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.

Undergraduate Programs
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.
- While these requirements are required for those students who enter Fall 2019 or after, students who entered the University prior to Fall 2019 (entered Fall 2018-Fall 2015) have the option to complete these requirements instead of the published requirements for their year of entry.

Major Requirements:

<table>
<thead>
<tr>
<th>Requirement</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>
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</table>

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>One course in Global and Minority Literatures (POS-Tag ENGL-GLOBAL) **</td>
<td>3</td>
</tr>
<tr>
<td>Two courses in Pre-1800 Literature (POS-Tag ENGL-PR1800) ***</td>
<td>6</td>
</tr>
<tr>
<td>Six 200 to 400-level English courses</td>
<td>18</td>
</tr>
<tr>
<td>Total Credits</td>
<td>36-53</td>
</tr>
</tbody>
</table>

* 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.
*** One of these three courses must be a non-lecture course.

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.

Sample Program

<table>
<thead>
<tr>
<th>Freshman</th>
<th>Fall</th>
<th>Credits</th>
<th>Spring</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro Course in Humanities or Social Sciences</td>
<td>AS.060.107 Introduction to Literary Study</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intro Course in Humanities or Social Sciences</td>
<td>3 English Elective at 200-level (ENGL-LEC)</td>
<td>3</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td>6</td>
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<table>
<thead>
<tr>
<th>Sophomore</th>
<th>Fall</th>
<th>Credits</th>
<th>Spring</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foreign language</td>
<td>4 Foreign Language</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Global and Minority Literature Course at 200-level</td>
<td>3 English Elective at 300-level</td>
<td>3</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>7</td>
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<table>
<thead>
<tr>
<th>Junior</th>
<th>Fall</th>
<th>Credits</th>
<th>Spring</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foreign language</td>
<td>3 Foreign Language</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pre-1800 Course at 300-level</td>
<td>3 English Elective at 300-level</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>English Elective at 200-level (ENGL-LEC)</td>
<td></td>
<td>3</td>
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<td></td>
<td></td>
<td>9</td>
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</table>

<table>
<thead>
<tr>
<th>Senior</th>
<th>Fall</th>
<th>Credits</th>
<th>Spring</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>English Elective at 300-level</td>
<td>3 Pre-1800 Course at 200- or 300-level</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>English Elective at 300-level</td>
<td></td>
<td>6</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Total Credits: 50</td>
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</tbody>
</table>

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 3.6 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:**
- AS.060.107 Introduction to Literary Study 3
- One course in Pre-1800 Literature 3
- One course in Global and Minority Literatures 3
- Four additional English courses 12
- Total Credits 21

**Graduate Program**
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**
Mark Thompson

**Professors**
- Sharon Achinstein
  Sir William Osler Professor of English: Early modern literature, poetry and poetics, gender
- Christopher Cannon
  Bloomberg Distinguished Professor: Medieval literature, philosophy
- Mary Favret
  British Romanticism, late 18th-early 19th-century English literature, war studies, gender and genre, literature and violence
- Lawrence Jackson
  Bloomberg Distinguished Professor: African American Literature, Literary History, Biography, American History
- Douglas Mao
  Russ Family Professor in the Humanities: British, Irish, and U.S. poetry and fiction since 1860; interdisciplinary study of modernism.
- Andrew Miller
  Literature and moral philosophy, nineteenth century British literature; literary theory
- Christopher Nealon
  American literature, aesthetic theory, poetry and poetics, the history of sexuality
- Mark Thompson
  19th- and 20th-century African-American literature, 20th-century German Idealism, French philosophy and aesthetics, theory.

**Associate professors**
- Andrew Daniel
  Early modern literature, critical theory, aesthetics.
- Jared Hickman
  American literature, intellectual and cultural history of Atlantic (anti) slavery, religion and radical politics, critical race studies.
- Nadia Nurhussein
  African American literature, late 19th- and early 20th-century American literature, Poetry and Poetics
- Jesse Rosenthal
  American literature, aesthetic theory, poetry and poetics, the history of sexuality.

**Assistant professors**
- Jeanne-Marie Jackson
  Theory of the novel, literature and philosophy, sub-Saharan African literature, Russian realism, global regionalisms.
- Jeanne-Marie Jackson
  Theory of the novel, literature and philosophy, sub-Saharan African literature, Russian realism, global regionalisms.

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

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
Senior 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://sis.jhu.edu/classes/

Courses

AS.060.100. Introduction to Expository Writing. 3.0 Credits.
Introduction to “Expos” is designed to introduce less experienced writers to the elements of academic argument. Students learn to recognize “The Fundamental Structure of Academic Argument” as they learn to read and summarize academic essays, and then they apply the fundamental structure 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Brodsky; W. Evans
Area: Humanities
Writing Intensive.

AS.060.103. Novels After 9-11. 3.0 Credits.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Favret
Area: Humanities
Writing Intensive.

AS.060.104. Counterfactual Literature and Film. 3.0 Credits.
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?
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Miller
Area: Humanities
Writing Intensive.

AS.060.107. Introduction to Literary Study. 3.0 Credits.
This course serves as an introduction to the basic methods of and critical approaches to the study of literature. Some sections may have further individual topic descriptions; please check in SIS when searching for courses.
Prerequisites: NA
Corequisites: NA
Instructor(s): D. Mao; J. Hickman; N. Nurhussein
Area: Humanities
Writing Intensive.

AS.060.108. Time Travel. 3.0 Credits.
Why is time travel such a consistent and perplexing theme 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*.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Rosenthal
Area: Humanities
Writing Intensive.
AS.060.111. Freshman Seminar: How Not to Be Afraid of Poetry. 3.0 Credits.

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.

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

AS.060.112. Major Authors: Dickens and Film. 3.0 Credits.

From the earliest moments of cinema, Charles Dickens’ writing has proven extraordinarily stimulating for film-makers. Why might this be? What does it tell us about Dickens—and what does it tell us about the pleasures and demands of both fiction and film? To address these complex questions we’ll read a handful of Dickens’ works (most likely Oliver Twist, Great Expectations, Christmas Carol and Little Dorrit), watch their adaptations, and read a small set of critical essays. Requirements are likely to include two papers, response papers, and a class presentation.

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

AS.060.113. Expository Writing. 3.0 Credits.

“Expos” is designed to introduce more confident student writers to the elements of academic argument. Students learn to apply “The Fundamental Structure of Academic Argument” in academic essays of their own. Classes are capped at 15 students and organized around three major essay 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.

Prerequisites: NA
Corequisites: NA
Instructor(s): S. Kazmi
Area: Humanities
NA.

AS.060.114. Expository Writing. 3.0 Credits.

“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 Expository Writing Program’s website for 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 from the English Department.

Prerequisites: NA
Corequisites: NA
Instructor(s): Staff
Area: Humanities
Writing Intensive.

AS.060.120. Realism Unsettled: The Colonial and Postcolonial Novel at Sea. 3.0 Credits.

A haloed claim about the realist novel is that it tells us stories that help make sense of the world—but is it possible to represent the complexity of social life under global capitalism? How do novels engage with the problem of knowledge posed by empire and colonization? We will look at writers from within the imperial metropolis as they struggle to imagine the totality of the geopolitical world, and also at writers from formerly colonized regions who “write back” to the imperial center, bending novelistic conventions along the way. The course starts by asking how new conventions and quirky techniques of novel-writing emerge when novelists try leaving the certainty of their national and regional boundaries to enter the confusion of uncharted territories. It then turns to postcolonial novels, to consider how these write against, or claim power through, the notion that their regions are chaotic and undecipherable. Primary texts: Moby Dick, Lord Jim, A Passage to India, Sea of Poppies, The White Tiger.

Prerequisites: NA
Corequisites: NA
Instructor(s): L. Jackson
Area: Humanities
NA.

AS.060.124. Politics, History and Autobiography. 3.0 Credits.

Primary texts: Moby Dick, Lord Jim, A Passage to India, Sea of Poppies, The White Tiger.

Prerequisites: NA
Corequisites: NA
Instructor(s): L. Jackson
Area: Humanities
Writing Intensive.

AS.060.126. Feminist Fiction: Fundamentals. 3.0 Credits.

Prerequisites: NA
Corequisites: NA
Instructor(s): M. Favret
Area: Humanities
NA.
AS.060.129. Writing Africa Now. 3.0 Credits.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Jackson
Area: Humanities
Writing Intensive.

AS.060.131. Race and Pop-Culture in America. 4.0 Credits.
How does American pop-culture deal with race? Through primary sources like Fresh Off the Boat and Jane the Virgin, comic books like Ms. Marvel, and books like The Hate U Give and Crazy Rich Asians, and their filmic adaptations, we examine and question how race is represented and used in recent popular media. Short secondary sources supplement our thinking and provide background to vital pieces of our culture often overlooked under the label of entertainment.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Makonnen
Area: Humanities
NA.

AS.060.135. American Nightmares: Burroughs, Highsmith, Dick. 3.0 Credits.
These three authors share a common starting point: Patricia Highsmith, William S. Burroughs and Philip K. Dick all began their careers writing mass market genre fiction in pre-Stonewall, pre-civil rights, Cold War 1950s America. Absorbing the stylistic codes of their respective marketplaces of suspense writing and lesbian romance, "drug fiend" confessional, and science fiction, each writer's conformist apprenticeship in pulp resurfaces in increasingly nightmarish forms in the violent and paranoid scenarios that dominate their mature work. Reading broadly in each author's short fiction, novels, and prose, we will sequentially examine Burroughs' "cut-up" techniques and "routines", Highsmith's free indirect discourse gone wrong, and Dick's disorienting temporal experiments as inflamed allergic reactions to generic codes. We will also examine the cinematic afterlives of these authors by looking at key scenes from three adaptations of their work: Alfred Hitchcock's Strangers on a Train (1951), David Cronenberg's Naked Lunch (1991), and Richard Linklater's A Scanner Darkly (2006).
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Daniel
Area: Humanities
NA.

AS.060.136. Freshman Seminar: Playing Together: Shakespeare and his Contemporaries. 3.0 Credits.
This introductory course aims to expose students to some of the most popular plays by William Shakespeare and his contemporary playwrights, with an emphasis on the collaborative nature of early modern theatrical production. The course challenges Bardolatrous tendencies in American criticism and education by underlining the influences of earlier works by other playwrights, though it also pays equal attention to the ways Shakespeare adapted, built upon, added to, removed from, and rearranged his sources. The course is structured around four pairings of plays, one by Shakespeare and an earlier play thought to be influential; to introduce some variety into this model, we also read a collaboration (Shakespeare and Fletcher's The Two Noble Kinsmen) and have a week devoted to secondary criticism on the early modern theatre, the theatre's material culture(s), and folio/editorial history. As part of their final project, students will work in small groups to select a pairing of plays from the syllabus and stage one scene from each play, drawing out similarity while also highlighting difference and re-creation.
Prerequisites: NA
Corequisites: NA
Instructor(s): R. Tinkle
Area: Humanities
NA.

AS.060.139. Expository Writing: The Narrative Essay. 3.0 Credits.
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 Ofrì, 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): P. Kain
Area: Humanities
Writing Intensive.

AS.060.141. Nineteenth Century Narrative and Early Film. 3.0 Credits.
This course will situate the birth of the movies within the context of 19th century fiction and visual technology. Filmmakers are likely to include Georges Melies, Sergei Eisenstein, D. W. Griffiths, Charlie Chaplin, Buster Keaton, King Vidor, and Rouben Mamoulian; novelists are likely to include Charles Dickens (Christmas Carol or Oliver Twist), Robert Louis Stevenson (Jekyll and Hyde), and perhaps Virginia Woolf (Mrs. Dalloway).
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Miller
Area: Humanities
Writing Intensive.
AS.060.146. Detective Fiction. 3.0 Credits.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Rosenthal
Area: Humanities
Writing Intensive.

AS.060.151. Doubles, Demons, and Dummies: The Literature of the Fantastic. 3.0 Credits.
Talking reflections. Dolls with knives. Dancing automatons. They are all part of the strange and dangerous world of the fantastic. This course examines the literature of the fantastic, or what we can refer to as creepy double, demon, and dummy stories. We’ll look at everything from Poe to American Psycho in an attempt to figure out what just happened, why, and how it relates to literary meaning.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Thompson
Area: Humanities
NA.

AS.060.155. Expository Writing: Introduction to the Research Paper - Controversies in Adolescence. 3.0 Credits.
"Introduction to the Research Paper" is designed to introduce more 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 10-12 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" (060.113/114)
Prerequisites: AS.060.113 OR AS.060.114
Corequisites: NA
Instructor(s): A. Watters
Area: Humanities
Writing Intensive.

AS.060.201. The Nineteenth Century British Novel. 3.0 Credits.
Reading major novels 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Rosenthal
Area: Humanities
NA.

AS.060.203. Bible as Literature. 3.0 Credits.
This course looks at the ways in which the Bible has and can be read as literature.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Thompson
Area: Humanities
NA.

AS.060.205. Feminist Fiction: Violence, Sex and Gender. 3.0 Credits.
This course will start with passages from Lysistrata and the Book of Judges, and have as a running concern the overlapping structures of violence, race and gender. Novels will include the following pairs: Jane Eyre and Wide Sargasso Sea, The Bluest Eye and Bastard Out of Carolina, The Handmaid’s Tale and Octavia Butler’s novella Bloodchild.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Favret
Area: Humanities
NA.

AS.060.207. Shakespeare. 3.0 Credits.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Daniel
Area: Humanities
NA.

AS.060.208. English Literature from Beowulf to Milton. 3.0 Credits.
British Literature I is a survey of English writing on the isle of Britain from the seventh to the seventeenth centuries. It traces the formal experimentation in poetry and prose, and in narrative, lyric, and drama, through which that writing eventually became pre-eminent in Britain. It will also attend to the social and cultural circumstances—in the court, in church, and in the evolving public and private spheres—that shaped the many genres that emerged in this rich 1000 years and developed a definition of ‘literature’ itself. Author’s read include Chaucer, Langland, Kempe, Spenser, Shakespeare, Lanyer, Donne Herbert, Marvel, and Milton. Through lectures, class discussion, written responses, and longer essay assignments, students will master the fundamentals of English literary history as well as the techniques of critical reading and writing.
Prerequisites: NA
Corequisites: NA
Instructor(s): C. Cannon
Area: Humanities
NA.

