German and Romance Languages and Literatures

The Department of German and Romance Languages and Literatures offers graduate and undergraduate courses in the languages, literatures, and cultures of France, Germany, Italy, Portugal, Latin America, and Spain. The language program includes a wide range of courses from introductory through conversation and composition to civilization. The literature program treats all periods of literature from both historical and critical-theoretical perspectives. These courses emphasize the close reading of texts and modern theories of literary criticism, particularly those based on contemporary philosophy, psychoanalysis, anthropology, and linguistics. In addition, an active program of visiting professors and lecturers complements the core program offered by the faculty-in-residence.

Facilities

The Milton S. Eisenhower Library has collections that provide an ample basis for advanced research in the German and Romance languages and literatures. With the Peabody Library of The Johns Hopkins University in Baltimore and the Library of Congress and other libraries in nearby Washington, a variety of excellent research resources are available to students and faculty.

A major in the department prepares students for teaching language at the elementary level or for graduate work leading to advanced degrees in French, German, Italian, Latin American, Portuguese, or Spanish studies, or in comparative literature. It also provides excellent background for work in fields such as philosophy, history, international affairs, business, law, or medicine. Opportunities are available to study abroad. Students are encouraged to take advantage of these opportunities.

Requirements for the B.A.

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

Currently, the B.A. degree is offered in French, German, Italian, Romance Languages, or Spanish. A candidate for the B.A. degree in the Department of German and Romance Languages and Literatures should have a good command of the spoken language of his or her specialization, and a general familiarity with the literature written in that language. Each major requires a minimum of 24 hours (or eight courses) beyond the first two years of language instruction; please see specific details for each individual major below. The department also recommends that majors take courses in other literatures, history, philosophy, and anthropology.

The student who has had four years of German or a Romance language in high school or two years of German or a Romance language in college normally begins the major with Conversation and Composition (provided they have results commensurate with that level on the placement test) and (where offered) the undergraduate survey of literature. It is recommended that any student majoring in German or a Romance language spend at least one semester of junior year taking university courses in the country of study. Study abroad credit transfer is arranged by the student in consultation with the director of undergraduate studies and/or the relevant undergraduate language program director, and the Office of Study Abroad. In the senior year, a major may be permitted to take courses in the department at the graduate level.

A minor in German or one of the Romance languages is available to undergraduate students in any major. Like the various majors, the minors allow students to develop competence in German or a Romance language while receiving grounding in the culture and literature of that language. Five or six courses in the department beyond the first two years of language study are required for each minor option (see below for details).

French

French Major

All major requirements must be completed with a grade of C or better and may not be taken satisfactory/unsatisfactory. Requirements are:

Required Courses

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.210.301</td>
<td>Advanced Writing and Speaking in French</td>
<td>3</td>
</tr>
<tr>
<td>AS.210.302</td>
<td>Advanced Writing and Speaking in French II</td>
<td>3</td>
</tr>
<tr>
<td>AS.212.333</td>
<td>Introduction à la littérature française</td>
<td>3</td>
</tr>
<tr>
<td>AS.212.334</td>
<td>Introduction à la littérature française II</td>
<td>3</td>
</tr>
<tr>
<td>AS.210.417</td>
<td>Eloquent French (no later than fall of senior year)</td>
<td>3</td>
</tr>
<tr>
<td>AS.212.429</td>
<td>Thesis Prep (fall of senior year)</td>
<td>1</td>
</tr>
<tr>
<td>AS.212.430</td>
<td>Senior Seminar (spring of senior year)</td>
<td>3</td>
</tr>
</tbody>
</table>

Elective Courses *

- Two courses from the AS.211.3xx-AS.211.4xx or AS.212.3xx-AS.212.4xx series
- Three courses from the AS.212.3xx-AS.212.4xx series

Total Credits 34

* No more than one course may be taught in English.

For the definitive description of the French Major requirements, please visit http://grll.jhu.edu/french/undergrad and click on the link to the chart of requirements referenced under French Major.

Please note that the final authority concerning the structure of the French major rests with the French section of GRLL. Besides fulfilling the generic requirements on the French major checklist from Academic Advising, students must choose their literature courses in consultation with their major advisor to ensure coherent and adequate coverage of the corpus of French cultural and literary works. The decision as to which courses may count for a particular student’s major is the responsibility of the student’s French major advisor or, in his or her absence, that of the DUS of French. Honors in French will be granted to
students whose course work for the French major is completed at a GPA of 3.7 or higher.

**Note about courses taken in study abroad programs:**

A maximum of two courses in the upper-level culture or literature fields can count toward the minimum requirements for the major. Other courses can count only as additional transfer credits or as the equivalent of either Introduction à la littérature I or II. In other words, beyond Introduction à la littérature I and II, a minimum of three more upper-level literature or culture courses must be taken in the department, at least two of which must be upper-level literature courses. Any course that a student wishes to substitute for a JHU course must be pre-approved by the student’s French advisor or the DUS of French before departure for the study abroad program and re-approved by their French advisor or the French DUS upon return to JHU and upon submission of ALL materials from the course. As courses for which students have obtained pre-approval the semester before leaving for study abroad are often not offered once the student enrolls in France, students must keep in contact with their French advisor or the DUS of French during the initial weeks of their stay to ensure pre-approval for their final program. For further information about study abroad credits, please see the study abroad page on the GRLL website (http://grll.jhu.edu/french/study-abroad).

**Minor in French Literature**

All minor requirements must be completed with a grade of C or better and may not be taken satisfactory/unsatisfactory. Please see the GRLL department website study abroad page for restrictions concerning counting study abroad courses for minor credit. Student’s are expected to consult with either the director of undergraduate studies or their assigned French faculty advisor to review elective course selections. Requirements are:

**Required Courses**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.210.301</td>
<td>Advanced Writing and Speaking in French</td>
<td>3</td>
</tr>
<tr>
<td>AS.210.302</td>
<td>Advanced Writing and Speaking in French II</td>
<td>3</td>
</tr>
<tr>
<td>AS.212.333</td>
<td>Introduction à la littérature française</td>
<td>3</td>
</tr>
<tr>
<td>AS.212.334</td>
<td>Introduction à la littérature française II</td>
<td>3</td>
</tr>
</tbody>
</table>

**Elective Courses**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Two courses from AS.211.3xx-4xx series or AS.212.3xx-4xx</td>
<td>6</td>
<td></td>
</tr>
</tbody>
</table>

**Total Credits**

21

* Eloquent French and Real French cannot both count toward the minor.

