650. Mexico and the Invention of America.
Departing from O’Gorman, the course will entail a reconsideration of the
discursive invention of Mexico-America. Anonymous, Sahagun, Clavijero,
Humboldt, Dussel and Alzandua will conform part of the readings.
Taught in English
Instructor(s): S. Castro-Klaren
Area: Humanities
Writing Intensive.

This course will focus on the art of writing poetry, the art of reading
poetry and the poetics of each of the poets whose work is the textual
matter of the course.
Instructor(s): S. Castro-Klaren
Area: Humanities.

Readings from colonial times to the present from three cultural legacies,
Hispanic, English and French. Centered on slavery and its sequels.
Instructor(s): E. Gonzalez.

The course engages close readings of Borges critical essays and some
of his fiction in order to establish the points of interrogation that Post-
modern theory takes from or shares with Borges’s meditation on the
problem of writing.
Instructor(s): W. Egginton

AS.215.777. The Invention of Fiction.
Rather than understand fiction as a constant in human history, this
course will consider it a historically specific form of cultural expression.
We will examine and compare theories of the fictional from an array of
historical moments in order to better understand what fiction is, how it
differs from premodern notions of history and poetry, and how it both
informs and depends on modern notions of knowledge and subjective
agency.
Instructor(s): W. Egginton
Area: Humanities.

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

Humanities Center

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

AS.300.113. Freshmen Seminar: Drama and Gender in Shakespeare’s England.
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.
Instructor(s): E. Patton
Area: Humanities.

AS.300.211. Great Poems of the Americas.
This course investigates the long poem or post-epic in 20th- and 21st-
century North and Latin America. The epic has been rearticulated in
sequences and series, verse novels, lyric cycles, and collage poems:
from T.S. Eliot’s The Waste Land, the encyclopedic Cantos of Ezra
Pound, and the sweeping Canto General of Pablo Neruda to works
by Derek Walcott and Gwendolyn Brooks and fragmented series by
Gertrude Stein, Hart Crane, and César Vallejo. We will examine Aimé
Césaire’s Notebook of a Return to the Native Land, Vicente Huidobro’s
playful Altazor, and very recent epic poems from Canadian women
poets such as Anne Carson, Lisa Robertson, and M. NourbeSe Philip. As
we test the term post-epic against these texts, we will consider whether
it may be applied equally to the heroic tale and the open field poem.
How do poets interpret the idea of “the Americas” as lands and nations
in these works, and in what tangled ways do their poetics develop
down through dialogue across linguistic and geographical distances? To
situate the long poem in history, we’ll examine developments in poetic
form alongside modernization and globalization, and technological and
socio-political changes. We will draw on theories of poetry and poetics
as well as critical theory, taking a comparative, Hemispheric Studies
approach to literature.
Instructor(s): R. Galvin
Area: Humanities.
This seminar celebrates the university’s recent acquisition of State Papers Online (1509-1714), which contains searchable digital images of thousands of contemporary manuscripts. While we read plays, poetry, and essays by such figures as Queen Elizabeth, William Shakespeare, members of the Sydney family, Elizabeth Cary, John Donne, Aemelia Lanyer, Robert Southwell, Andrew Marvell, William Marlowe, Jane Cavendish, Elizabeth Bradckley, and Katherine Philips, we will also be carrying out on-line searches of correspondences, wills, court documents, spy reports (including play-by-play accounts of houses dismantled in searches for hidden priests), and letters of condolence from Queen Elizabeth alongside decoded messages revealing plots to unseat her. In addition to searching virtual archives students will be introduced to early modern paleography, in part through visits to Johns Hopkins University’s brick-and-mortar libraries to consult actual manuscripts, incunabula, and illegal imprints from the 16th and 17th centuries.
Instructor(s): E. Patton
Area: Humanities.

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.
Instructor(s): S. Lecourt
Area: Humanities.

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

AS.300.335. Victorian Literature as World Literature.
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.
Instructor(s): S. Lecourt
Area: Humanities.

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 means 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.
Instructor(s): Y. Ong
Area: Humanities.

AS.300.363. Reading Judith Shakespeare: poetry and drama by women writers in Elizabethan England (ca 1558-1650).
Virginia Woolf’s account of the thwarted career of Shakespeare’s hypothetical sister, Judith (in A Room of One’s Own) frames our reading of plays and poetry by Shakespeare and contemporary women writers, including Isabella Whitney, Elizabeth Cary, Mary Sidney, Aemelia Lanyer, Mary Wroth, and others. Students will create fictional biographies of “Judith Shakespeare” and her literary accomplishments. Cross listed with English, Theater Arts, Writing Seminars, and WGS.
Instructor(s): E. Patton
Area: Humanities.

AS.300.371. The Modernist Novel: James, Woolf, and Joyce.
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.
Instructor(s): Y. Ong
Area: Humanities.