AS.060.209. The Literary History of the Devil to 1800. 3.0 Credits.
This course reads major works in European literature before 1800 (give or take) depicting the devil. It examines the history of the various social, cultural and political guises under which the devil appears, and the function that representing radical evil performs, in literature and society. Among our readings will be Dante’s Inferno; Milton’s Paradise Lost; Goethe’s Faust, Part One, and many other major Satanic works.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Thompson
Area: Humanities
NA.
This course provides a framework for grasping the dazzling variety and explosive innovation of literature in English during the last quarter-millennium. Attending both to textual details and to historical contexts, we will see how Wordsworth, Austen, Keats, Tennyson, Dickens, Wilde, Woolf, Rushdie, and other writers extend and undo tradition, illuminate their times and places as well as our own, and conspire to bring to us the intense experience distinctive to great literary art.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Rosenthal
Area: Humanities
NA.

AS.060.211. How Not to be Afraid of Poetry. 3.0 Credits.
What is poetry? And why don’t we like it? This course will explore what makes poetry turn ordinary language into something extraordinary. Opening up a range of poetry in English, the course will involve reading poetry aloud, thinking about poetry and its forms, and gaining experience in understanding poetry. Assignments will include attending to details small and large in poems, becoming an expert about a single poet, debating aesthetic issues, and composing short analytical papers about poems. There are two required written assignments, a midterm and a final examination.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Achinstein
Area: Humanities
NA.

AS.060.213. The Novel and Globalization. 3.0 Credits.
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 Abdulrazak Gurnah, Caryl Phillips, David Mitchell, Taiye Selasi, Chimamanda Adichie, and Imraan Coovadia.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Jackson
Area: Humanities
NA.

AS.060.214. Jane Austen. 3.0 Credits.
An in-depth study of Austen’s writing, from her juvenilia through her posthumously published novels, with an occasional glance to movie adaptations. The course will focus on persistent questions about Austen’s relationship to feminism, and issues of gender and sexuality, as well as issues of style and technique.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Favret
Area: Humanities
NA.

AS.060.216. Zombies. 3.0 Credits.
This lecture survey will attempt to answer why the zombie has become such a fixture in contemporary literature and cinema. We will track this figure across its many incarnations—from its late-eighteenth-century appearance in ethnographic fictions growing out of the modern cultures of racialized slavery in the Americas right up to twenty-first-century Hollywood blockbusters in which the origins of the figure in the cultures of racialized slavery are perhaps not overt yet continue to manifest. What are the implications of the zombie’s arc from a particular human being targeted for domination by a sorcerer to a living-dead horde created by radiation or epidemic? “Texts” may include: Mary Shelley, Frankenstein; Edgar Allan Poe, “The Man Who Was Used Up”; H.P. Lovecraft, “Herbert West–Re-Animator”; Zora Neale Hurston, Tell My Horse; Victor Halperin, dir., White Zombie; George Romero, dir., Dead series; Edgar Wright, dir., Shaun of the Dead; Alejandro Brugués, dir., Juan de los Muertos; Colm McCarthy, dir., The Girl with All the Gifts; Colson Whitehead, Zone One; Jordan Peele, dir., Get Out. Fulfills the Global and Minority Literatures requirement.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Hickman
Area: Humanities
NA.

AS.060.219. American Literature to 1865. 3.0 Credits.
A survey course of American literature from contact to the Civil War.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Hickman
Area: Humanities
NA.

AS.060.222. American Literature, 1865 to today. 3.0 Credits.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): C. Nealon
Area: Humanities
NA.
AS.060.223. African American Literature from 1900 to Present. 3.0 Credits.
A survey of the major and minor texts written by African Americans during the twentieth century, beginning with Charles Chesnutt’s The Marrow of Tradition and concluding with Toni Morrison’s Beloved.
Prerequisites: NA
Corequisites: NA
Instructor(s): L. Jackson
Area: Humanities
NA.

AS.060.231. Novels Into Film. 3.0 Credits.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Favret
Area: Humanities
NA.

AS.060.265. Nineteenth Century British Novel. 3.0 Credits.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Rosenthal
Area: Humanities
NA.

AS.060.301. Literary Theory. 3.0 Credits.
This course serves as an introduction to a wide range of critical approaches to literature through various canonical theoretical studies of the Book of Genesis.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Thompson
Area: Humanities
Writing Intensive.

AS.060.302. Theology of the Narrative. 3.0 Credits.
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.
Corequisites: NA
Instructor(s): J. Hickman
Area: Humanities
Writing Intensive.

AS.060.304. Large Novels. 3.0 Credits.
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 Herman Melville’s Moby Dick.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Rosenthal
Area: Humanities
Writing Intensive.

AS.060.305. Sir Philip Sidney. 3.0 Credits.
Courtier, theorist, diplomat, soldier, and martyr, Sir Philip Sidney exemplified but also changed the cultural ideals of his Elizabethan moment. Hoping to evaluate Sidney’s extravagant claim that “the poet, lifted up with the vigor of his own invention doth grow, in effect, into another nature”, this course reads Sir Philip Sidney’s innovations across a range of genres: literary theory (“An Apology for Poetry”), poetry (“Astrophel and Stella”), scriptural translation (“The Sidney Psalms”) and prose romance (“The Countess of Pembroke’s Arcadia”). The course concludes with an examination of his many afterlives as exemplary subject for biography, adaptation, homage and critical argument.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Daniel
Area: Humanities
Writing Intensive.
AS.060.306. The Historical Novel. 3.0 Credits.
We’re in the middle of dramatic social, technological and political change: how are we to understand it? This course will address this question by studying the historical novel. We’re likely to start by reading Scott’s Waverley and end with contemporary fiction. Throughout our focus will not be on particular historical facts or events but on the idea of history itself, the role of institutions and individuals within it, and the powers and limits of literary narrative.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Miller
Area: Humanities
Writing Intensive.

AS.060.307. Training/ Writing Consulting. 1.0 Credit.
A one credit course for those undergrads who have been nominated as Writing Center tutors. Permission required.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Sampson
Area: Humanities
Writing Intensive.

AS.060.309. Slavery in Renaissance Literature. 3.0 Credits.
Against the backdrop of the rise of the European slave trade, how were slaves represented in early modern English literature? How was the condition of enslavement inflicted by emergent nationalism, colonialism and theological constructions of difference? This course puts Renaissance literature into conversation with comparative histories of slavery and critical race theory. Authors include Aristotle, Terence, Epictetus, Christopher Marlowe, William Shakespeare, John Milton, Aphra Behn, Orlando Patterson, Kim Hall, Stephen Greenblatt, Mary Nyquist, Moses Finley and others.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Daniel
Area: Humanities
Writing Intensive.

AS.060.310. A Century of Queer Literature. 3.0 Credits.
This course is designed to offer a broad, non-exhaustive overview of queer literature written in the past hundred years. Although not every text on the syllabus was published in the U.S., the relation of these works to U.S. LGBTQ culture and politics will be our main interest. Individual weeks are designed to focus on particular facets of queer experience—how place (urban or rural), class stature (wealthy or working class), and race inform what is possible for queer individuals, relationships, and larger communities. Students will be encouraged to pursue their own larger critical questions around queer literary canon formation, but discussions will return to the question of how queer life and literature changes in the transition from the margins to the mainstream. What possibilities and what constrictions emerge as queerness seems to become more legible to larger numbers of people? Other routes of inquiry will address the varying ways these works address the relation between gender and sexuality, and whether there is such a thing as a cohesive queer narrative style or form. While our reading list primarily is composed of shorter works of fiction (usually <200 pages) by lesbian, gay, queer, and trans writers, the syllabus also includes memoir, drama, and poetry.
Prerequisites: NA
Corequisites: NA
Instructor(s): N. Dubay
Area: Humanities
Writing Intensive.

AS.060.313. Edmund Spenser. 3.0 Credits.
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 expanse, 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Daniel
Area: Humanities
Writing Intensive.

AS.060.314. Social Media Fictions. 3.0 Credits.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Jackson
Area: Humanities
Writing Intensive.
AS.060.316. Mapping the Global Metropolis. 3.0 Credits.
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, Ato 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Jackson
Area: Humanities
Writing Intensive.

AS.060.317. Jane Austen Beyond England. 3.0 Credits.
This will be an in-depth study of Austen’s novels with an emphasis on how they have traveled outside of the country of her birth – e.g. to the United States, India, and East Asia—through the work of individuals and the flows of global capitalism. Students will gain perhaps a disorienting sense of what Austen means in different cultures at different historical moments, and conduct individual research to learn more. Knowledge of another language is not necessary but could prove useful. The course will include a field-trip to the Alberta Burke Austen collection at Goucher College.
Prerequisites: AS.060.107
Corequisites: NA
Instructor(s): M. Favret
Area: Humanities
Writing Intensive.

AS.060.318. Contemporary Literature and Climate Change. 3.0 Credits.
In this course we will study the ways literary texts have imagined and addressed climate change, from the turn of the 20th century until to day. We will primarily focus on novels, but I will provide non-fictional background reading on the history of how we’ve conceptualized “climate,” and we will also read some poetry. We’ll think a lot about genre: how does climate change look in realist fiction? Science fiction? Poetry? Is apocalypse the only framework in which to view it? How do race, gender, class and geopolitics alter writers’ views on climate? Texts will include HG Wells, The Time Machine; Kim Stanley Robinson, New York 2140; Octavia Butler, Parable of The Sower; Emily St. John Mandel, Station Eleven; Brenda Hillman, Seasonal Works with Letters on Fire; and Allison Cobb, After We All Died. We’ll also draw on the Yale University Press anthology of climate writing, The Future of Nature.
Prerequisites: NA
Corequisites: NA
Instructor(s): C. Nealon
Area: Humanities
Writing Intensive.

AS.060.319. Introduction to Disability Studies. 3.0 Credits.
Disability has historically occupied a very narrow place in our cultural imaginations. In modern times, disability is almost always considered a medical issue. Yet, seemingly able-bodied, normal observers often exhibit a wide range of reactions when they encounter a disabled body. What would happen, therefore, if we shifted our focus away from the medical and toward these aesthetic and affective reactions? What if we focused on the pity, fear, and horror that encountering disability engenders in a so-called normal person? What if we considered normalcy itself as something that is socially constructed? In pursuit of answers to these questions, this course introduces students to the field of disability studies. Through an investigation of how disability is represented across a wide range of different media, the course will challenge students to rethink what they may think they know about culture, embodiment, and the politics of medical categories. Readings for this course may include Cece Bell, Ken Kesey, Virginia Woolf, Jordan Scott, Carson McCullers, Nina Raine, Lennard J. Davis, Ellen Jean Samuels, Tobin Siebers, Anlor Davin, Robert McRuer, Mladen Dolar, Jasbir K. Puar, Melanie Yergeau, Marilyn Wann, and April Herndon.
Prerequisites: NA
Corequisites: NA
Instructor(s): R. Best
Area: Humanities
Writing Intensive.

AS.060.320. Icons of Feminism. 3.0 Credits.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Favret
Area: Humanities
Writing Intensive.
AS.060.323. Mind, Body, and Materialist Science in Victorian Literature. 3.0 Credits.
What was the relationship between mind and body in Victorian discourses of science? In 1875, William B. Carpenter gave a lecture entitled “Is Man an Automaton?” claiming that the human mind was reducible to material processes that were independent of the higher faculty of the will. Prior to Carpenter, however, nineteenth-century thinkers had already been exploring the possibility of the material foundation of human existence. Was the mind an extension of the body? How could scientific theories explain unknown, hidden domains of the mind? How far could evolutionary science go to challenge the foundation of human existence by locating psychological phenomena in biological life and in physical adaptations to the material environment? To explore these questions, this course examines the discourses of the mind and body in the Victorian era that were shaped by both literary and scientific texts. Starting with the pseudo-scientific discourse of mesmerism, we will examine the growing interest in observing mental life through outward bodily signs. We will then investigate discourses surrounding mental illness, automatic behavior, the unconscious workings of memory, evolutionary and hereditary ideas, and the relationship between human and nonhuman organisms. As we read texts written by Charles Darwin, Herbert Spencer, George Eliot, Wilkie Collins, Thomas Hardy, and Olive Schreiner, we will explore how such scientific discourses challenged traditional notions of dualism, identity, agency, and ethics.

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

AS.060.325. George Eliot. 3.0 Credits.
In this course we will read the major novels (and some essays) by George Eliot, one of the most intellectually engaging of British novelists. Her fiction explores ethical, social, and aesthetic issues concerning sexual politics, the limits of morality, the demands of family, the desperation of skepticism, and the capacities of the novel form. Students should leave the course with a heightened sense of the powers of the novel and the seriousness of its ambitions. Texts are likely to include Adam Bede and The Mill on the Floss, but our focus will be on her two last and most ambitious novels, Middlemarch and Daniel Deronda.

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

AS.060.326. Shakespeare: The Novel. 3.0 Credits.
What if King Lear had been a mother? What if we thought about Othello through the lens of the holocaust? What if the indigene Caliban was the hero, not the villain? What if Miranda chose Caliban over her European suitor? (The Tempest) Could a modern-day Kate be tricked into marriage and “tamed” (The Taming of the Shrew)? When contemporary novelists rewrite Shakespeare, they pose questions left hanging in the play and bring the plays into our own world. In this course, we will read Shakespeare plays (King Lear, The Tempest, The Taming of the Shrew, Merchant of Venice) along with contemporary novelists that rewrite — and confront — those plays (Jane Smiley, Caryl Phillips, J. M. Coetzee, Anne Tyler). Students will take up important literary questions about kinds of literature (plays vs novels), the canon, imitation, adaptation, and also address the themes of power, gender and sexuality, family dynamics, authority, colonization and the environment.

Prerequisites: NA
Corequisites: NA
Instructor(s): A. Miller
Area: Humanities
Writing Intensive.

AS.060.327. All Art is Propaganda. 3.0 Credits.
This course will explore black literature written as protest. We will examine how, in the face of threats to black life, Frances E.W. Harper, Richard Wright, Amiri Baraka, and others have realized versions of W.E.B. Du Bois’s objective: “all art is propaganda and ever must be, despite the wailing of the purists.”