**German**

**German Major**

Students are encouraged to declare their intent to major or minor in German in their sophomore year and to make an advising appointment with the Director of Undergraduate Studies to discuss their academic plans, including options for a study abroad semester or year.

Students must complete a minimum of 27 credit hours in German beyond AS.210.262 Intermediate German II.

Majors are required to complete the Advanced German sequence (AS.210.361 Advanced German I: Cultural Topics of the Modern German-speaking World and AS.210.362 Advanced German II: Contemporary Issues in the German Speaking World, which counts for 6 credits and is a prerequisite for upper level 213.xxx seminars taught in German. Of the remaining 21 credit hours, majors choose courses designated as 210.xxx; 211.xxx (with approval) and 213.xxx. A minimum of 12 credits must be completed in German literature, culture and thought in courses designated as 213.xxx. No more than 6 credit hours of translation courses may be used to fulfill major requirements. All major requirements must be completed with a grade of C- or better and may not be taken satisfactory/unsatisfactory.

The department strongly advises its majors to gain a knowledge of a second foreign language.

Major requirements are as follows:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.210.361</td>
<td>Advanced German I: Cultural Topics of the Modern German-speaking World</td>
<td>3</td>
</tr>
<tr>
<td>AS.210.362</td>
<td>Advanced German II: Contemporary Issues in the German Speaking World</td>
<td>3</td>
</tr>
<tr>
<td>12 credits of AS.213.xxx courses</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>9 credits of additional German courses *</td>
<td>9</td>
<td></td>
</tr>
</tbody>
</table>

**Total Credits**

27

* Additional German language above the advanced level and literature, culture and thought courses apply.

**Honors in German**

The Department of German offers an Honors Program for highly qualified undergraduates. Students must have a minimum GPA of 3.5 to qualify for the program. Students will work on a project in German literature and thought under the guidance of a faculty advisor. The program is completed by a senior essay more comprehensive in scope than a seminar paper. Students interested in the honors program should meet with the Director of Undergraduate Studies no later than the spring semester of their junior year to discuss the requirements and outline the research project to be conducted the following year.
**German Minor**

Students are encouraged to declare their intent to major or minor in German in their sophomore year and to make an advising appointment with the Director of Undergraduate Studies to discuss their academic plans, including options for a study abroad semester or year.

Students must complete a minimum of 18 credit hours in German beyond Elementary German (210.161-162) and Intermediate German (210.261-262).

Minors are required to complete the Advanced German sequence (210.361-362), which counts for 6 credits and is a prerequisite for upper-level 213.xxx seminars taught in German. Of the remaining twelve (12) credits, minors choose courses designated as 210.3xx; 211.xxx (with approval) and 213.xxx. A minimum of three (3) credits must be completed in German literature, culture and thought courses designated as 213.xxx. No more than three (3) credits of translation courses may be used to fulfill minor requirements. All minor requirements must be completed with a grade of C- or better and may not be taken satisfactory/unsatisfactory.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.210.361</td>
<td>Advanced German I: Cultural Topics of the Modern German-speaking World</td>
<td>3</td>
</tr>
<tr>
<td>AS.210.362</td>
<td>Advanced German II: Contemporary Issues in the German Speaking World</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Three credits of AS.213.xxx courses</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>9 credits of additional German courses *</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>Total Credits</td>
<td>10</td>
</tr>
</tbody>
</table>

* Additional German language above the advanced level and literature, culture, and thought courses apply.

**German B.A./M.A. Degree**

The department offers highly qualified Hopkins undergraduate students the option to complete a combined degree in five years. Please see the Graduate tab for details.

**Italian**

**Italian Major**

A minimum of eight semester courses (210.3xx-4xx or 214.2xx-4xx) beyond the first two years (four semesters) of language instruction (AS.210.252 Intermediate Italian II) are required for graduation with a major in Italian. Two courses in Italian films or film-making, Italian history, or art history are acceptable toward the minimum eight semester courses required for the major. Two independent studies are acceptable toward the requirements and they must be taken after a literature course in Italian. At least six of the eight courses must be taught in Italian. Any language requirement waived by exam must be documented in the student’s exam by the end of sophomore year. All major requirements must be completed with a grade of C- or better and may not be taken satisfactory/unsatisfactory.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.210.301</td>
<td>Advanced Writing and Speaking in French</td>
<td></td>
</tr>
<tr>
<td>AS.210.302</td>
<td>Advanced Writing and Speaking in French II</td>
<td>3</td>
</tr>
<tr>
<td>AS.212.333</td>
<td>Introduction à la littérature française</td>
<td>3</td>
</tr>
<tr>
<td>or AS.212.334</td>
<td>Introduction à la littérature française II</td>
<td></td>
</tr>
<tr>
<td>AS.212.429</td>
<td>Thesis Prep (by fall of Senior year)</td>
<td>1</td>
</tr>
<tr>
<td>AS.212.430</td>
<td>Senior Seminar</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>One French course from the AS.211.3xx-4xx or AS.212.3xx-4xx series</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Two French courses from the AS.212.xxx-AS.214.xxx series</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>Total Credits</td>
<td>19</td>
</tr>
</tbody>
</table>

**Italian Minor**

The minor requirements consist of successful completion of language courses through AS.210.252 Intermediate Italian II equivalent placement. Six courses beyond the first two years of language instruction must include 210.351-352 (Advanced Italian Conversation and Composition I and II). At least three of these six courses must be in Italian. No more than one independent study is permitted to count for the minor. The independent study must be taken after a literature course in Italian and have the approval of the advisor and written consent from the Director of Undergraduate Studies. All minor requirements must be completed with a grade of C- or better and may not be taken satisfactory/unsatisfactory.