AS.300.408. Lyric Modernity.
A comparative literature course on modern lyric and poetics. The main issue of the course is how the lyric voice is constructed and sustained under the pressures of modernization in the United States, Europe, and Korea. We will also emphasize issues of translation and the relationship of music and poetry. Readings will include texts by Adorno, Benjamin, Grossman, von Hallberg and Waters, and poems by Dickinson, Rilke, and Kim among others. All readings available in English. Cross-listing requested with East Asian Studies, GRLL, and English.
Instructor(s): S. Rhee
Area: Humanities.
In this seminar on 20th-c. poetry of the Americas, we will explore the relations between land, language, and identity. Our point of departure, informed by de Andrade’s “Cannibal Manifesto,” will be the idea that all literary texts form a body upon which writers may feast when they compose new works. Devouring, plundering, and appropriating will be central concepts for our seminar. We’ll debate the politics of literary transculturation (hybridity/mestizaje/métissage), and discuss diasporic and multilingual U.S. American poetry (Louisiana Creole poetry, Nuyorican Poets Café, etc.). We will also investigate issues of authorship and originality; constraint, sampling, and parody; and poetic hoaxes and frauds. Readings may include theoretical texts from Édouard Glissant, Ángel Rama, Néstor García Canclini, and Roberto Schwarz, as well as Deleuze, Foucault, Kristeva, and Barthes. Poetry may be drawn from Caribbean writers Césaire, Senghor, Walcott, Brathwaite, Martí, Palés Matos; Brazilians Haroldo and Augusto de Campos; and North Americans Langston Hughes, Claude McKay, Myung-Mi Kim, Kenneth Goldsmith, Susan Howe, and Christian Bök.  
Instructor(s): R. Galvin  
Area: Humanities.  

Interdepartmental  
AS.360.133. Freshman Seminar: Great Books at Hopkins.  
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; authors for Fall 2015 include Homer, Thucydides, Dante, Milton, Diderot, Shelley, Nietzsche, Nabokov, and Douglass.  
Instructor(s): E. Patton; E. Russo; R. Bett; S. Achinstein; W. Stephens  
Area: Humanities.  

AS.360.246. Islamic Literature, Beloved of Western Thinkers.  
This course examines political, erotic, aesthetic, and religious aspects of attraction between Western thinkers in a Christian milieu (e.g. Gide, Emerson, Thoreau) and classical works of Islamic literature (Rumi, Hafiz, Abu Nuwas, Arabian Nights).  
Instructor(s): J. Bush  
Area: Humanities, Social and Behavioral Sciences.  

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

Center for Africana Studies  
This course will explore the history and development of African American poetry from 1750 to the present (blues, rap, and hip-hop) examining the role of race, art, and cultural identity.  
Instructor(s): H. Robbins  
Area: Humanities, Social and Behavioral Sciences.  

Study of Women, Gender, Sexuality  
AS.363.302. Queer Identity?.  
What does “queer” mean? And who gets to say? This course examines tensions, ambiguities, and contradictions that have emerged in popular, political, and theoretical discourses over the past 25 years.  
Instructor(s): J. Chilton  
Area: Humanities, Social and Behavioral Sciences.  

AS.363.326. Capitalism and Gender.  
This course explores a range of critical work relating capitalism to gender, sex, and sexuality: from theoretical accounts of witchcraft, marriage, and prostitution at the birth of capitalist social relations, to classic feminist debates around housework and reproduction, to contemporary thought on affect, finance, and the global dimensions of women’s labor. As a centerpiece to the course we will read sections from Capital, interrogating the place of gender in Marx’s text while developing a grasp of its arguments and influence.  
Instructor(s): C. Westcott  
Area: Humanities.  

Program in Museums and Society  
AS.389.355. Literary Culture in the Nineteenth-Century Library.  
What did people actually read in the nineteenth century? What can we learn from their books and magazines? In this class, we read nineteenth-century English and American literary works and examine nineteenth-century literary objects from the collection of the George Peabody Library, to better understand the cultural and material environments within which literary works circulated. Featured writers likely to include Edgar Allan Poe, Charles Dickens, Harriet Beecher Stowe, Emily Dickinson, Mark Twain, Stephen Crane. Several field trips to the Peabody Library throughout the semester.  
Instructor(s): G. Dean  
Area: Humanities.  

AS.389.359. Literary Archive.  
This course invites students to grapple with the theory and practice of building literary archives in 19th- and 20th-century American culture. For the final project students will work collaboratively to build a digital archive and exhibit of selected materials from the JHU rare book and manuscript collections. Meets in Special Collections. Cross-listed with English. M&S practicum course.  
Instructor(s): G. Dean  
Area: Humanities.  

AS.389.360. American Literature on Display.  
Focusing on late 19th and early 20th c American literature, course examines representations of “display” within different literary genres and track how display simultaneously shapes print culture and social concerns of the period. Course culminates in the creation of a student-curated digital exhibit using archival and rare book materials to contextualize the work of the journalist, poet and fiction writer Stephen Crane. M&S practicum course.  
Instructor(s): G. Dean  
Area: Humanities.