Prerequisites: NA
Corequisites: NA
Instructor(s): N. Nurhussein
Area: Humanities
Writing Intensive.

AS.060.328. Malcolm and Martin: An Introduction to the Lives and Thought of Two Icons of the Black Freedom Struggle. 3.0 Credits.
Using their recorded speeches, written lectures and published writings and drawing from their biographies, this course will explore the important life work of Malcolm X and Martin Luther King Jr. We intend to upend traditional conversations about political radicalism and ethnic politics by analyzing these spokesmen associated most indelibly with black nationalism and racial integration, respectively.

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

AS.060.331. The Literature of the Atlantic Slavery. 3.0 Credits.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Hickman
Area: Humanities
Writing Intensive.

AS.060.332. God on Trial. 3.0 Credits.
This course traces an illustrious literary tradition, spanning centuries, that dramatizes the subjection of a deity to a human legal inquiry. We will especially attend to how and with what implications massive theological and philosophical questions such as the existence and nature of the divine and the meaning of and proper ethical response to suffering are worked out through this very specific representational gambit. Texts may include: The Book of Job; Voltaire, Candide; Herman Melville, Moby-Dick; Fyodor Dostoevsky, The Brothers Karamazov; Rebecca Harding Davis, The Little Ice Age; Elie Wiesel, The Trial of God; Tony Kushner, Angels in America; Margaret Atwood, The Handmaid’s Tale; James Morrow, Blameless in Abaddon; OMG: Oh My God! dir. Umesh Shukla; graphic novelists Jonathan Hickman et al., God is Dead.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Hickman
Area: Humanities
Writing Intensive.

AS.060.333. Black Satire. 3.0 Credits.
In this course, we will explore the use of satire in black literary and artistic traditions. Reading will likely include poems and novels by Paul Laurence Dunbar, George S. Schuyler, Claude McKay, William Melvin Kelly, Ishmael Reed, Fran Ross, Percival Everett, and others. In addition, we will venture into the genres of film (“Get Out”) and visual art (work by Glenn Ligon and Kara Walker, the latter currently on exhibit at the BMA). The politics of satire emerge in these texts particularly through the treatment of racial uplift and respectability ideologies, race relations, the legacies and histories of slavery, visions of utopia and dystopia, and the concept of the “post-racial.” With attention to the historical and cultural conditions under which these works were produced, we will address the ways in which satire can (or cannot) effect change in the world.
Prerequisites: NA
Corequisites: NA
Instructor(s): N. Nurhussein
Area: Humanities
Writing Intensive.

AS.060.334. Victorian Modernity. 3.0 Credits.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Miller
Area: Humanities
Writing Intensive.

AS.060.335. James Joyce. 3.0 Credits.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): D. Mao
Area: Humanities
Writing Intensive.

AS.060.336. Milton. 3.0 Credits.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Achinstein
Area: Humanities
Writing Intensive.
AS.060.342. Contemporary Novel of Ideas. 3.0 Credits.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Jackson
Area: Humanities
Writing Intensive.

AS.060.345. Sympathy and the Machine. 3.0 Credits.
As millennials glued to their gadgets avoid eye contact with each other, and automated restaurants and stores do away with waiters and cashiers, the increasing presence of machines in the interstices of our daily lives looks also like the disappearance of the human from these interstices, nagging us. Is the so-called rise of the machine eroding human connection? This question is much older than we think. Scholars today are struggling to define a place for the human in the future landscape; this course looks to a corresponding moment in the past—nineteenth-century Britain, a world we associate with the Industrial Revolution. Victorian writers, trying to come to terms with an increasingly mechanized world, had to find new ways of articulating how machines were reshaping people’s lives, their sense of self, their ideas of love, personal growth, community, and social order. The three novels we will read for this course—Charles Dickens’s Hard Times, Elizabeth Gaskell’s Mary Barton, and George Eliot’s Mill on the Floss—were enmeshed in larger conversations and debates about the machine and the human. We will thus pair our readings of each novel with surrounding sociological, political, and critical discussions, in order to develop a richer understanding of what discursive issues these works were negotiating. A Dean’s Teaching Fellowship Course.
Prerequisites: Pre-req: AS.060.107 or permission of the instructor.
Corequisites: NA
Instructor(s): J. Hickman
Area: Humanities
Writing Intensive.

AS.060.346. The American Romance. 3.0 Credits.
Reviewers in the nineteenth century noted that narrative fiction on either side of the Atlantic seemed to be moving in different directions—the social-realist panoramas of Charles Dickens and George Eliot were confronted by the metaphysical puzzle-boxes, allegorical curios, and sentimental interfaces of Edgar Allan Poe, Nathaniel Hawthorne, Herman Melville, Lydia Maria Child, and Harriet Beecher Stowe. In the period, this divergence was often characterized by reference to a generic or modal distinction between the novel—the very name of which advertised its modernity—and the romance, which was associated with medieval literary traditions. British novelists sensibly confined themselves to representing and anatomizing that which was probable in contemporary social reality, whereas American romancers insisted on violating verisimilitude via flights of fancy (e.g., deathless black cats and white whales), whether out of political activism, aestheticist indulgence, or esoteric exploration. The twofold objective of this course is, first and foremost, simply to engross ourselves with a series of compellingly weird narrative fictions by American writers that self-identify as—and self-consciously theorize—modern romance—a reward in itself; and, second, to trace the history of the romance/novel distinction from early nineteenth-century reviews to contemporary criticism, discovering in the process the cultural work this distinction—and its elision—has been made to do. Primary texts may include: Lydia Maria Child, Hobomok; Catharine Maria Sedgwick, Hope Leslie; Edgar Allan Poe, tales, Narrative of Arthur Gordon Pym; Nathaniel Hawthorne, tales, The House of Seven Gables, The Blithedale Romance; Herman Melville, Mardi; Harriet Beecher Stowe, The Minister’s Wooing.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Kazmi
Area: Humanities
Writing Intensive.
AS.060.349. Clint Eastwood, Race, and the American Western. 3.0 Credits.
Drawing from the body of work reflecting the Hollywood gunfighter and outlaw folk-hero Clint Eastwood, the course will investigate American cinematic representations of slavery (and more specifically its absence), the Civil War and racial formation along the United States’ southwestern frontier in films produced from the 1950s through the contemporary period. A focus on the cultural icon Clint Eastwood enables a close examination of American cinematic fantasies of the frontier, frontier violence and the desire to escape or erase the tensions of race and slavery that have deeply permeated the American cultural consciousness, particularly the creation of American masculine ideals. The course will also take decided note of the national shift from liberal “Great Society Programs” of the 1960s to the conservative “neoliberal” social and cultural ideals in the 1980s and 1990s. Our purpose is to consider the organization and reformation of hegemonic power by way of the complex morality play the western film evokes, typically considering the interstitial geographies between civilization and savagery, belonging and alienation, and metropolitan and colonial outpost. We will privilege in our discussions the contested frontiers of racial dominion. The curriculum is complicated by several significant points of departure from the traditional category of the Hollywood-based American western: a film to frame the question of colonialism and resistance, as well as examples of black cinematic efforts re-drawing boundaries of the racial frontier. (Are they formed at the Caribbean, the easternmost littoral? The postindustrial city? Do they correspond to the romance of organized crime and its fantasy of empire?)
Prerequisites: NA
Corequisites: NA
Instructor(s): L. Jackson
Area: Humanities
Writing Intensive.

AS.060.351. Theory of the Novel. 3.0 Credits.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Rosenthal
Area: Humanities
Writing Intensive.

AS.060.352. John Keats’ Guide to City Living. 3.0 Credits.
This course will take John Keats’ poems and letter as a guide to London in the 1810’s; from the anatomy theaters of the hospitals where he trained, to the raucous parties and poetry slams of his radical literary friends; from museums and theaters to brothels and sickrooms. Keats’ intensely sensual poems are at once bookish and attuned to his environment: they provide lessons on how to abide in a large urban center. For his writing is intensely urban, even when it ventures far from the gloom of the metropolis. Reading the letters he wrote to his brother on the (then-) frontier in Kentucky, we can find yet another key to how he shaped London. We will look at maps of the city, see where the new housing developments were being constructed as old buildings were torn down, visit the jail where his friend, Leigh Hunt, was incarcerated for ridiculing the Prince Regent, see the theater posters and pamphlets Keats saw, as well as the parks and squares he could not enter. The goal for this course is to learn about Keats’ work, but also to try to reconstruct how his city looked and sounded and felt and what, finally, it meant to the poet. Ideally, the course will collectively create a digitized map of Keats’s London that serves as well as a guide to his poems.
Prerequisites: Pre-req: AS.060.107
Corequisites: NA
Instructor(s): M. Favret
Area: Humanities
Writing Intensive.

AS.060.360. Politics, History and Autobiography. 3.0 Credits.
This is an intensive seminar exploring the political and historical dimensions of personal experience. The class is designed to introduce students to writing critically about their own lives and to understanding the function of autobiographical writing in the lives of black Americans. We function partly as a writers’ workshop and partly as a critical review. The final goal of the seminar is a polished 15-20 page autobiographical essay and a 5-7 page critical review of an autobiography, such as would be found in the New York Review of Books.
Prerequisites: NA
Corequisites: NA
Instructor(s): L. Jackson
Area: Humanities
Writing Intensive.

AS.060.363. Henry James. 3.0 Credits.
This seminar will focus on the novels and short fiction of one of the most brilliant crafters of prose and plot ever to write in English. Extensive attention will be devoted to the intricacies of James’s language; to his transatlantic situation; to his relationship to other authors; and to his place in the histories of literature, criticism, and theory. In a few instances, we will read his work in relation to writing by his brother, the pioneering philosopher and psychologist William James.
Prerequisites: NA
Corequisites: NA
Instructor(s): D. Mao
Area: Humanities
Writing Intensive.
AS.060.365. Literature and Modern Philosophy. 3.0 Credits.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Miller
Area: Humanities
Writing Intensive.

AS.060.371. Race and Space. 3.0 Credits.
Though we often think of the human fascination with the cosmos and the stars as universal and timeless, it has a history, including a literary one. This becomes especially vivid when we pay attention to the history of race. In this course we will explore the crucial role the cosmos and outer space have played in shaping understandings of emancipatory struggle, past and present.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Begg
Area: Humanities
Writing Intensive.

AS.060.367. The Fallen Woman in Victorian Literature and Culture. 3.0 Credits.
This course aims to trace how Victorian literature and culture created, negotiated, or even contested “the fallen woman,” the stereotype of a woman who transgressed the norms of appropriate sexual conduct. A fallen woman was a figure of illegitimacy: an adulteress, an unmarried mother, a seduced maiden, a prostitute, or even just a woman who didn’t meet the norms of gender and sexuality. Although such a phrase itself has disappeared today, we continue to see similar stereotypes of women in our own cultural imagination. By looking at a range of Victorian fiction, poems, and images, we will trace how representations of the fallen woman created, negotiated, or even contested stereotypes that were circulating around them. Students will read novels that address questions of gender and sexuality in Victorian discourse, including Elizabeth Gaskell’s Ruth, George Eliot’s The Mill on the Floss, and George Moore’s Esther Waters. Shorter texts will include Gaskell’s short stories, and poems by Christina Rossetti, Augusta Wester, and Thomas Hardy.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Lee
Area: Humanities
Writing Intensive.

AS.060.373. Literary Theory. 3.0 Credits.
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 Scheiermacher, on to Marx, Freud, and Nietzsche, and finally to a range of recent thinkers.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Jackson
Area: Humanities
Writing Intensive.

AS.060.368. Advanced Introduction to African Literature. 3.0 Credits.
This course reaches beyond the much-taught postcolonial African realist canon to explore less-studied, more formally challenging works from across the continent, focusing on long-form prose and poetry. While texts will be clearly placed in an historical context, the emphasis in our readings will be on the inception, evolution, and intermingling of literary genres. How do seminal moments in African literary history complicate our received understandings of periodicity, mimesis, and the relation among selfhood, collectivity, and narration? What possibilities exist for theorizing African literature as a corpus, and what, conversely, are the descriptive and institutional limitations of “African Literature”? Primary texts will include “Ethiopia Unbound” (J.E. Casely Hayford); “Chaka” (Thomas Mofolo); “The Wrath of the Ancestors” (A.C. Jordan); “Song of Lawino” (Okot p’Bitek); and “The Promised Land” (Grace Ogot), as well as poetry by Shaaaban bin Robert and H.I.E. Dhlomo, among others. We’ll pay some attention, too, to critical trends and contextualization.
Prerequisites: NA
Corequisites: NA
Instructor(s): C. Nealon
Area: Humanities
Writing Intensive.

AS.060.370. The Nineteenth Century Novel. 3.0 Credits.
In this course we will read some of the most significant—and enjoyable—of nineteenth-century novels, focusing on the questions they presented for their first readers and present for readers today. Our focus will be on the technical means by which the novelists achieve their effects. How do they represent different genders? By means of what literary devices do they do all this? Our aims in the course will be to understand the fiction of the period and to see how the devices used by these authors to conceive their psychological, ethical and political worlds continue to inform our conception of our world.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Miller
Area: Humanities
Writing Intensive.
AS.060.380. Romantic Poetry: Imagining the People. 3.0 Credits.  
Perhaps the most influential moment in modern letters, the Romantic period not only straddled the age of democratic revolutions, abolition, mass media and industrialization, it ushered in the modern concept of Literature and its social role. Among the most pressing issues of Romantic poetry were those related to representing, speaking for and speaking to an imaginary creature called The People, not wholly commensurate with that other imaginary creature, The Nation or its Citizens. So for instance, the Ballad revival of the period brought into print the ancient songs of “the folk,” but the movement was riddled with fakes and forgeries. Rising literacy inspired working class poets, women and ethnic minorities to reshape the English language through poetry. Yet at the same moment, literary gentlemen began to produce their own version of a marginalized and dispossessed “people.” All these efforts can be set against a State effort to introduce the first national census, to account for all subjects of the crown. A struggle over who “counts” in the realm of literature clashed with fights over political institutions and the new science of political economy.  
Prerequisites: NA  
Corequisites: NA  
Instructor(s): M. Favret  
Area: Humanities  
Writing Intensive.