**Portuguese**

The study of Portuguese gives you access to the diverse cultural and literary worlds of Brazil, Portugal and the Portuguese-speaking African and Asian countries. In fact, Portuguese is the third most spoken European language, and the most widely spoken language in South America. Today, there are more than 200 million native Portuguese speakers throughout the world from Angola to Brazil and from Portugal to the distant island nation of East Timor in the Pacific. The Portuguese program in the Department of German and Romance Languages and Literatures offers not only the three levels of language training, but also a growing number of courses on literature as well as the culture and civilization of Brazil. We do not currently offer a major or minor in Portuguese but Portuguese may be used as the third language in the three-language option of the Romance Languages major.

**Romance Languages Major**

Students may complete a Romance language major in one of two configurations: by specializing in two of the Romance languages offered by the department, or by focusing in two Romance languages and exploring a third language. All major requirements must be completed with a grade of C- or better and may not be taken satisfactory/unsatisfactory.

The options are configured as follows:

**Dual Language Options**

Students must complete the requirements listed below for two languages (French, Italian, or Spanish).

**French**

<table>
<thead>
<tr>
<th>Course Code</th>
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<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.210.301</td>
<td>Advanced Writing and Speaking in French</td>
<td></td>
</tr>
<tr>
<td>AS.210.302</td>
<td>Advanced Writing and Speaking in French II</td>
<td>3</td>
</tr>
<tr>
<td>AS.212.333</td>
<td>Introduction à la littérature française</td>
<td>3</td>
</tr>
<tr>
<td>or AS.212.334</td>
<td>Introduction à la littérature française II</td>
<td></td>
</tr>
<tr>
<td>AS.212.429</td>
<td>Thesis Prep (by fall of Senior year)</td>
<td>1</td>
</tr>
<tr>
<td>AS.212.430</td>
<td>Senior Seminar</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>One French course from the AS.211.3xx-4xx or AS.212.3xx-4xx series</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Two French courses from the AS.212.xxx-AS.214.xxx series</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>Total Credits</td>
<td>19</td>
</tr>
</tbody>
</table>

**Spanish**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.210.311</td>
<td>Advanced Spanish I</td>
<td></td>
</tr>
<tr>
<td>AS.210.312</td>
<td>Advanced Spanish II</td>
<td>3</td>
</tr>
<tr>
<td>AS.215.231</td>
<td>Introduction to Literature in Spanish</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Four Spanish courses from the AS.211.3xx-4xx or 215.3xx-4xx series</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>One course may be an independent study.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Total Credits</td>
<td>18</td>
</tr>
</tbody>
</table>
**Italian**

AS.210.351  Advanced Italian I  3  
AS.210.352  Advanced Italian II  3  
Four Italian courses from the AS.211.3xx-4xx or 214.3xx-4xx series  12  
One independent study (214.5xx)  3  
Total Credits  21

**Three Language Options**

Students must complete the requirements of two languages (French, Italian, or Spanish) as described in the Languages 1 and 2 section and also complete the requirements of an additional language (French, Italian, Portuguese, or Spanish) as described in the Language 3 section.

**Languages 1 and 2**

**French**

AS.210.301  Advanced Writing and Speaking in French  3  
AS.210.302  Advanced Writing and Speaking in French II  3  
AS.212.333  Introduction à la littérature française  3  
or AS.212.334  Introduction à la littérature française II  
One French course from the AS.212.3xx-4xx series  3  
One French course from the AS.211.3xx-4xx or AS.212.3xx-4xx series  3  
Total Credits  15

**Spanish**

AS.210.311  Advanced Spanish I  3  
AS.210.312  Advanced Spanish II  3  
AS.215.231  Introduction to Literature in Spanish  3  
Two Spanish courses from the AS.211.3xx-4xx or AS.215.3xx-4xx series  6  
Total Credits  12

**Italian**

AS.210.351  Advanced Italian I  3  
AS.210.352  Advanced Italian II  3  
Two Italian courses from the AS.214.3xx-4xx series  6  
Total Credits  12

**Portuguese**

AS.210.391  Advanced Portuguese Language & Literature I  3  
AS.210.392  Advanced Portuguese: Language and Literature II  3  
AS.211.394  Brazilian Culture & Civilization  3  
AS.210.551  Portuguese Independent Study (with Prof. Castro-Klaren and approved by the Portuguese Language Director)  3  
Total Credits  12

**Spanish**

Student need to have received a B- or better in AS.210.212 Intermediate Spanish II to proceed into a Spanish major or minor.

**Spanish Major**

All major requirements must be completed with a grade of C- or better and may not be taken satisfactory/unsatisfactory.

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.210.311</td>
<td>Advanced Spanish I *</td>
<td>3</td>
</tr>
<tr>
<td>or one course from the AS.215.3xx-4xx series if AS.210.311 waived with placement score</td>
<td></td>
<td></td>
</tr>
<tr>
<td>AS.210.312</td>
<td>Advanced Spanish II *</td>
<td>3</td>
</tr>
<tr>
<td>or AS.210.317</td>
<td>Adv Spanish Composition</td>
<td></td>
</tr>
<tr>
<td>or one course from the AS.215.3xx-4xx series if AS.210.312 waived with placement score</td>
<td></td>
<td></td>
</tr>
<tr>
<td>AS.215.231</td>
<td>Introduction to Literature in Spanish</td>
<td>3</td>
</tr>
<tr>
<td>Choose one from the following list:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>AS.210.413</td>
<td>Curso de Perfeccionamiento</td>
<td></td>
</tr>
<tr>
<td>AS.211.380</td>
<td>Modern Latin American Culture</td>
<td></td>
</tr>
<tr>
<td>AS.211.390</td>
<td>Modern Spanish Culture</td>
<td></td>
</tr>
<tr>
<td>With department approval, one course about Latin America or Spain taken in another department</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Four courses from the 215.2xx-4xx series, distributed between the cultures and literatures of Spain and Latin America.</td>
<td>12</td>
<td></td>
</tr>
</tbody>
</table>

Total Credits  24

* Prerequisites through AS.210.312 may be satisfied by taking a placement examination. Native speakers should consult with the department. Any language requirement waived by exam must be documented on the transcript before the end of the sophomore year.
Spanish Study Abroad
It is strongly recommended that majors spend one semester abroad and/or attend summer or intersession programs. Currently, the department offers a fall program in Madrid, Spain, as well as the Argentina and Peru summer programs organized by the Program in Latin American Studies. Students are expected to consult with the Director of Undergraduate Studies, their department advisor, and the Office of Study Abroad prior to studying abroad. With the approval of the Director of Undergraduate Studies, up to two (2) Spanish courses taken abroad in non-JHU programs or at another institution may be used toward the major.