AS.060.383. Contemporary Russian Novel in English. 3.0 Credits.  
Russia is back in the headlines, and its resurgence seems unlikely to waver anytime soon. But while many students are familiar with nineteenth-century novelists like Tolstoy and Dostoevsky, more recent Russian writing is often a mystery. This course approaches contemporary Russia through the careers of its two major living novelists, Vladimir Sorokin and Ludmila Ulitskaya, both of whose work spans the late Soviet period (1980s and 90s) through today. In addition to questions of genre, translation, and contemporary Russian literary culture’s relation to Soviet models, we will consider how Sorokin and Ulitskaya have brokered Russia’s intellectual standing on a world stage. Works studied will include Ulitskaya’s Sonechka, The Funeral Party, and Daniel Stein, Interpreter, and Sorokin’s The Queue, Day of the Oprichnik, and The Blizzard.  
Prerequisites: NA  
Corequisites: NA  
Instructor(s): J. Jackson  
Area: Humanities  
Writing Intensive.

AS.060.386. Reading the American Swamp. 3.0 Credits.  
The Shape of Water, Creature from the Black Lagoon, Swamp Thing – what is it about the terrain of swamplands that inspires us to dream up hybrid creatures that live within them? This course takes a long view of the American fearful fascination with these amphibious landscapes, from the 18th century to today. In the 19th century especially, swampy landscapes came to evoke anxious fear of revolt and rebellion among white slaveholders while as many as two thousand escaped slaves found shelter and sustenance in the swamp’s mazy topography. Who and what was lurking just beyond the swamp’s wall of vines and veil of mist? Though the swamp of the 20th and 21st centuries retains a sense of dreary, foreboding mystery, a relatively new ecological discourse on swamplands (now called “wetlands”) has emerged calling for protection of the strange and delicate balance of marsh life. The precarity of such ecosystems as the Florida Everglades comes to represent the toll two and a half centuries of environmental plunder has taken on the American landscape. At the same time, the 2016 presidential election saw the reemergence in American political rhetoric of calls to “drain the swamp” of the federal government. By turns, the swamp has represented growth and abundance, stagnation and decay, moral depravity, organic sanctuary, and has played the roles of both harbinger of devastation and safe-haven of the oppressed. At each twist, texts imagining swamplands give us a unique glimpse into the aesthetic, social, and political anxieties and struggles of the moment. This course aims to track these historical shifts and develop an understanding of precisely how and why they occur, all the while asking what it is about swamplands that attracts our deepest worries and our eeriest curiosities.  
Prerequisites: NA  
Corequisites: NA  
Instructor(s): N. Dubay  
Area: Humanities  
Writing Intensive.

AS.060.387. Black Empire. 3.0 Credits.  
This course examines the transnational visions of Black Empire as articulated and framed by black thinkers, writers, and visual artists around the world, roughly between 1850 and 1950. We will consider how both individuals and groups (such as the United Negro Improvement Association) responded to imperialist maneuvers through discourses of Ethiopianism, Pan-Africanism, and anti-colonialism, and how these discourses interacted with one another in surprising ways, ways that reveal the black world’s simultaneous attraction to and rejection of the imperial model in the nineteenth and twentieth centuries. Our reading will include novels, poems, essays, and critical texts—at least two of which share a title with this course—by W. E. B. Du Bois, Pauline E. Hopkins, Sutton E. Griggs, J. A. Rogers, Langston Hughes, George S. Schuyler, Claude McKay, Brent Hayes Edwards, Paul Gilroy, Wilson Jeremiah Moses, Michelle Ann Stephens, and others.  
Prerequisites: NA  
Corequisites: NA  
Instructor(s): N. Nurhussein  
Area: Humanities  
Writing Intensive.
AS.060.388. Old World/New World Women. 3.0 Credits.
The course considers the transatlantic writing of three women in the early modern period, Anne Bradstreet, Aphra Behn, and Phillis Wheatley. We will consider issues of identity, spirituality, religion, commerce, enforced labor, sexuality, race, and gender, along with literary tradition, formal analysis and poetics. We will read a good deal of these early women writers. Foremost in our mind will be the question of how perceptions of space and time are mediated through the global experiences of early modernity.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Achinstein
Area: Humanities
Writing Intensive.

AS.060.390. Literature and Visual Modernity. 3.0 Credits.
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, poetry, and painting that attempted to come to terms with modernity in the nineteenth century. Texts are likely to include non-fiction prose by Mill, Baudelaire, Darwin, and Benjamin; fiction by Henry James, Conrad, and Vernon Lee; poetry by the Brownings, Tennyson, and Hardy; and paintings (some at the BMA) by D.G. Rossetti, Turner and Cezanne
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Miller
Area: Humanities
Writing Intensive.

AS.060.391. Early American Literature. 3.0 Credits.
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 Vaca, 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Hickman
Area: Humanities
Writing Intensive.

AS.060.392. Reading Ayn Rand. 3.0 Credits.
This course will investigate Ayn Rand, both as a novelist and as an enormously influential thinker. Special attention will be paid to the Soviet and American contexts that produced Rand’s work, as well as her place in a lineage of conservative thought, and the influence she has had on American politics. The approach of this course will be critical, but, I hope, fair. Readings will likely include Anthem and Atlas Shrugged, as well as selections from Rand’s philosophical works: Capitalism: The Unknown Ideal and The Virtue of Selfishness.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Rosenthal
Area: Humanities
Writing Intensive.

AS.060.393. Geoffrey Chaucer: Rabidly, Romance and Radical Religion. 3.0 Credits.
Geoffrey Chaucer is sometimes called the ‘father of English literature’, but the deftness with which he captured the variety of the human condition, in poetic forms that were each, in themselves, startlingly new, was in so many ways an inheritance too rich for literary tradition to absorb. One reason to return to Chaucer’s writing now is to see how funny (and even obscene) verse narrative can be, and how compelling a fourteenth-century love story remains. It is also to open a window onto a culture entirely different from our own but in which the power of language (the role of free speech), the freedom of the individual, the status of women, violent tensions between cultures and ethnicities and the role of religion in civil society were not only topical, but made the more so by Chaucer’s powerful political vision and thought. Chaucer is timeless because he wrote so well that he always rewards reading (and the Middle English in which he wrote is very easy to master) but he is always worth reading because reading him is at once so eye-opening and such a pleasure, a way of stretching one’s sense of the present by understanding (really understanding) a particular moment in the past. This class will pursue such understanding by paying particular attention to Chaucer’s masterpieces, Troilus and Criseyde and The Canterbury Tales. But we will begin with a quick and easy workshop on Chaucer’s language, and try to define, along the way, some of the more interesting aspects of his style. Our goal will be to learn to enjoy Chaucer’s poetry by reading it carefully enough to take the full measure of what exactly it was about.
Prerequisites: NA
Corequisites: NA
Instructor(s): C. Cannon
Area: Humanities
Writing Intensive.

AS.060.394. Class Fictions. 3.0 Credits.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Rosenthal
Area: Humanities
Writing Intensive.
AS.060.397. Thomas Pynchon. 3.0 Credits.
Intensive reading of two major Pynchon novels, along with theories of modernity, postmodernity, etc.
Prerequisites: NA
Corequisites: NA
Instructor(s): C. Nealon
Area: Humanities
Writing Intensive.

AS.060.400. Billie Holiday’s Baltimore 1870-1960: A Reverse Classroom Journey in the Archives. 3.0 Credits.
This course will use the tools of the historical archive to etch a social history of Baltimore during the long Billie Holiday (1915-1959) era from the Reconstruction through post-World War II. Holiday’s remarkable and unique art has earned her the title of the premier jazz singer of all-time, but unknown to most, her voice and experience were strongly shaped by her early life in Baltimore City, the city’s black habitation and migration, its musical culture, its black middle and lower class, its urban density, as well as its cabaret and underworld life. Our task is to examine the city as an unfolding, racializing process, and to glean the evidence from multiple local archival sources to reconstruct some of the rough margins of possibility for the lived experience of Holiday’s grandparents and parents, all born in Baltimore, as well as her own experience as truant, orphan, and sex assault victim in the 1920s. Two questions will occupy our interests intensely. How did the two black communities she lived in extensively evolve from the late 19th through the early 20th centuries? Second, what information can be unearthed about black musical culture–ragtime, marching bands, banjo and fiddle ditties, riverboat music–as it evolved in the post-World War I “jazz” age of sound recording and broadcasting? What was the artist’s relationship to her urban geography? How did it change over space and time? What dimension of shared fate did she have with the community of black Baltimore domestic workers, laborers, artisans, and small business people from the first half of the twentieth century? In what manner did Baltimore’s racial segregation and racism define her life and art? How was her consciousness as a vocal opponent to segregation shaped by her grooming in the city?
Prerequisites: NA
Corequisites: NA
Instructor(s): L. Jackson
Area: Humanities
Writing Intensive.

AS.060.402. The Computer in Modern Literature. 3.0 Credits.
How have computers, and human interactions with computers, been represented in twentieth- and twenty-first-century literature? How have attitudes toward computers changed over that time? Now most books are written on computers, and many are read on them as well: what traces of these forms of production and consumption can we find in literary texts?
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Rosenthal
Area: Humanities
Writing Intensive.

AS.060.405. Psychoanalysis and Literature. 3.0 Credits.
In this course we will read some foundational texts by Sigmund Freud, and pair them with a select group of literary works—Sophocles’ “Oedipus the King” and “Oedipus at Colonus”, William Shakespeare’s “Hamlet”, Edgar Allan Poe’s “The Purloined Letter”, Wilhelm Jensen’s “Gradiva”—which have inspired psychoanalytic ideas and generations of psychoanalytic literary interpretation.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Daniel
Area: Humanities
Writing Intensive.

AS.060.501. Independent Study. 3.0 Credits.
NA
Prerequisites: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.
Corequisites: NA
Instructor(s): D. Mao
Area: NA
Writing Intensive.

AS.060.502. Independent Study. 0.0 - 3.0 Credits.
NA
Prerequisites: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.
Corequisites: NA
Instructor(s): A. Daniel; A. Miller; J. Hickman; M. Thompson
Area: NA

AS.060.505. Internship - English. 1.0 Credit.
NA
Prerequisites: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.
Corequisites: NA
Instructor(s): D. Mao
Area: NA

AS.060.506. Internship-English. 0.0 - 3.0 Credits.
NA
Prerequisites: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.
Corequisites: NA
Instructor(s): J. Hickman
Area: NA
AS.060.509. Senior Essay. 3.0 Credits.
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 3.6 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.
Prerequisites: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service:
Registration > Online Forms.
Corequisites: NA
Instructor(s): Staff
Area: NA
Writing Intensive.

AS.060.597. Independent Study. 3.0 Credits.
NA
Prerequisites: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service:
Registration > Online Forms.
Corequisites: NA
Instructor(s): J. Rosenthal
Area: NA
NA.

AS.060.598. Internship - English. 1.0 Credit.
NA
Prerequisites: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service:
Registration > Online Forms.
Corequisites: NA
Instructor(s): Staff
Area: NA
NA.

AS.060.504. Philology. NA Credit.
An examination of the many ways (both as old and then ‘New’, but also as the subject of a key ‘return’) that ‘philology’ has been claimed as the master category of literary study. The nuts and bolts of older philological procedures as well as the broadest theoretical claims for the term will be attended to.
Prerequisites: NA
Corequisites: NA
Instructor(s): C. Cannon
Area: Humanities
Writing Intensive.

AS.060.605. The Decolonial Intellectual. NA Credit.
A recent resurgence of interest in decolonial theory raises important questions about the relationship between postcolonial literature and the institutions, as well as disciplinary frameworks, by which it’s advanced. From Ngugi wa Thiong’o, to the writers of South Africa’s Drum generation, to the contemporary Afropolitan theorist Achille Mbembe, U.S. universities have been host to many of decolonization’s notable intellectuals. This seminar takes a synthetic approach to understanding the forms and histories by which decolonization has been articulated: we’ll survey fiction, personal and political essays, and “theory” to make sense of the various tensions at decolonization’s core (e.g. territorialization vs. de-territorialization, internationalism vs. cosmopolitanism, or text vs. context). Writers studied will include Frantz Fanon, Lewis Nkosi, Ayi Kwei Armah, Ngugi wa Thiong’o, Walter Mignolo, An Yountau, Kwame Nkrumah, Hamid Dabashi, Buchi Emecheta, and Sylvia Wynter, among others.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Jackson
Area: Humanities
Writing Intensive.

AS.060.606. Renaissance Comedy. NA Credit.
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/all 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; Alenka Zupancic, 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, Jonson, Beaumont, Wycherley, Etheredge, and Behn.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Daniel
Area: Humanities
NA.
AS.060.608. The Idea of Tradition. NA Credit.
The idea of tradition – of a body from texts from the past that helps explain the genealogy of the present – is central to literary criticism, and indeed to all of the humanities. But where did we get the idea that the present could be understood best through texts from the past? Can we imagine a humanities without it? This course will look at the development of the idea of tradition in the eighteenth and nineteenth centuries. We will pay particular attention to the connections between the developing ideas of tradition and the changing forms of literary expression in those periods—particularly the developmental novel. Novelists will likely include Goethe, Scott, Austen, Eliot and James. In terms of theory we will pay particular attention to questions of historicity and presentism in historiography, hermeneutics and Marxist theory. Theorist will likely include Vico, Shaftesbury, Dilthey, Lukacs, Heidegger, Adorno, Horkeheimer, Gadamer, Jauss, Kosselecke, and T.S. Eliot. 
Prerequisites: NA
Corequisites: NA
Area: Humanities
Writing Intensive.

AS.060.609. Extreme Criticism. NA Credit.
“How far can I go?” It is a question (memorably posed by Neil Hertz) of what we might call interpretive tact: what will your readers or listeners accept? How far can you take them with you as you enter into the interpretive possibilities that have come to matter to you, that you believe to be true, meaningful, important, interesting . . . When, eyes slowly unfocusing, do they start drifting away? That most of the critics we read are determinedly tactful is an occasionally dismaying thought. This seminar, by contrast, will engage the issue of interpretive tact by reading critics who might be thought to violate it. I’d like to think about this issue with a collection of interested students. Among the potentially tactless works we might discuss are Stanley Cavell’s essay on King Lear, Laura Kipnis’s Against Love: A Polemic T.J. Clark’s The Sight of Death, Michael Fried’s Flaubert’s “Gueuloir,” Avita Ronnell’s Telephone Book (or perhaps her less extreme Stupidity), Roland Barthes’ S/Z, Garrett Stewart’s Reading Voices, Franco Morretti’s Distant Reading, Lauren Berlant’s Desire/Love, William Empson’s Seven Types of Ambiguity, Lee Edelman’s No Future, Barbara Johnson’s “Bringing Out D. A. Miller” I’d be open to other suggestions by seminar members. 
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Rosenthal
Area: Humanities
Writing Intensive.