Spanish Minors
Students may choose one of these two specialized minors: Spanish for the Professions or Spanish Language and Hispanic Cultures. It is also recommended that Spanish minors study abroad for a semester, a summer, or an intersession. With the approval of the Director of the Spanish Language Program, only two Spanish language courses taken abroad (in programs other than Johns Hopkins programs) or at another accredited institution may be applied toward the minor, and only one additional Spanish language course will be approved for credit (but this course will not count toward the minor). For both minors, all minor requirements must be completed with a grade of C- or better and may not be taken satisfactory/unsatisfactory.

Spanish for the Professions Minor

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>AS.210.311</td>
<td>Advanced Spanish I</td>
<td>3</td>
</tr>
<tr>
<td>AS.210.312</td>
<td>Advanced Spanish II</td>
<td>3</td>
</tr>
<tr>
<td>or AS.210.316</td>
<td>Conversational Spanish</td>
<td></td>
</tr>
<tr>
<td>or AS.210.317</td>
<td>Adv Spanish Composition</td>
<td></td>
</tr>
<tr>
<td>AS.210.313</td>
<td>Medical Spanish</td>
<td>3</td>
</tr>
<tr>
<td>or AS.210.314</td>
<td>Spanish for International Commerce</td>
<td></td>
</tr>
<tr>
<td>or AS.210.315</td>
<td>Spanish for International Relations</td>
<td></td>
</tr>
<tr>
<td>AS.210.411</td>
<td>Translation for the Professions</td>
<td>3</td>
</tr>
<tr>
<td>AS.210.412</td>
<td>Spanish Language Practicum-Community Based Learning</td>
<td>3</td>
</tr>
<tr>
<td>AS.210.413</td>
<td>Curso de Perfeccionamiento</td>
<td>3</td>
</tr>
<tr>
<td>or AS.211.380</td>
<td>Modern Latin American Culture</td>
<td></td>
</tr>
<tr>
<td>or AS.211.390</td>
<td>Modern Spanish Culture</td>
<td></td>
</tr>
<tr>
<td>or any course, taught in Spanish, from the AS.211.3xx, AS.211.4xx, or AS.215.200-400 Spanish Literature series</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Total Credits 18

* If a waiver was provided for AS.210.311, students must take one Spanish course from the following: AS.210.4xx or AS.211.xxx or AS.215.2xx-4xx series.

Spanish Language and Hispanic Cultures Minor

<table>
<thead>
<tr>
<th>Course Code</th>
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<th>Credits</th>
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<tbody>
<tr>
<td>AS.210.311</td>
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<td>AS.210.312</td>
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<tr>
<td>or AS.210.317</td>
<td>Adv Spanish Composition</td>
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<td>AS.215.231</td>
<td>Introduction to Literature in Spanish</td>
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<td>AS.210.413</td>
<td>Curso de Perfeccionamiento</td>
<td>3</td>
</tr>
<tr>
<td>or AS.211.380</td>
<td>Modern Latin American Culture</td>
<td></td>
</tr>
</tbody>
</table>

** If a waiver was provided for AS.210.311, students must take one Spanish course from the following: AS.210.4xx or AS.211.xxx or AS.215.2xx-4xx series.

Study Abroad in Madrid, Spain
The Department offers the following courses as part of the study abroad program in Madrid, Spain (Universidad Carlos 3):

215.340 Modern Spanish Literature
This course covers some representative Spanish literary works of the 20th century, and is divided into four sections: pre-Civil War texts (1900–1939), post-Civil War texts (1939–1975), the literature of the Transition (1975–1982), and contemporary literature (1982–2008). Ramón de Valle-Inclán, Miguel de Unamuno, Federico García Lorca, Antonio Buero Vallejo and Adelaída García Morales are some of the authors whose work will be studied. Three exams and a short research paper in addition to class attendance and participation are required.

215.342 Twentieth-century Latin American Literature
The object of this course is to familiarize students with representative literary works of authors such as Horacio Quiroga, Juan Rulfo, Ernesto Sábato, Jorge Luis Borges, Pablo Neruda and Gabriel García Márques, among others. Discussions of literary historical tendencies, esthetic conceptions and narrative techniques will be based on close reading of assigned works. Two exams and two papers in addition to class attendance and participation are required.

215.412 Spanish Theater
This course will cover the development of the history of Spanish theater: authors, esthetic tendencies and historical and cultural contexts. From the early period, the reading of Calderón de la Barca’s La vida es sueño introduces the student to Golden Age Spanish Theater, which will be discussed in the context of the corales de comedias, Spanish society and culture. The emphasis of the course, however, is placed on more recent Spanish theatrical works by authors such as Ramón de Valle-Inclán, Alfonso Sastre, Sanchis Sinisterra and Alonso de Santos. A short essay is required on the Golden Age section of the course; a second (voluntary) paper will analyze Valle Inclán’s Luces de bohemia. There will be a final exam. Attendance and participation are required.

215.305 Spanish Art
Spanish Art covers architecture and art from earliest times. The course is divided into three sections: architecture and urbanism in Spain from antiquity to the 20th century, Spanish painting from Mannerism to the 19th century, and contemporary painting and sculpture. Visits to various museums in Madrid—Prado, Reina Sofia, Sorolla—are included and required. Class assignments, attendance, demonstrated interest and
class participation count heavily toward the final grade. There is also a final exam.

211.290 Modern Spanish Culture

Spanish culture will be studied in its historical and social contexts between 1931 and 1982. Movies, textbooks, popular music, photography, posters, literary works and censorship and the Movida Madrileña will constitute the material studied before and after Franco’s dictatorship. Visits to museums (Reina Sofia) and monuments (Valle de los caídos) are an integral part of the course. A final paper and exam are required, as is class attendance and participation.

Requirements for the M.A. degree

The department does not accept applications for the M.A. degree as a terminal degree.

German B.A./M.A. Degree

The department offers highly qualified students the option to complete a combined degree in five years. To receive the B.A./M.A. degree, the student must complete advanced courses in German literature and pass the departmental written and oral master’s examinations. Students interested in this option should make an appointment with the Director of Undergraduate Studies no later than the spring of their junior year to discuss the options available to them.

Graduate Ph.D. Requirements

In addition to general university requirements for the Ph.D., the following regulations apply to graduate students in the Department of German and Romance Languages and Literatures:

To be accepted into the Ph.D. program, students must demonstrate by an exceptionally strong academic record that they are capable of advanced study in literature. They will choose French, German, Italian, Latin American, or Spanish literature as the major field of interest. The student will normally take two to three years of graduate courses and devote the fourth year to study and research in the country on which the student’s study concentrates. The well-prepared student can expect to receive the Ph.D. after five years of study. The graduate program in German and Romance Languages and Literatures emphasizes work in three complementary areas: literary history, close textual analysis (including explication de texte), and theory of interpretation. By way of preparing students in a variety of critical schools, the faculty and the visiting professors offer training in the different disciplines pertaining to critical theory, including philosophy, theory of language, psychoanalytic theory, intellectual history, and cultural anthropology.

In addition to the major language, the Ph.D. candidate must demonstrate proficiency in one or two other languages besides English, depending on the specialization. (See below for further information.)

A dissertation proposal, presented to the faculty and students in their section, is required before official admittance to candidacy for the Ph.D. for French, Italian and Spanish graduate students.

French

For students who choose to specialize in an early modern period (medieval, Renaissance, or 17th century), proficiency in Latin is required by the end of the third semester. Students may also choose a minor field: another Romance literature, modern criticism, comparative literature, medieval studies, or some other field connected with the student’s major field.

German

In addition to fulfilling the general university requirements for advanced degrees, candidates for the M.A. must demonstrate fluency in spoken German, be able to write German reasonably well, have a good knowledge of the history of German language and literature, be familiar with the general cultural background, and have read extensively in German literature, particularly in the periods after 1700. During their first two years at Hopkins, candidates for the M.A. degree must pass two topical examinations. After the M.A., two major qualifying papers are required under the supervision of two advisors, chosen by the candidate, before work on the dissertation can be undertaken.

Italian

In addition to the major language, the student must demonstrate proficiency in two other foreign languages. The student must take a minimum of five semesters of graduate courses. After this period, normally in the third year, the student will take examinations which, if completed successfully, will lead to candidacy for the Ph.D.

Spanish

In addition to the major language, the student must demonstrate proficiency in two other foreign languages. The student must take a minimum of four semesters of graduate courses. After this period, normally in the third year, the student will take four field examinations which, if completed successfully, will lead to candidacy for the Ph.D.

Graduate Study Abroad

The Department encourages and expects graduates student to do research abroad during their program of study. In the French section, an exchange program with the Ecole Normale Superieure offers the opportunity for graduate students to study in Paris, where they are encouraged to participate to research programs at ENS, EHESS, and other Universities; an exchange program with University Paris-Diderot-Paris 7 offers the opportunity for graduate or post-graduate students in French to study and teach in Paris; and the University of Geneva offers a fellowship each year for a grad student in the French section. Ph.D. students in the French section are also encouraged to apply for the Chateaubriand scholarship offered by the Embassy of France. Exchange programs with the FU Berlin (Friedrich Schlegel Graduate School of Literary Studies), the University of Hamburg, and the Humboldt University, offer the opportunity for graduate students in the German section to study in Germany. In addition, the German section offers Max Kade travel grants for research in a German-speaking country. Italian graduate students can take advantage of a wealth of formal and informal contacts with Italian scholars, archives, and institutes. Spanish students may elect to make their fourth year a non-teaching year. After presenting a research proposal to their advisor, with the approval of that advisor and the head of section, they may elect to go abroad for a semester or the entire academic year in order to conduct research essential to their dissertation.

Financial Aid

The department has a number of fellowships for graduate students. Awards include university fellowships, which carry stipends and teaching fellowships currently set at $28,500 per academic year for
teaching one section of an undergraduate language course each semester, in addition to remission of tuition fees. All graduate students are expected to do four years of apprentice teaching of elementary and intermediate level undergraduate courses as part of their professional preparation. The amount of classroom teaching required is usually three to four hours a week. Students are admitted for five years, fully funded, subject to annual review to assure satisfactory progress. In addition, stipends (equivalent to that year’s teaching fellowship) are available for study abroad during the third or fourth year.

Fourth- and fifth-year graduate students may also compete for Dean’s Teaching Fellowships, which provide opportunities for the design and teaching of undergraduate courses in literature, cultural studies, or intellectual history.

Graduate students conducting research in Italian studies compete each year for two Charles S. Singleton Travel Grants for study in Italy. This program is administered by the department and is open to graduate students from other departments.

Application Procedures

Prospective graduate students may visit the departmental website at http://grl.jhu.edu for further information on programs and faculty. All questions regarding the programs offered by the department should be emailed to grll@jhu.edu. Prospective students are encouraged to apply online through the secure Graduate Admissions website (https://app.applyyourself.com/?id=jhu-grad).

For current faculty and contact information go to http://grl.jhu.edu/directory/

Faculty

Chair
Elisabeth Strowick
Modern German literature and thought, literary theory, poetics of knowledge

Professors
Wilda Anderson
The literature of the French Enlightenment; the relationship between science and literature; the French Revolution and its aftermath

Sara Castro-Klarén
Colonial cultures and literatures; theory; women’s writing; modern Latin American cultures and literatures

Christopher Celenza
Charles Homer Haskins Professor, Chair, Classics department, Renaissance Latin, paleography, history of classical tradition

William Egginton
Andrew W. Mellon Professor in the Humanities: Spanish and Latin American literatures, comparative European literature and thought

Pier Massimo Forni
Italian literature; history and theory of civility

Eduardo González
Latin American literature, film and media studies.

Jacques Neefs

James M. Beall Professor: Genetic criticism, 19th- and 20th-century literature, theory of the novel.

Elena Russo
17th- and 18th-century French literature

Derek Schilling
Modern and contemporary French literature; film esthetics and theory; geocriticism; urban and suburban studies

Harry Sieber
Renaissance and Baroque literature of Spain.