AS.060.610. What is Reading?. NA Credit.
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?
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Favret
Area: Humanities
Writing Intensive.

AS.060.611. Early/Modern/Violence. NA Credit.
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 humanitarianism (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. 
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Achinstein
Area: Humanities
NA.
AS.060.612. Poetry and Poetics After the Linguistic Turn. NA Credit.
This course is a survey of recent critical work on English-language poetry, mostly North American. Much of the work is by younger scholars. I have chosen to highlight this recent body of writing because I think that, taken together, it signals a shift away from what since the 1980s had been the dominant model for “reading” poetry, which was under the sign of “Theory.” Readings will include work by Jasper Bernes, Joel Nickels, Nadia Nurhussein, Margaret Ronda, Daniel Tiffany, and others.
Prerequisites: NA
Corequisites: NA
Area: Humanities
Writing Intensive.

AS.060.613. American Movement. NA Credit.
This seminar will examine representations of people in motion in U.S. writing from 1900 to the present. Migration, international and intranational, will be central to our study, but we’ll also consider other forms of travel, transits of authorial and readerly attention, the policing and pleasures of vagrancy, and predicaments of stasis in both primary texts and critical/theoretical work around mobility. Our syllabus is still in process, but authors and directors studied may include Henry James, Anzia Yezierska, Claude McKay, Muriel Rukeyser, John Steinbeck, John Ford, Simone de Beauvoir, Victor Villaseñor, Juliana Spahr, and Jayne Anne Phillips.
Prerequisites: NA
Corequisites: NA
Area: Humanities
Writing Intensive.

The field now known as “global Anglophone literature” has emerged from a complicated and rapidly advancing disciplinary lineage. A host of past and present recordings — including postcolonial, Commonwealth, Third World, global, transnational, world, and the Global South — provide a record of the wider profession’s anxieties in relation to non-Western literary traditions. This course prepares graduate students to be able to articulate some of the subtle differences in approach that this nexus of closely related terms may obscure, from the heyday of postcolonial theory in the 1980s and 90s to contemporary subfields like Indian Ocean studies. In addition to key critical texts by theorists including Edward Said, Gayatri Spivak, Franco Moretti, Peter Hallward, and Emily Apter, students will be introduced to some outstanding recent methodologies and critiques from the adjacent body of work on comparative literature.
Prerequisites: NA
Corequisites: NA
Area: Humanities
Writing Intensive.

AS.060.615. The Literary and the Secular. NA Credit.
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, prefixes, 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.
Prerequisites: NA
Corequisites: NA
Area: Humanities
Writing Intensive.

AS.060.616. Milton. NA Credit.
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.
Prerequisites: NA
Corequisites: NA
Area: Humanities
Writing Intensive.

AS.060.617. Black Print Culture. NA Credit.
Students interested in black print culture will engage in intensive archival research, both collaborative and individual, using the Sheridan Library’s Rare Book and Manuscript collections. Texts include poems, printed lectures, pamphlets, novels, periodicals, ephemera, correspondence, etc., alongside relevant critical and theoretical reading.
Prerequisites: NA
Corequisites: NA
Area: Humanities
Writing Intensive.
AS.060.618. Modernism and Authenticity. NA Credit.
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 disenchanted violence, and technology-driven alienation.
Prerequisites: NA
Corequisites: NA
Instructor(s): D. Mao
Area: Humanities
NA.

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

AS.060.622. Perspective. NA Credit.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Miller
Area: Humanities
NA.

AS.060.623. Cross-Period Literary Study. NA Credit.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): C. Nealon
Area: Humanities
NA.

AS.060.624. Romanticism and the Ends of Affect. NA Credit.
This seminar will consider both what affect studies have learned from Romanticism and the limits—practical, ethical, intellectual—of reading Romantic poetry within the framework that has been constructed by affect studies over the past two decades. It will provide a general survey of scholarship on affect, of criticism attending to the self-consciously affecting literary experiments of the age, and to primary works by a select number of romantic writers, most probably Wordsworth and Coleridge’s lyrical ballads, Joanna Baillie’s Plays and the letters and poems of John Keats.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Favret
Area: Humanities
Writing Intensive.

AS.060.625. Theory of the Novel. NA Credit.
This course will look at the development of novel theory from the eighteenth century until the present. Authors will include Scott, Barbauld, Dallas, Lewes, Eliot, James, Shklovsky, Tomashevsky, Jakobson, Bakhtin, Lukács, Auerbach, Barthes, Jameson, Girard, Sedgwick, Moretti, Armstrong, Miller, Hale, Lynch, and Woloch. Novelists will likely include Madame de Lafayette, Austen, Goethe, and Wolfe.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Rosenthal
Area: Humanities
Writing Intensive.
AS.060.626. Reading for Race at the Movies and on TV, in the years 2015-16. NA Credit.

2015-16 was a radical, decisive two-year period for many things, including film by and about African-Americans. This course seeks to understand this phenomenon through current events, wider aesthetic and historical trends, and the body of critical work devoted to reading filmic representations of cultural and political ideologies. 2015-16 films and TV shows under consideration will include: Moonlight; Creed; Hidden Figures; Fences; Birth of a Nation; Straight Outta Compton; OJ: Made in America; Atlanta; Black-ish; This Is Us; Luke Cage; The People v. OJ Simpson.

Prerequisites: NA
Corequisites: NA
Instructor(s): M. Thompson
Area: NA

AS.060.627. Poetry and Performance. NA Credit.

This course will be devoted to the histories and theories of 19th-, 20th-, and 21st-century poetry and performance, beginning with William Wordsworth’s and Samuel Taylor Coleridge’s Lyrical Ballads. Upon hearing the poets read, William Hazlitt remarked that “[t]here is a chaunt in the recitation both of Coleridge and Wordsworth, which acts as a spell upon the hearer, and disarms the judgment.” This early instance of reception history will provide the backdrop for our discussion throughout the semester. Besides Wordsworth and Coleridge, our reading list will include verse, theory, and criticism by Robert Browning, Walt Whitman, T.S. Eliot, James Weldon Johnson, Langston Hughes, William Carlos Williams, Charles Olson, Allen Ginsberg, Norman Pritchard, Amiri Baraka, Tracie Morris, Christian Bök, Lisa Gitelman, Frederich Kittler, Peter Middleton, John M. Picker, Susan Stewart, and others.

Prerequisites: NA
Corequisites: NA
Instructor(s): L. Jackson
Area: Humanities

AS.060.628. Literature and Human Rights: 1500-1720. NA Credit.

Today human rights and capabilities are two intertwined concepts. In the early modern period, these were much debated and literature was a key site for the development of these imperfect, variable and contested discourses. Reading literary works from the European tradition, in particular in Europeans’ engagement with dissident groups both within and outside Europe, we will explore themes of embodiment, power, risk, vulnerability and the languages and practices of equivalence and domination in the variable discourses of humanitariam, natural law, and rights in authors including Shakespeare, Grotius, Montaigne, Hobbes, Milton, Behn, Locke, Swift, Montagu and Defoe.

Prerequisites: NA
Corequisites: NA
Instructor(s): S. Achinstein
Area: Humanities
Writing Intensive.
AS.060.633. Biography and African American Subjects from the 19th and 20th Centuries. NA Credit.
This course will read through contemporary biographical treatments of prominent 19th and 20th century African American writers to explore the prominent ideological predispositions as well as the structure of archival sourcing in the creation of life-writing on black subjects. Students will make research trips to the Library of Congress, the University of Delaware, Morgan State University and other local archives for instruction in research methodology and the collection of primary source materials. Student final projects will use primary archival sources to intervene in debates about the interpretation of historical subjects and historical events.
Prerequisites: NA
Instructor(s): L. Jackson
Area: Humanities
Writing Intensive.

In recent years, the literature of the middle of the twentieth century has come into its own. Now recognized as a period of exceptional invention, not merely the weak successor to the great age of high modernism, the 1930s through the 1960s gave us texts that, among other things, offer windows onto the birth of the postwar order. This course will examine challenging, fascinating, sometimes infuriating writing about World War II, the rise of the welfare state, and the "colonization in reverse" that brought the Windrush writers from the Caribbean to England. Authors studied may include Elizabeth Bowen, Anthony Burgess, T.S. Eliot, H.D., Richard Hoggart, George Lamming, Marghanita Laski, Sam Selvon, Alan Sillitoe, John Wain, Virginia Woolf, and John Wyndham.
Prerequisites: NA
Instructor(s): D. Mao
Area: Humanities
Writing Intensive.

AS.060.636. Settler Colonialism: Theory, History, Literature. NA Credit.
This seminar offers an introduction to a key concept in contemporary critical theory and literary and cultural studies: settler colonialism, understood as a specific form of colonialism focused on the appropriation of land rather than the exploitation of labor and thereby involving the attempted elimination and replacement of indigenous polities and societies by an invading force. The course will have a dual focus: 1) tracing the theoretical distinction of settler colonialism from other forms of colonialism and tracking the critique implicit in this distinction of dominant forms of leftist that arguably presuppose a settler-colonial frame of reference; 2) tracking the history of what James Belich has called the "Anglo settler revolution" of the nineteenth century and engaging in a comparative analysis of the literatures produced in the course of that revolution in what are now Ireland, the United States, Canada, Australia, and elsewhere in the Pacific. We will especially attend to narrative fictions—often (self-) identified as "romances"—that chronicle settlement and register the temporal disruption of indigenous persistence and resistance. Secondary texts may include: Belich, Replenishing the Earth; Glen Coulthard, Red Skin, White Masks; Aileen Moreton-Robinson, The White Possessive; Eve Tuck and K. Waynyang, "Decolonization is Not a Metaphor"; Patrick Wolfe, Settler Colonialism and the Transformation of Anthropology. Primary texts may include: Charles Brockden Brown, Edgar Huntly, S. Alice Callahan, A Child of the Forest; Marcus Clarke, His Natural Life; Susanna Moodie, Roughing It in the Bush; Herman Melville, Typee; Sydney Owenson, The Wild Irish Girl; Simon Pokagon, Ogimawkwe Mitigwaki (Queen of the Woods); John Richardson, Wacousta or, The Prophecy; Catharine Maria Sedgwick, Hope Leslie; and the FX television series, Taboo.
Prerequisites: NA
Instructor(s): J. Hickman
Area: Humanities
Writing Intensive.

AS.060.637. Counterfactual Literature. NA Credit.
This course will focus on the formal, affective, ethical, and conceptual issues associated with forking-path texts—poems, fictions and films that openly offer alternative paths to the experience of individuals.
Prerequisites: NA
Instructor(s): A. Miller
Area: Humanities
Writing Intensive.

AS.060.638. Whitman and the Whitmanian. NA Credit.
This course will take the occasion of the bicentennial of the birth of Walt Whitman as an occasion to think about the legacies of his poetry in American literary history, especially in contemporary poetry. We will read key texts of Whitman’s then move to more recent writing, paying attention to the key scholarship on Whitman from the last few decades, as well as to recent scholarship on poetry that is in dialog with the questions of democracy, capitalism, on the one hand, and form and address, on the other, that have shaped our reading of Whitman and of poetry in the Whitmanian mode.
Prerequisites: NA
Instructor(s): C. Nealon
Area: Humanities
Writing Intensive.
AS.060.639. The American Renaissance: History of a Field. NA Credit.
This seminar will provide an intensive introduction to antebellum nineteenth-century U.S. literature by way of tracking a critical formulation foundational to the field of American studies as whole: "the American Renaissance". Coined by F.O. Matthiessen in 1941, "the American Renaissance" initially referred to a canon of five white male writers (Ralph Waldo Emerson, Nathaniel Hawthorne, Herman Melville, Henry David Thoreau, and Walt Whitman) alleged to have produced work of distinction in two interrelated senses—the first specifically "American" literature deserving of academic study. We will follow the fortunes of this critical formulation, tracing how some of the authors in Matthiessen's canon have subsequently been reinterpreted and repositioned as well as how "the American Renaissance" canon has been expanded and its very conceptualization contested. Primary authors whose work may be examined include William Apess, William Wells Brown, Lydia Maria Child, Frederick Douglass, Emerson, Margaret Fuller, Hawthorne, Harriet Jacobs, Melville, Harriet Beecher Stowe, and the anonymous author of Xicotencatl. Secondary works may include: Matthiessen, The American Renaissance (1941); Reynolds, Beneath the American Renaissance (1988); Michaels and Pease, The American Renaissance Reconsidered (1989); Crews, "Whose American Renaissance?" (1988); Colacurcio, "The American-Renaissance Renaissance" (1991); Avallon, "What American Renaissance?" (1997); Grossman, Reconstituting the American Renaissance (2003); Brickhouse, Transamerican Literary Relations (2004); Fluck, Romance with America (2009); Hager and Marrs, "Against 1865" (2013).

**Prerequisites:** NA
**Corequisites:** NA
**Instructor(s):** J. Hickman
**Area:** Humanities
**Writing Intensive.**

How much can you say about a novel? How much of a novel can a critic interpret? The large scale of the novel form seems to resist the interpretive techniques of literary criticism, which look closely at a small number of textual examples. But what if we tried to read every word of a novel, and see it in all its forms: genre, structure, history, politics, biography, and so on? This seminar will look closely at a small number of Victorian novels (probably Dickens’ *David Copperfield* and Eliot’s *Daniel Deronda*, subject to change). We will approach these novels through a variety of theoretical lenses. There will be a special emphasis placed on the relations between form, history, and politics. This seminar will also offer students a chance to apply theories of literature and the novel often considered in abstract.