Walter Stephens

Rochelle Tobias
Modern German literature and thought; German-Jewish culture

Associate Professors
Andrea Krauss
Modern German thought and literature

Katrin Pahl
German literature and philosophy around 1800, affect and emotion, gender and sexuality, feminist and queer theory, psychoanalysis, rhetoric, comparative literature, literary theory, Hegel, Kleist

Assistant Professors
Nadia Altschul
Medievalism, 19th-century studies, postcolonial studies

Sara Miglietti
French Renaissance literature and thought, European intellectual history, Book history, Translation and reception studies, History of political thought, Environmental humanities

Eugenio Refini
Renaissance poetics, rhetoric, and drama; the Classical tradition; Latin and vernacular humanism; the intersections of music and literature

Neta Stahl
Modern Hebrew literature, religion and literature, narrative theory, genre theory

Faculty Emeriti
Richard L. Kagan

Lieselotte E. Kurth
Professor Emerita.

Stephen G. Nichols
James M. Beall Professor Emeritus of French and Research Professor: medieval language, literature, and culture, interrelation of literature with history, philosophy, and art history.

Paul Olson
Professor Emeritus.

Research Professor
Bernadette Wegenstein
Media theorist; Director: Center for Advanced Media Studies.
Language Program Directors
Flavia Azeredo Cerqueira
Portuguese Language Program Director, Lecturer: Portuguese

Kristin Cook-Gailloud
French Language Program Director, Senior Lecturer: French.

Deborah McGee Mifflin
German Language Program Director, Associate Teaching Professor: German

Loreto Sánchez-Serrano
Spanish Language Program Director, CALL Specialist, Assistant Teaching Professor: Spanish

Alessandro Zannirato
Italian Language Program Director, Associate Teaching Professor: Italian

Senior Lecturer
Bruce Anderson
French language

Claude Guillemard
French language

Aranzazu Moreno Hubbard
Spanish language

Maria del Rosario Ramos
Spanish language

Suzanne Roos
French language

Michelle Tracy
Spanish language

Barry Weingarten
Spanish language

Heidi Wheeler
German language

April Wuensch
French language

Lecturers
Beatrice Caplan
Yiddish Language and culture.

Julie Lirot
Spanish language

Naiara Martínez Vélez
Spanish language.

Sergio Ruiz-Perez
Spanish Language.

Michelle Tracy
Spanish language

Associate Teaching Professors Emeriti
Mary Miglio Bensabat-Ott

Sociolinguistics with a focus on bilingualism

Postdoctoral Fellows
Samuel Spinner
Yiddish Literature and Culture

Joint Appointments
Earle Havens
Adjunct Associate Professor

Margaret Keck
Professor of Political Science.

Gianna Pomata
Professor (School of Medicine)

Todd Shepard
Associate Professor of History.

Susan Weiss
Professor of Musicology.

Recent and Current Visiting Faculty
Leonard Barkan
Professor (Princeton University).

Francesco Bausi
Visiting Professor, University of Calabria

Maurizio Campanelli
Lecturer, Department of Greek, Latin, and Italian Studies, University of Rome La Sapienza.

Juliette Cherbuliez
Professor of French (University of Minnesota).

James Coleman
Visiting Assistant Professor, University of Pittsburgh

Evelyn Ender
Visiting Professor, Hunter College, CUNY

Christoph Menke
Max Kade Visiting Professor, Frankfurt/Main

Brian Reilly
Assistant Professor.

Allen Stoekl
Professor (Pennsylvania State University).

Juliane Vogel
Max Kade Visiting Professor, University of Konstanz

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

AS.210.101. French Elements I.
Provides a multi-faceted approach to teaching language and culture to the novice French student. The first semester emphasizes listening and speaking, while laying the foundation in grammar structures, reading, and writing. This course is designed for true beginners: Students with any previous background must take the placement test (http://www.advising.jhu.edu/placement_french.php) and receive below 30 (or below 200 on Webcape). Must complete both semesters successfully in order to receive credit. May not be taken on a Satisfactory/Unsatisfactory basis.
Instructor(s): C. Guillemard; Staff.

AS.210.102. French Elements II.
Provides a multi-faceted approach to teaching language and culture to the novice French student. The emphasis of the course is an aural-oral proficiency without neglecting the other basic skills of grammar structure, phonetics, reading, and writing. May not be taken Satisfactory/Unsatisfactory. Recommended course background: AS.210.101 or AS.210.103.
Instructor(s): C. Guillemard; Staff.

AS.210.103. Learner Managed French Elements I.
This beginner course is specifically designed for students who have had some exposure to French. They must take the mandatory placement test: http://www.advising.jhu.edu/placement_french.php, and receive between 30 and 49. They will cover the first semester of French Elements at a pace suited for "false beginners" with major online components to supplement class instruction. Must complete the year with 210.102 or 210.104 to obtain credit. May not be taken on a Satisfactory/Unsatisfactory basis.

AS.210.104. Learner Managed French Elements II.
Continuation of the refresher course AS.210.103, offered for three credits and letter grade. Recommended for self-motivated students who have some knowledge of French and wish to continue their review of the language intensively. Major online component supplements in-class instruction.
Prerequisites: AS.210.101 OR AS.210.103 or appropriate test score.
Instructor(s): B. Anderson.

AS.210.111. Spanish Elements I.
This is an introductory Spanish language course. On completion of this course, the students will have acquired the basic communication and grammatical skills necessary for speaking, writing, listening and reading in Spanish. Students will demonstrate these skills through their performance in class, by completing several online assignments, and by taking part in three group presentations in addition to two comprehensive exams which focus on the following thematic topics: Food, Sports, Shopping, Travel, and Health. Students will also be introduced to the culture, history and geography of various Spanish and Latin American countries. The content covered in Spanish Elements I is the foundation for all consecutive Spanish courses. There are no prerequisites for this course. A placement exam is often required to ensure the appropriate level. Students wishing to retain credits for Spanish Elements I must complete Spanish Elements II with a passing grade. Your enrollment in Spanish Elements I will not be considered for approval until you have emailed the Spanish Language Director.
Instructor(s): M. Tracy; Staff.

AS.210.112. Spanish Elements II.
This introductory Spanish language course is a continuation of the content covered in Spanish Elements I. On completion of this course, the students will have further developed the communication and grammatical skills necessary for speaking, writing, listening and reading in Spanish. Students will demonstrate these skills through their performance in class, by completing several online assignments, and by taking part in three group presentations in addition to two comprehensive exams which focus on the following thematic topics: Food, Sports, Shopping, Travel, and Health. Students will also be introduced to the culture, history and geography of various Spanish and Latin American countries. The content covered in Spanish Elements II prepares the students for Intermediate Spanish. May not be taken satisfactory/unsatisfactory. No new enrollments permitted after 4th class session Prerequisite: AS.210.111 or appropriate webcape score.
Prerequisites: AS.210.111 or appropriate webcape score.
Instructor(s): M. Tracy; Staff.

Summer Abroad Program. First semester college-level Portuguese. Students will develop basic listening, speaking, reading and writing skills. Some cultural readings are included. This course is intended for program participants with little or no prior Portuguese language instruction. Open to Brazil Program applications only. Course must be taken for a letter grade.
Instructor(s): F. De Azeredo Cerqueira.

AS.210.151. Italian Elements I.
This is a four-credit course, and Italian Elements II (AS.210.152) must be completed in the Spring 2014 to receive credit. The aim of the course is to provide students with basic listening, reading, writing, speaking and interactional skills in the language. All classes are conducted in Italian; oral participation is strongly encouraged from the beginning. Students wishing to retain credits for Italian Elements I must complete Italian Elements II with a passing grade. No Satisfactory/Unsatisfactory option.
Instructor(s): A. Zannirato; Staff.

AS.210.152. Italian Elements II.
Course helps students develop basic listening, reading, writing, speaking, and interactional skills in Italian. The content of the course is highly communicative, and students are constantly presented with real-life, task-based activities. Course adopts a continuous assessment system (no mid-term and no final).
Prerequisites: AS.210.151 or Placement Exam Part 1.
Instructor(s): A. Zannirato; Staff.

AS.210.161. German Elements I.
Four skills introduction to German language and culture. Develops proficiency in speaking, writing, reading, and listening skills through the use of basic texts, multi-media, and communicative language activities. Online tools required. Both semesters must be completed with passing grades to receive credit. May not be taken on a Satisfactory/Unsatisfactory basis. Tuesday section is a mandatory hour; choose your section based on the MWF time. Conflicts with Tuesday hour can be resolved after start of semester. Language Program Director: Deborah Mifflin. Students wishing to retain credits for German Elements I must complete German Elements II with a passing grade.
Instructor(s): A. Zannirato; Staff.
**AS.210.162. German Elements II.**
Continuation to the introduction to the German language and a development of reading, speaking, writing & listening through the use of basic texts and communicative activities. The culture of the German-language countries is also incorporated into the curriculum. May not be taken on a Satisfactory/Unsatisfactory basis. Choose your section based on schedule. Tuesday hour is mandatory but flexible and conflicts with Tuesday hour can be resolved after the start of the semester. **Prerequisites:** AS.210.161 or appropriate score on placement exam.
Instructor(s): D. Mifflin; Staff.

**AS.210.163. Elementary Yiddish I.**
Year-long course. Includes the four language skills, reading, writing, listening, and speaking, and introduces students to Yiddish culture through text, song, and film. Emphasis is placed on the acquisition of Yiddish as a tool for the study of Yiddish literature and Ashkenazic history and culture, and on the active use of the language in oral and written communication. Both semesters must be taken with a passing grade to receive credit. Students wishing to retain credits for Yiddish Elements I must complete Yiddish Elements II with a passing grade. **Instructor(s):** B. Caplan.

**AS.210.164. Elementary Yiddish II.**
Year-long course that includes the four language skills--reading, writing, listening, and speaking--and introduces students to Yiddish culture through text, song, and film. Emphasis is placed on the acquisition of Yiddish as a tool for the study of Yiddish literature and Ashkenazic history and culture, and on the active use of the language in oral and written communication. Both semesters must be taken with a passing grade to receive credit. Recommended Course Background: AS.210.163 or instructor permission. **Instructor(s):** B. Caplan

**Area:** Humanities.

**AS.210.171. Italian Elements I for Advanced Spanish Speakers.**
Course draws on the many similarities between Spanish and Italian to help students develop basic listening, reading, writing, speaking, and interactional skills in Italian in an accelerated fashion. The content of the course is highly communicative, and students are constantly presented with real-life, task-based activities. Course is taught in Spanish and Italian. Students successfully completing the course with a grade of A- or higher will be able to place into Advanced Italian I (AS210.351) **Prerequisites:** AS.210.171 with a grade of A- or higher. **Instructor(s):** A. Zannirato

**Area:** Humanities.

**AS.210.172. Italian Elements II for Advanced Spanish Speakers.**
Course draws on the many similarities between Spanish and Italian to help students develop basic listening, reading, writing, speaking, and interactional skills in Italian in an accelerated fashion. The content of the course is highly communicative, and students are constantly presented with real-life, task-based activities. Course is taught in Spanish and Italian. Students successfully completing the course with a grade of A- or higher will be allowed to place into Advanced Italian I (AS210.351) **Prerequisites:** AS.210.171 with a grade of A- or higher. **Instructor(s):** A. Zannirato

**Area:** Humanities.

**AS.210.177. Portuguese Elements.**
This one-year course introduces students to the basic skills in reading, writing, and speaking the language. Emphasis is placed on oral communication with extensive training in written and listening skills. Class participation is encouraged from the very beginning. All classes are conducted in Portuguese. Extensive language lab is required. Students must complete both semesters with passing grades to receive credit. May not be taken on a Satisfactory/Unsatisfactory basis. No previous knowledge of Portuguese is required. Students wishing to retain credits for Portuguese Elements I must complete Portuguese Elements II with a passing grade. **Instructor(s):** F. De Azeredo Cerqueira.

**AS.210.178. Portuguese Elements II.**
This course expands students knowledge of the basic language skills: reading, writing, listening, speaking. It uses a multifaceted approach to immerse students in the cultures of Brazil, Portugal, and Portuguese-speaking Africa. The focus of the course is on oral communication and, however, extensive training in grammar. The course is conducted entirely in Portuguese. Lab work required. Students must complete both semesters with passing grades to receive credit. **Prerequisites:** AS.210.177 or equivalent score on placement test. **Instructor(s):** F. De Azeredo Cerqueira.