**Prerequisites:** NA
**Corequisites:** NA
**Instructor(s):** J. Rosenthal
**Area:** Humanities
**Writing Intensive.**

AS.060.643. Wordsworth: Sympathy for the Multitude. NA Credit.
This course will read the major writings of William Wordsworth as experiments in tracking feeling between individual and multitude. It will take advantage of two currents in recent criticism to work through the problem of how one feels with and for large numbers. On the one hand, this requires taking up models of sympathy and feeling that depart from those established since the eighteenth century, where models of sympathy relied on a 1-1 relationship between human persons. These alternative models attend to "multitudes," and thus a different scale of life, human and not (e.g. Spinoza, Virno, Hardt and Negri). On the other hand, reading Wordsworth in this light requires a reconsideration of the art of numbers — that is, poetry — alongside and sometimes in opposition to the science of numbers called political economy.

**Prerequisites:** NA
**Corequisites:** NA
**Instructor(s):** M. Favret
**Area:** Humanities
**Writing Intensive.**

AS.060.647. Capitalism for Humanists. NA Credit.
Recent global crises of capital accumulation have obliged both scholarly and journalistic accounts of capitalism to become more sophisticated and comprehensive. This course will be an introduction to some of those accounts. We will approach the problem of describing capital and its dynamics from several angles: conversations about combined and uneven development, about the racialization of enslaved and “surplus” populations; about the forms of social reproduction (often gendered) proximate to the wage; about technological change, robotification, and its implications for the production of capitalist value; about theories of the value-form itself. One aim of this course will be to think about how a better understanding of capital — its history and its mechanics — can make us better scholars of literature, so we will also devote ourselves to assessing the resources and the limits of earlier literary-critical accounts of literature’s relationship to capital accumulation.

**Prerequisites:** NA
**Corequisites:** NA
**Instructor(s):** C. Nealon
**Area:** Humanities
**Writing Intensive.**

AS.060.648. George Eliot. NA Credit.
George Eliot’s novels have been the focus of some of the most deeply thought criticism of the Victorian period. In this seminar we’ll read a selection of those novels as they have invited the study of topics which may include the theory of the novel and of narrative; aesthetics and continental philosophy; representation and the nature of individuation; sympathy; the history of affect; formalism, politics, and ethics; the novel and emergent sciences. We’ll spend most of our time on Middlemarch and Daniel Deronda, along with her non-fiction prose and some of her translation work of Spinoza and Feuerbach. We’re likely to read criticism by Gallagher, Hertz, Woloch, Plotz, Anderson, and Duncan. Depending on student interest, we may also take up Eliot’s relation to earlier literary figures—Wordsworth being a likely candidate.

**Prerequisites:** NA
**Corequisites:** NA
**Instructor(s):** A. Miller
**Area:** Humanities
**Writing Intensive.**
AS.060.649. African-American Literature. NA Credit.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Thompson
Area: Humanities
NA.

AS.060.668. The Slavery Debate in the Atlantic World. NA Credit.
This graduate 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. Our historical investigations into the rhetorical field of anti- and proslavery will be framed by a theoretical interest in political theology. How might critical reflection on sovereignty, recent and not so recent—from Derrida back to Bodin (widely acknowledged as having provided one of the first philosophical defenses of antislavery)—help us recast the intellectual history of the slavery debate and Atlantic radicalism, more generally?
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Hickman
Area: Humanities
Writing Intensive.

AS.060.692. The Enlightenment, Aesthetics and Race. NA Credit.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Thompson
Area: Humanities
NA.

AS.060.696. Journal Club. NA Credit.
NA
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Daniel
Area: NA
NA.

AS.060.800. Independent Study. NA Credit.
This course is a semester-long independent research course for graduate students. Students will have one-on-one assignments and check-in’s with designated faculty throughout the semester.
Prerequisites: NA
Corequisites: NA
Instructor(s): C. Cannon
Area: NA
NA.

AS.060.801. Teaching Practicum. NA Credit.
NA
Prerequisites: NA
Corequisites: NA
Instructor(s): Staff
Area: Humanities
NA.

AS.060.893. Individual Work. NA Credit.
NA
Prerequisites: NA
Corequisites: NA
Instructor(s): NA
Area: NA
NA.

AS.060.894. Independent Reading. NA Credit.
NA
Prerequisites: NA
Corequisites: NA
Instructor(s): NA
Area: NA
NA.

AS.060.895. Journal Club. NA Credit.
NA
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Daniel
Area: NA
NA.

Cross Listed Courses
Classics
AS.040.145. Story and Argument from Homer to Petrarch. 3.0 Credits.
Stories entertain us, but we also tell them to make a point. This course will explore the ways that stories were used to make points by Greek and Latin authors from Homer to Petrarch, while also looking at, and comparing them to, the techniques of argument contemporaneous thinkers were developing. This is a course about narrative and rhetoric but also about how and in what way stories matter.
Prerequisites: NA
Corequisites: NA
Instructor(s): C. Cannon
Area: Humanities
NA.

AS.040.420. Classics Research Lab: The Symonds Project. 3.0 Credits.
This course gives participants a unique opportunity to engage directly in empirical research and its interpretation and dissemination. Topics vary. This semester’s offering is organized around a project to reconstruct digitally the library of the nineteenth-century writer John Addington Symonds, author of one of the first studies of ancient sexuality. No prerequisites, but potential students should contact instructor for permission to enroll.
Prerequisites: NA
Corequisites: NA
Instructor(s): G. Dean; M. Butler
Area: Humanities
NA.
History
AS.100.257. From Voice to Parchment: Media and Communication before the Printing Press, 800-1440. 3.0 Credits.
Epic traditions, call to Crusade, public curses, music of the troubadours: this course examines oral tradition and music—the "viral media" of pre-modern Europe—while tracing the impact of new recording technologies: early musical notation, manuscripts, and book production.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Phillips
Area: Humanities, Social and Behavioral Sciences
NA.
AS.100.326. From Blood Feud to Black Death: European Society in the High Middle Ages, 1000-1400. 3.0 Credits.
Explores the development of society and institutions in the medieval west including kingship and law, religion and difference, gender and ideology. Looks closely at social responses to change and adversity.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Lester
Area: Humanities, Social and Behavioral Sciences
NA.
AS.100.334. Billie Holiday and American Culture. 3.0 Credits.
A course examining introducing students to the life, times and music of Billie Holiday. We will read biographies, autobiographies, novels, and listen to music.
Prerequisites: NA
Corequisites: NA
Instructor(s): L. Jackson
Area: Humanities, Social and Behavioral Sciences
Writing Intensive.
AS.100.373. Crime, Punishment, Felony and Freedom: Law and Society in Pre-Modern England. 3.0 Credits.
Using legal texts as a window into English society, we will address the changing nature of royal power, trial by jury, treason, felony, and the freedoms enshrined in the Magna Carta.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Portuondo
Area: NA
NA.
AS.100.672. Medieval Materialities: Objects, Ontologies, Texts and Contexts. NA Credit.
We will use the meanings and methodologies of "materiality" to examine the medieval world, by analyzing objects, texts, networks, patterns of circulation and appropriation, aesthetics and enshrinement, production and knowledge communities.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Lester; G. Spiegel
Area: Humanities, Social and Behavioral Sciences
NA.
AS.100.725. Sex and Slavery II. NA Credit.
Research and methods in the field of sexuality and slavery studies. Part 2: Caribbean & African Continent.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Johnson
Area: Humanities, Social and Behavioral Sciences
NA.
History of Science, Medicine, and Technology
AS.140.674. Science and Medicine in Early Modern Atlantic World Culture. NA Credit.
How were changes in scientific and medical ideas reflected in cultural products of the early modern Atlantic world? We will study these ideas as they appeared in literary genres such as poetry, utopias, natural histories and travel narratives. Likewise, we will examine the visual culture of the Atlantic space for clues about changing conceptions about the natural world. Our expedition will encompass Anglophone, French and Hispanic regions, and will pay careful attention to hybrid cultural products that reflect the interaction between indigenous cultures and the (changing) European understanding of the natural world.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Portuondo
Area: NA
NA.
German Romance Languages Literatures
AS.211.203. Propaganda: From Blut und Boden to Post-Fact. 3.0 Credits.
This course taught by Writing Seminars professor Wayne Biddle and Media Studies professor Bernadette Wegenstein covers the 20th-century history of propaganda with special focus on its visual techniques, censorship, and how media serve as sites of both control and resistance to power. We will pay particular attention to the influence of misinformation abetted by the new media revolution, and both the rise of the political rhetoric of "fake news" and the massive dissemination of actual fake news since the 2016 election. Students will write papers pegged to current issues and events using the critical framework developed in class. Cap 30 students. Reader: Jason Stanley: How Propaganda Works, Princeton University Press, 2015.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Wegenstein; W. Biddle
Area: NA
Writing Intensive.
AS.211.325. Representing Otherness in Literature and Film. 3.0 Credits.
The term 'Otherness' is known to be rooted in the Self-Other opposition as it emerged in German Idealism, adopted by psychoanalysis and transformed to Post-Colonial and Feminist theories. This theoretical framework will allow us to explore the role of the Other in literature and cinema. Students will become familiar with the historical development of the notion of the "stranger" through reading and analyzing various contemporary works of prose, poetry and cinema from various countries. We will analyze the ways in which these works depict Otherness and will investigate questions regarding their social, political and philosophical framework as well as the literary and cinematographic devices they employ. The course will have a comparative nature with the aim of learning more about the differences between the literary and cinematic representations.

Prerequisites: NA
Corequisites: NA
Instructor(s): N. Stahl
Area: Humanities
NA.

AS.211.333. The Holocaust in Film and Literature. 3.0 Credits.
How has the Holocaust been represented in literature and film? Are there special challenges posed by genocide to the traditions of visual and literary representation? Where does the Holocaust fit in to the array of concerns that the visual arts and literature express? And where do art and literature fit in to the commemoration of communal tragedy and the working through of individual trauma entailed by thinking about and representing the Holocaust? These questions will guide our consideration of a range of texts — nonfiction, novels, poetry — in Yiddish, German, English, French and other languages (including works by Primo Levi and Isaac Bashevis Singer), as well as films from French documentaries to Hollywood blockbusters (including films by Alain Resnais, Claude Lanzmann, and Steven Spielberg). All readings in English.

Prerequisites: Cannot be taken by anyone who previously took AS.213.361
Corequisites: NA
Instructor(s): S. Spinner
Area: Humanities
Writing Intensive.

AS.211.337. Wandering Jews? Jewish Migration in Film and Literature. 3.0 Credits.
Migration in all its forms has played a major role in shaping Jewish identity throughout history. From the Biblical exodus from Egypt through the beginnings of the diaspora under the Romans to the massive European Jewish immigration to America in the late 19th and early 20th centuries to the founding of the state of Israel, the migrations of Jews have also had a major place in Jewish literature. Going all the way back to the Bible, but focusing on the 20th century, this course will explore the ways in which literature and film represent the experience of migration, whether negative (compelled by expulsion or violence); positive (lured by economic or social opportunity); or somewhere in-between. We will examine poetry, plays, prose and film in Yiddish, German, Hebrew, and English (all in translation) on aspects of Jewish migration including the social and political factors motivating migration from the countryside to the shtetl (town) to the city and from Central and Eastern Europe to the Americas, Palestine, and Israel. Issues under discussion will include: adaptation and assimilation; minority rights; what is the relationship of old and new or major and minor languages and literatures?; what is the place of tradition and heritage in a diasporic context? We will also consider the resonances between contemporary debates on migration and historical examples of these issues as they are reflected in literature and film.

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

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

Prerequisites: NA
Corequisites: NA
Instructor(s): N. Stahl; Z. Cohen
Area: Humanities
NA.
AS.211.445. Rogues, Tricksters, and Saints: Boccaccio's Decameron. 3.0 Credits.
Boccaccio's Decameron (1352), a collection of 100 short stories, ranges from the bawdy through the cynical to the romantic and even fantastic. It has inspired numerous writers, artists, musicians and film-makers. We will read Boccaccio's masterpiece on its own terms and in relation to the development of story-telling, from gossipy "news" (novelle) to artistic short story, theatrical adaptation, literary fairy-tale, and the fantastic. The Decameron will be compared with its forerunners in saints' lives, bawdy fabliaux, and moral exempla, and with its literary, theatrical, and cinematic imitators in Italy and Europe. Italian graduate students and undergraduate majors will attend an extra weekly meeting conducted in Italian.
Prerequisites: Students may not have taken AS.214.445.
Corequisites: NA
Instructor(s): W. Stephens
Area: Humanities
Writing Intensive.

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

AS.211.479. Dante's Journey through the Afterlife. 3.0 Credits.
Dante's Divine Comedy presents a complete picture of the medieval world-view in all its aspects: physical (the structure of the cosmos), historical (the major actors from Adam to Dante himself) and moral (a complete system of right and wrong). Dante shows how the Christian religion portrayed itself, other religions, the nature of God, humans, angels and devils, and human society. We will explore these topics both from the viewpoint of Dante's own time, and in terms of its relevance to our own societal and cultural concerns.
Prerequisites: NA
Corequisites: NA
Instructor(s): W. Stephens
Area: Humanities
Writing Intensive.

AS.211.480. Religious Themes in Film and Literature. 3.0 Credits.
This course would be of interest to anyone who would like to learn about the intersection of religion and modern culture. At the center of the course will stand a close study of the representation of religious themes and their role in modern literature and cinema. The works which we will deal with are not considered religious and yet they include religious themes as part of their narrative, images, language or symbolic meaning. We will trace in various works from various countries and genre, themes such as: divine justice, providence, creation, revelation, the apocalypse, prophecy, sacrifice and religious devotion. We will also study the ways in which Biblical and New Testament stories and figures are represented in these works. The course will have a comparative nature with the aim of learning more about the differences between the literary and cinematic representations.
Prerequisites: NA
Corequisites: NA
Instructor(s): N. Stahl
Area: Humanities
NA.

AS.211.754. Modernist Primitivism. NA Credit.
This course will explore the aesthetics and politics of primitivism in European modernity, focusing on the visual arts and literature in German and Yiddish, but looking at the wider European context, including France and Russia. We will begin with the backgrounds of primitivism in Romanticism, looking especially at its ethnographic and colonial sources. We will then focus on the presence of anthropological and ethnographic discourses within various registers of modernist thought, literature, and visual culture, with special attention to visual and literary primitivism. Our central concerns will include: the attempt to create a modernist aesthetics grounded in ethnography; the primitivist critique of modernity; the place of primitivism in the historical avant-garde; the development of the notion of "culture" in modernity; and the aesthetics of modern ethnic and national identity. Key thinkers, artists, and writers to be considered include Herder, Gauguin; Picasso; Wilhelm Worringer; Carl Einstein; Hannah Höch; and Emil Nolde.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Spinner
Area: Humanities
NA.

AS.211.777. The Critical Unconscious. NA Credit.
Criticism in the 21st century has tended to relegate psychoanalysis to a dustbin of fads that proliferated at the end of the prior century but that today are of interest only to balkanized cliques of devotees. Bucking this trend, this seminar will examine the intellectual history and abiding influence of psychoanalysis' key critical concept: the unconscious. Basing our discussions on in-depth readings from key thinkers in the analytic tradition such as Freud, Lacan, and Klein, as well as the post-analytic philosophical tradition, including Zizek, Butler, Laclau and Mouffe, Deleuze and Guattari, and Jameson, we will work to distill an understanding of the unconscious as essential to the practice of criticism tout court, and as inhering even in those discourses that have sought most stridently to distance themselves from it. Seminar discussions will take place in English; readings will be available in the original as well as in translation.
Prerequisites: NA
Corequisites: NA
Instructor(s): W. Egginton
Area: Humanities
Writing Intensive.
AS.213.321. Bodies and Pleasures. 3.0 Credits.
Taught in English. This course traces a literary history of sexuality from the Middle Ages to contemporary women's writing. We will analyze how sexual pleasure changed over time. In particular, we will discuss what role literature plays in the reproduction and transformation of bodily pleasures. The course explores how the pleasures of bodies are imagined in and through literature, but also whether words are bodies that give pleasure and perhaps even have their own pleasures. Authors discussed will include Boccaccio, Cleland, Rousseau, Schlegel, Kleist, Hoffmann, Novalis, Arnim, Büchner, Freud, Rilke, Kafka, Rich, Foucault, Kristeva, Cixous, Giddens, and Winterson.
Prerequisites: NA
Corequisites: NA
Instructor(s): K. Pahl
Area: Humanities
NA.

AS.213.328. German Literary Modernism. 3.0 Credits.
Taught in English. German Literary Modernism focuses on modernist works of literature between 1900-1930, considering central modernist authors against the backdrop of dramatic changes and events in European culture and society, including urbanization, technological change, the First World War, and social and artistic movements. Students will engage literary works--by such authors as Kafka, Rilke, Hofmannsthal and Thomas Mann--that express a sense of crisis about modern life, or provoke questions about the nature of reality, the human self, the reliability of perception, and the possibilities of language and art. <U+200B>Students have the option of an additional hour of German discussion and doing all the assignments in German for German-language credit (3+1) towards the major or minor. Students interested in that option should register for section 2.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Gosetti
Area: Humanities
NA.

AS.213.616. The Aesthetic Discourse of Modernity. NA Credit.
When, in 1985, Jürgen Habermas published his lectures on The Aesthetic Discourse of Modernity, he pursued a double aim. He offered a critique of French Theory while at the same time providing a foundation for a normative category of aesthetic modernity. Taught in English. Reading knowledge of German and French is not required, but recommended.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Geisenhanslueke
Area: Humanities
NA.

AS.213.687. Imagination in Philosophy and Literary Theory. NA Credit.
Imagination in Philosophy and Literary Theory is devoted to studying theories of imagination in the history of philosophy and literary theory, from the ancient Greeks to the present day. We will study philosophical conceptions of the role of imagination in memory, cognition, perception, and creativity, and assess traditional philosophical oppositions between imagination and reason, the imaginary and the real. Readings may include selections from Aristotle, Kant, Coleridge, Nietzsche, Husserl, Heidegger, Merleau-Ponty, Sartre, Dufrenne, Stevens, Iser, Ricoeur, Ryle, Wittgenstein, and Nussbaum.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Gosetti
Area: Humanities
NA.

AS.214.477. Magic, Marvel, and Monstrosity in the Renaissance. 3.0 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): W. Stephens
Area: Humanities
Writing Intensive.

AS.214.479. Dante Visits the Afterlife: The Divine Comedy. 3.0 Credits.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): W. Stephens
Area: Humanities
Writing Intensive.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Refini
Area: Humanities
Writing Intensive.

AS.214.640. Film Theory. NA Credit.
The seminar deals with film theory in its history and its current trends. We will examine structuralist, post-structuralist, feminist, Marxist, psycho-analytic and other theoretical approaches to understanding and interpreting the cinematic medium. We will look at several different genres of contemporary films from Italy, France, Spain, and Latin American Film, from auteur-films to independent documentary collectives, animation films to blockbusters. We will invite at least one film theorist and one filmmaker to class during the semester.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Wegenstein
Area: Humanities
NA.

AS.215.290. Latin American Critical Perspectives on Colonialism: From the 'World Upside Down' to the 'Coloniality of Power'. 3.0 Credits.
This course, taught in English, examines how indigenous and local (postcolonial) intellectuals in Latin America responded to the ideology and practices of Spanish Colonialism in the earliest post-conquest years (1532), continued to battle colonialism during the period of the wars of independence, and finally arrived at the production of an analysis that shows how modernity is but the other face of colonialism. Among key works to be discussed are Guaman Poma's illustrated sixteenth-century chronicles, D.F. Sarramiento's _Civilization and Barbarism_ (1845), and Aníbal Quijano's "Coloniality of Power" (2000).
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Castro-Klaren
Area: Humanities
NA.

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

AS.215.312. The Great Latin American novel according to Carlos Fuentes. 3.0 Credits.
An investigation into the historical development of the great Latin American novel according to Carlos Fuentes new book on the subject. Course includes reading novels by machado de Assis, Garcia Marquez, Carlos Fuentes, Vargas Llosa, Cortazar and Piglia
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Castro-Klaren
Area: Humanities
NA.

AS.215.361. A multidisciplinary Introduction to the Study of Latin America. 3.0 Credits.
The course brings together knowledges drawn from the fields of geography, history, anthropology, literature and art in order to provide access to the complexity of "Latin America". Students may opt do the reading in the original Spanish or Portuguese and also write in either language.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Castro-Klaren
Area: Humanities
Writing Intensive.

AS.215.406. Novelist Intellectuals. 3.0 Credits.
What does a novelist's op-ed about economics have to do with her literary writing? In what ways does a fiction writer's essays on the environment inform how we read her novels? What happens when we find the political opinions of a writer objectionable? This undergraduate seminar will consider what the Spanish writer Francisco Ayala termed "novelist intellectuals," that is, literary writers who actively participate in a society's public sphere. Considering writers from Madrid to New York, from London to Buenos Aires, we will ask how one should hold a novelist's fictional and non-fictional writings in the balance and explore ways of reading that allow us to consider the public intellectual side and the aesthetic side of a novelist together.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Seguin
Area: Humanities
NA.
AS.215.417. Literature of the Great Recession. 3.0 Credits.
The Great Recession—sometimes called the financial crisis or the
economic crisis of 2008—brought financial markets to a halt and created
significant political turmoil across the North Atlantic. But its impact on
culture, and literature especially, has often been ignored. This seminar will
travel across Europe, from Dublin to Madrid, from London to Reykjavik in
order to examine how literature has registered this most recent economic
crisis. We will focus on how crisis is narrated and the ways in which
literary works have managed to provide a voice for marginalized social,
economic, and political demands.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Seguin
Area: Humanities
NA.

AS.215.489. Poetry in Latin America: A multilingual survey from 1200 to
the present.. 3.0 Credits.
The course focuses on a presentation of the multiple traditions of poetry
writing that make up the Latin American tradition from the Mexico poets
at about 1200 to current writers in Latin America. Original poetry in
Nahuatle, Maya-Quiche, Spanish and Portuguese will be read alongside
translations into English. Attention will be paid to translation theory.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Castro-Klaren
Area: Humanities
Writing Intensive.

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

The course engages close readings of Borges critical essays and some
of his fiction in order to establish the points of interpellation that Post-
modern theory takes from or shares with Borges’s meditation on the
problem of writing.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Castro-Klaren
Area: NA
NA.

Theatre Arts Studies
AS.225.412. Three Key Dramatists: Ibsen/Strindberg/Brecht. 3.0 Credits.
These three dramatists, among the most important of the last two
hundred years, lived and worked in Europe in a close historical sequence—
spanning a period from the mid-19th century to the mid-20th century
and changed theatre permanently: moving from realism to expressionism
and finally the “epic theatre.” For this course students will explore three or
four plays by each of these transformative dramatists. Ibsen: An Enemy
of the People, The Wild Duck, and When We Dead Awaken. Strindberg:
Miss Julie, the one-acts (“Pariah” and “The Stronger”) and The Ghost
Sonata. Brecht: A Man’s a Man, Three Penny Opera, Mother Courage and
Her Children, and the Good Person of Setzuan. (Students of German or
Scandinavian languages and literature are encouraged to examine the
plays in the original language.) Open to graduate students, juniors and
seniors.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Martin
Area: Humanities
NA.

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

AS.300.203. Freshman Seminar: How Literature Works: Narrative
Imagination from Ancient to Modern Times. 3.0 Credits.
Is storytelling part of human nature? Do myths and legends have a
universal structure? As a bridge between experience and language,
narratives inform the way we understand history, gender, politics, emotion,
cognition and much more. This course will explore how
narratives are composed, how they are experienced, and eventually, how
they evolve throughout history. We will be reading a diverse selection of
ancient and modern texts, including selections from Plato and Aristotle,
the Odyssey, the Hebrew Bible, as well as 19th-and-20th-century authors
such as the Brothers Grimm, Gustave Flaubert, James Joyce and Virginia
Woolf. The second part of the course focuses on philosophical and
critical approaches to narrative in arts and media, concluding with the
evolving concept of narrative in the digital age. Theoretical readings
include selections from Karl Marx, Roland Barthes, Jacques Derrida and
Judith Butler. All readings will be in English.
Prerequisites: NA
Corequisites: NA
Instructor(s): H. Sirin
Area: NA
Writing Intensive.
AS.300.219. Freshman Seminar: Babblers, Mumblers & Howlers: Languages of Modernist Fiction: Freshman Seminar. 3.0 Credits.
Does literature represent reality or create it? Is language just a tool we use to communicate, or is it shaped by our culture, or indeed, is our culture—and even our own experiences—shaped by our language? Modernist writers at the turn of the 20th century grappled with these questions, concerned that literature and in fact language itself was ill-equipped to face the changes occurring at the beginning of a new era of modernity. From symbolist and sound poetry to innovations in stream of consciousness narration and non-syntactic fragmentation, the literature of the time reflected a receding faith in the ability for ordinary spoken language to communicate feeling, meaning, and the authentic self. The task of modernism in turn became the reinvention of a new literary language that could either capture this condition of crisis or seek to overcome it. This course will investigate the various responses and solutions to the crisis of language in Anglo-American and European modernist fiction. Authors to be studied: Virginia Woolf, Andrei Bely, Franz Kafka, Jean Toomer, Filippo Marinetti, Andrei Platonov, Mikhail Bakhtin, Yuri Olesha, et al. All readings will be in English.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Stein
Area: Humanities
Writing Intensive.

AS.300.238. Nineteenth-Century Science Fiction: Ecology, Utopia, and Catastrophe. 3.0 Credits.
This course will introduce students to some of the key texts of science fiction as the genre emerged during the nineteenth century. We will consider the intellectual contexts for the form's development in Britain, France, and the United States, as well as its emerging narrative conventions. In particular, we will consider how early sci-fi writers used non-realistic modes to dramatize problems and discoveries were at once real and yet hard to fathom within the parameters of everyday cognition: deep geological time, alternative social arrangements, post-human landscapes. Texts may include: H.G. Wells’ The Time Machine, Charlotte Perkins Gilman’s Herland, Samuel Butler’s Erewhon, Edward Bulwer Lytton’s The Coming Race, William Morris’ News from Nowhere, and Jules Verne’s 20,000 Leagues Under the Sea.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Lecourt
Area: Humanities
Writing Intensive.

AS.300.302. Making Modern Poetry. 3.0 Credits.
Making Modern Poetry” will explore the intersection and conversation between literature, art history, and graphic design by examining the rapid global development of poetry, art, and print from 1890 to 1930. We will read canonical modernist poets such as T.S. Eliot and Ezra Pound as well as those less familiar, like Mina Loy and César Moro, considering texts comparatively across national borders and through their relations to other arts. All readings will be in English.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Gillespie
Area: Humanities
Writing Intensive.

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

AS.300.319. The Modernist Novel: Mann, Woolf, and Joyce. 3.0 Credits.
In this course, we will survey the major works of three of the greatest, most relentless innovators of the twentieth century – Thomas Mann, Virginia Woolf, and James Joyce – who explored and exploded narrative techniques for depicting what Woolf called the “luminous halo” of life.
Prerequisites: NA
Corequisites: NA
Instructor(s): Y. Ong
Area: Humanities
Writing Intensive.

AS.300.320. Lover’s Discourse. 3.0 Credits.
Much of what we know about love and desire we owe to fiction’s ability to evoke these experiences. Consider for example that the publication, in Germany, of The Sorrows of Young Werther inspired young men across Europe to dress and behave just like him. We will study in this course a selection of love stories chosen because they break the mold and question their conventions. Taking a critical distance from these tales of seduction, we will examine not only the manifestations and meanings of love, but also the configurations of gender they inspire and reflect. Indeed, just as nowadays film and television represent, as well as mold, our identities as desiring subject, fictions from the eighteenth-century onwards have shaped our current understanding of gendered subjectivities. The readings for this seminar (all available in English) include: Austen, “Persuasion”; Balzac, “The Girl with the Golden Eyes” and “Sarrasine”; Barthes, “Lover’s Discourse”; Goethe, “The Sorrows of Young Werther”; Mann, “Death in Venice”; Rousseau, excerpts from “Julie or The New Heloise”; Sulzer, “A Perfect Walter”, Winterson, “Written on the Body”.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Ender
Area: Humanities
NA.
AS.300.321. Rise of the Modern Short Story. 3.0 Credits.
A comparative tour of examples of short stories from three continents that emerged from earlier narrative forms in the 19th and 20th centuries. Attention will be given to new structural, rhetorical, and thematic concerns including the development of new sub-genres, e.g., fictions of detection, case histories, portraits of the artist, and the adaptation of several stories to newer media [at least 2 of the longer narratives translated to film will be screened]. A detailed syllabus of our readings will be available later in the summer; because there is no anthology that quite fits our needs, all the texts or translations, as well as critical and contextual notes will be supplied in digital forms. Note: there will also be an optional hour for questions & discussion TBA.
Prerequisites: NA
Corequisites: NA
Area: Humanities
Writing Intensive.

AS.300.323. Shakespeare and Ibsen. 3.0 Credits.
William Shakespeare and Henrik Ibsen are the two most frequently performed playwrights in history, and both have been credited with reinventing drama. Shakespeare for the Elizabethan stage and Ibsen for the modern. In this course we will pair together plays by each author — those that stand in an explicit relation of influence as well as those that share a significant set of concerns — in order to investigate how each takes up and transform key problems in the literary, political, and philosophical tradition for their own historical moment. Plays to be studied: by Shakespeare, A Midsummer Night’s Dream, Hamlet, Othello, King Lear, The Tempest, A Winter’s Tale; by Ibsen, St. John’s Night, Hedda Gabler, Rosmersholm, The Wild Duck, The Master Builder, When We Dead Awaken.
Prerequisites: NA
Corequisites: NA
Instructor(s): L. Lisi
Area: Humanities

AS.300.329. Literature of the Everyday. 3.0 Credits.
The ordinary, the common, the everyday: why does literary realism consider the experiences of the average individual to be worthy of serious contemplation? In this course, we will read closely a set of novels by Flaubert, Mann, Dickens, Zola, Tolstoy, and Woolf from the period between 1850 and 1950 in which the development of realism reaches its climax. These novels explore the nature of work, family, the body, consciousness, and the changing relation between individual and tradition in modernity. We will situate these novels in their own historical moment, as well as within the larger context of world literature. Note: the course is an introduction to the literary study of the everyday, and students are expected to read extensively beyond the syllabus; therefore, there will be no textbooks. A detailed syllabus of our readings will be available later in the summer; because there is no anthology that quite fits our needs, all the texts or translations, as well as critical and contextual notes will be supplied in digital forms. Note: there will also be an optional hour for questions & discussion TBA.
Prerequisites: NA
Corequisites: NA
Area: Humanities
Writing Intensive.

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

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

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

AS.300.346. Forms of Moral Community: The Contemporary World Novel. 3.0 Credits.
Literary and philosophical imaginations of moral community in the post-WWII period (1950-2001). Texts include: Coetzee, Disgrace; McEwan, Atonement; Achebe, Things Fall Apart; Ishiguro, An Artist of the Floating World; Roy, The God of Small Things; Lessing, The Grass is Singing; Mistry, A Fine Balance; Morrison, beloved; and essays by Levi, Strawson, Adorno, Murdoch, Beauvoir and Barthes on the deep uncertainty over moral community after the crisis of World War II. Close attention to novelistic style and narrative will inform our study of the philosophical questions that animate these works. What does it mean to acknowledge another person's humanity? Who are the members of a moral community? Why do we hold one another responsible for our actions? How do fundamental moral emotions such as contempt, humiliation, compassion, gratitude, forgiveness, and regret reveal the limits of a moral community? Cross listed with English.
Prerequisites: NA
Corequisites: NA
Instructor(s): Y. Ong
Area: Humanities
NA.

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

AS.300.437. Literature and Philosophy of the Everyday. 3.0 Credits.
The ordinary, the common, the everyday: why does literary realism consider the experiences of the average individual to be worthy of serious contemplation? In this course, we will read closely a set of novels by Flaubert, Mann, Dickens, Eliot, Zola, Tolstoy, and Woolf from the period between 1850 and 1950 in which the development of realism reaches its climax. These novels transform the conventions for the representation of lives of lower and middle class subjects, revealing such lives as capable of prompting reflection upon deep and serious questions of human existence. Theoretical and philosophical texts on the everyday by Auerbach, Kierkegaard, Heidegger, Sartre, Beauvoir, Lefebvre, Certeau, and Wittgenstein will accompany our discussions.
Prerequisites: NA
Corequisites: NA
Instructor(s): Y. Ong
Area: Humanities
Writing Intensive.

AS.300.429. Literature of the Everyday. 3.0 Credits.
The ordinary, the common, the everyday: why does literary realism consider the experiences of the average individual to be worthy of serious contemplation? In this course, we will read closely a set of novels by Flaubert, Mann, Dickens, Eliot, Zola, Tolstoy, and Woolf from the period between 1850 and 1950 in which the development of realism reaches its climax. These novels transform the conventions for the representation of lives of lower and middle class subjects, revealing such lives as capable of prompting reflection upon deep and serious questions of human existence. Theoretical and philosophical texts on the everyday by Auerbach, Kierkegaard, Heidegger, Sartre, Beauvoir, Lefebvre, Certeau, and Wittgenstein will accompany our discussions.
Prerequisites: NA
Corequisites: NA
Instructor(s): Y. Ong
Area: Humanities
NA.

AS.300.437. Literature and Philosophy of the Everyday. 3.0 Credits.
The ordinary, the common, the everyday: why does literary realism consider the experiences of the average individual to be worthy of serious contemplation? In this course, we will read closely a set of novels by Flaubert, Mann, Dickens, Eliot, Zola, Tolstoy, and Woolf from the period between 1850 and 1950 in which the development of realism reaches its climax. These novels transform the conventions for the representation of lives of lower and middle class subjects, revealing such lives as capable of prompting reflection upon deep and serious questions of human existence. Theoretical and philosophical texts on the everyday by Auerbach, Kierkegaard, Heidegger, Sartre, Beauvoir, Lefebvre, Certeau, and Wittgenstein will accompany our discussions.
Prerequisites: NA
Corequisites: NA
Instructor(s): Y. Ong
Area: Humanities
Writing Intensive.

AS.300.609. Bildungsroman, Vollendungsroman: Novels of Youth and Old Age. 3.0 Credit.
This seminar explores the Vollendungsroman, or novel of age, as a twentieth- and twenty-first-century counterpart to the late eighteenth- and nineteenth-century Bildungsroman that Moretti and others view as the symbolic form of modernity. We will examine how Vollendungsromanen broach the relation between subjectivity and "age" (not only in the sense of individual maturity, but also in the sense of historical epoch); how they bring into question traditional conceptions of growth, authority, interiority, body-soul, authenticity, and reconciliation; how they represent alternatives to the modes of moral response and being valorized in the Bildungsroman; and how, in and through their very form, they meditate upon the philosophical significance of the classic phase of the novel. Selected novels by Goethe, Austen, Brontë, Joyce, Woolf, Coetzee, Ishiguro, and McEwan. Open to qualified undergraduates.
Prerequisites: NA
Corequisites: NA
Instructor(s): Y. Ong
Area: Humanities
NA.
AS.300.639. Literature and Philosophy of the Everyday. NA Credit.
The ordinary, the common, the everyday: why does literary realism
consider the experiences of the average individual to be worthy of serious
contemplation? In this course, we will read closely a set of novels by
Flaubert, Mann, Dickens, Eliot, Zola, Tolstoy, and Woolf from the period
between 1850 and 1950 in which the development of realism reaches it
climax. These novels transform the conventions for the representation
of lives of lower and middle class subjects, revealing such lives as
able of prompting reflection upon deep and serious questions of
human existence. Theoretical and philosophical texts on the everyday by
Auerbach, Kierkegaard, Heidegger, Sartre, Beauvoir, Lefebvre, Certeau, and
Wittgenstein will accompany our discussions.
Prerequisites: NA
Corequisites: NA
Instructor(s): Y. Ong
Area: NA

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

Center for Africana Studies
AS.362.111. Introduction to African American Studies. 3.0 Credits.
This course introduces students to the interdisciplinary field of African
American Studies, with attention to the literature, film, culture, history, and
politics of black life in the United States. Our reading list will likely include
texts by David Walker, Frederick Douglass, Frances E.W. Harper, W.E.B. Du
Bois, James Baldwin, Amiri Baraka, Toni Morrison, and others.
Prerequisites: NA
Corequisites: NA
Instructor(s): N. Nurhussein
Area: Humanities, Social and Behavioral Sciences

AS.362.201. African American Poetry and Poetics. 3.0 Credits.
In this course, we will follow the development of black poetry primarily
as it has evolved in the United States. Beginning with the first published
African American writers of the eighteenth century and ending with
several important poets writing and performing today, we will consider
the shape of the African American poetic tradition as commonly
anthologized and as defined by our own theoretically-informed readings
of the assigned literature. Attention will be given to both canonical and
neglected literary movements and groups. Readings will include poetry
and essays by Frances E.W. Harper, James Weldon Johnson, Langston
Hughes, Gwendolyn Brooks, Amiri Baraka, Harryette Mullen, Tracie Morris,
and others.
Prerequisites: NA
Corequisites: NA
Instructor(s): N. Nurhussein
Area: NA

AS.362.305. Black Periodical Studies. 3.0 Credits.
This course explores the ways in which nineteenth- and twentieth-century
black periodical culture fostered (and, at times, hampered) the literary
and cultural production of the African diaspora. Authors will likely include
Frederick Douglass, “Ethiop (William J. Wilson),” Frances E.W. Harper,
Pauline Hopkins, W.E.B. Du Bois, Marcus Garvey, Jean Toomer, Langston
Hughes, Richard Bruce Nugent, and others.
Prerequisites: NA
Corequisites: NA
Instructor(s): N. Nurhussein
Area: Humanities
Writing Intensive.

AS.362.311. Black Utopias. 3.0 Credits.
In this course, we will read literary and historical texts that present
visions of black utopia. Authors include “Ethiop” (William J. Wilson),
Marcus Garvey, Octavia Butler, Toni Morrison, and others.
Prerequisites: NA
Corequisites: NA
Instructor(s): N. Nurhussein
Area: Humanities, Social and Behavioral Sciences
Writing Intensive.

Study of Women, Gender, Sexuality
AS.363.326. Capitalism and Gender. 3.0 Credits.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): C. Westcott
Area: Humanities
Writing Intensive.
AS.363.331. Gender and Sexuality beyond the Global West: Stitching Women-Sewing and Gender, Labor, and Art. 3.0 Credits.

What's radical about stitching? And how did sewing coming to be viewed—across centuries, cultures, regions, and political epochs—as (in embroidery artist Hannah Hill’s words) “women’s work”? This course will analyze and discuss how work with needle and thread has been associated with women, their bodies, and the domestic space where the repetitive labor of mending, the mixed opportunity for making, and the devalued practice of the “applied arts” took place. Looking at histories of work, fictions, and visual objects, we will explore stitching’s gendered past and its potential for oppressive normativity and radical, creative expression alike. Over the semester, our course follows the “red thread” of stitching via four short response papers (or one Unessay), one in-class presentation, and one final oral history/research project on an interdisciplinary discussion related to the (often radical) politics and poetics of women’s lives and works. Authors and artists may include Elizabeth Barrett Browning, Emily Dickinson, Virginia Woolf, Alice Walker, Carol Ann Duffy, Alice Dunbar-Nelson, Tracey Emin, Louise Bourgeois, Elaine Reichek, Silvia Federici, Mariarosa dalla Costa, Kyung-Ah Ham, and Project Runway.

Prerequisites: NA
Corequisites: NA
Instructor(s): S. Lee
Area: Humanities
NA.

AS.363.338. The Poetics and Politics of Sex: Feminist Utopia in Theory and Fiction. 3.0 Credits.

This course examines the historical development of feminist utopia in theory and fiction. Readings will center Indigenous, Black, postcolonial, diasporic, and transnational perspectives that engage the topic of feminist utopia.

Prerequisites: NA
Corequisites: NA
Instructor(s): S. Lee
Area: Humanities
NA.

AS.363.445. Reading Judith Shakespeare: Women and Gender in Elizabethan England. 3.0 Credits

If Shakespeare had a sister who went to London to be a writer, what would she write? 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, and Mary Wroth. Working within a selected historical context, students will create fictional biographies of “Judith Shakespeare,” including her perspective on our identified authors and a sample or description of Judith’s own literary accomplishments. Secondary course readings will reflect contemporary economic, political, and religious contexts.

Prerequisites: NA
Corequisites: NA
Instructor(s): E. Patton
Area: Humanities
Writing Intensive.

Program in Museums and Society

AS.389.329. Author/Canon/Archive. 3.0 Credits.

Why are some literary works from the past reprinted, anthologized, and considered worthy of study, but not others? Why are some works “lost” and some “rediscovered,” while others simply fall out of favor? Focusing on nineteenth- and early twentieth-century American literary culture, we will use rare books and archival materials from JHU collections to examine Edgar Allan Poe, Walt Whitman, Emily Dickinson, Stephen Crane, Charles Chesnutt, and Zora Neale Hurston, along with a few authors you’ve never heard of, in terms of the relationship between authorship, stewardship, and status.

Prerequisites: NA
Corequisites: NA
Instructor(s): G. Dean
Area: Humanities, Social and Behavioral Sciences
NA.

AS.389.343. Edgar Allan Poe and His Afterlives. 3.0 Credits.

We will investigate the creative development and iconic afterlife of a canonical American author, Edgar Allan Poe, as a case-study in literary legacy and cultural heritage. What is the lifespan of a literary work, and how do works “stay alive” for later generations? Students will examine rare Poe materials and create a digital exhibition of Poe archives.

Prerequisites: NA
Corequisites: NA
Instructor(s): G. Dean
Area: Humanities, Social and Behavioral Sciences
NA.

AS.389.355. Literary Culture in the Nineteenth-Century Library. 3.0 Credits.

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.

Prerequisites: NA
Corequisites: NA
Instructor(s): G. Dean
Area: Humanities
Writing Intensive.

AS.389.359. Modernist Networks in the Archive. 3.0 Credits.

This class examines three American writers who built important and enduring networks, Ezra Pound, Gertrude Stein, and Langston Hughes. We will investigate the artefactual traces of their networks through recently acquired special collections materials and digital representations, in order to address questions about aesthetics and style, politics and power, race and gender, and what is and is not present in the literary archive.

Prerequisites: NA
Corequisites: NA
Instructor(s): G. Dean
Area: Humanities
NA.