**AS.210.201. Intermediate French I.**
This course develops skills in speaking, listening comprehension, reading, and writing. Systematic review of language structures with strong focus on oral communication and acquisition of vocabulary; extensive practice in writing and speaking; readings and films from French-speaking countries. Recommended Course Background: AS.210.102 or AS.210.104 or score between 65 and 89 on Placement test I. **Prerequisites:** Students who have taken AS.210.203 [High Intermediate French I] are ineligible to register for AS.210.201 **Instructor(s):** S. Roos; Staff

**Area:** Humanities.

Focus on oral communication; develops skills in oral and written expression, listening comprehension, and reading, with extensive study of films and readings from French-speaking countries. Online component via Blackboard. Continuation of AS.210.201. Recommended course background: AS.210.201 or AS.210.203. **Instructor(s):** S. Roos; Staff

**Area:** Humanities.

**AS.210.203. High Intermediate French I.**
A two-semester course offering a systematic review of language structures, conducted exclusively in French. This course is for students who can express themselves more fluently in both their written and oral work and can analyze more difficult texts than in Intermediate French. Students will study authentic texts, including film "text," and focus on their written and oral skills. Extensive reading and writing is required. Credit will not be given if previously enrolled in 210.201-202 or the equivalent. Recommended Course Background: AS.210.102 or appropriate score on Webcape exam. **Prerequisites:** Students who have taken AS.210.201 [Intermediate French I ] are ineligible to take AS.210.203

**Instructor(s):** A. Wuensch

**Area:** Humanities.
AS.210.204. High Intermediate French II.
This course is for students who can express themselves more fluently in both their written and oral work and can analyze more difficult texts than in Intermediate French. Students will study authentic texts, including film “text”, and focus on their written and oral skills. Taught exclusively in French. Credit will not be given if previously enrolled in AS.210.201-AS.210.202 or the equivalent. Recommended Course Background: AS.210.201, AS.210.203, or Webcape score between 420 and 480.
Prerequisites: Students who have taken AS.210.202 [Intermediate French II] are ineligible to register for AS.210.204
Instructor(s): A. Wuensch
Area: Humanities.

AS.210.207. German Pronunciation & Diction Practice.
One-credit course focusing on pronunciation and diction. Students will improve their accent, intonation, sentence melody, and will gain confidence while speaking and reading aloud. Individual feedback and strategies for improvement through regular audio recordings. May be taken Satisfactory/Unsatisfactory. Not for major/minor credit.
Prerequisites: AS.210.161 or above
Instructor(s): D. Mifflin; Staff
Area: Humanities.

This 5-week intensive course will cover the material of Intermediate French II. Through examining excerpts of popular French theater plays (by Camus, Sartre, Feydeau, Ionesco, and others), this class proposes to 1) improve French speaking and writing skills (pronunciation, intonation, vocabulary, syntax, argumentative reasoning, creative writing) 2) understand the linguistic nuances and socio-cultural practices expressed in the texts 3) learn the basic tools of acting (body language, vocal projection, physical expressivity, emotional expression, stage direction, improvisation, etc.). The course will include watching filmed representations of plays, as well as a performance at the end of the term. The daily hour overlapping with the Advanced class will focus on personalized, interactive, and level-based exercises.
Prerequisites: AS.210.201 OR AS.210.205 or appropriate placement.
Instructor(s): K. Haklin OR AS.210.205 or appropriate placement.
Area: Humanities.

This course introduces students to the sound system of French: its development over centuries, its standardized Parisian form versus regional and international dialects and accents, and the popularity of “word games” (abbreviations, acronyms, and verlan). The course will include extensive practice in perceiving, articulating, and transcribing sounds, words, and intonation groups through viewing film clips, listening to songs, and completing in-class lab assignments. Recorded speech samples obtained at the beginning, middle, and end of the semester will allow students to track their progress in moving toward more native pronunciation and intonation. May be taken concurrently with AS.210.205 or AS.210.305.
Instructor(s): B. Anderson; Staff
Area: Humanities.

This 5-week intensive course will cover the material of Intermediate French I with an emphasis on listening comprehension and speaking: an attractive selection of classic and contemporary French movies (Les Intouchables, Manon des Sources, La Vie en rose, Sugar Cane Alley, among others) will enhance students' acquisition of the language and will deepen their understanding of French and francophone cultures. The daily hour overlapping with the Advanced class will focus on personalized, interactive, and level-based grammar followed by group discussion on the movies. Creative role-play activities will develop students’ fluency.
Prerequisites: AS.210.102 or appropriate placement; placement exam link available at grll.jhu.edu
Instructor(s): C. Guiliemard
Area: Humanities.

AS.210.211. Intermediate Spanish I.
Intermediate Spanish I is a comprehensive study of Spanish designed for students who have attained an advanced elementary level in the language. The course is organized around a thematic approach to topics relevant to contemporary Hispanic culture. Students will practice the four language skills in the classroom through guided grammatical and creative conversational activities and through the completion of three comprehensive exams. Outside of class, students will complete extensive online assignments and write three major compositions (as part of the three exams). In addition, students will broaden their knowledge of Hispanic culture by viewing a Spanish-language film and by reading several literary selections. Successful completion of Intermediate Spanish I will prepare students for the next level of Spanish (Intermediate Spanish II). May not be taken satisfactory/unsatisfactory. No new enrollments permitted after September 13th.
Prerequisites: AS.210.112 or appropriate placement exam score.
Instructor(s): B. Weingarten; Staff
Area: Humanities.

AS.210.212. Intermediate Spanish II.
Intermediate Spanish II is a comprehensive study of Spanish designed for students who have attained a mid-intermediate level in the language or who have completed Spanish 212. The course is organized around a thematic approach to topics relevant to contemporary Hispanic culture. Students will practice the four language skills in the classroom through guided grammatical and creative conversational activities and through the completion of three comprehensive exams. Outside of class, students will complete extensive online assignments and write three major compositions (as part of the three exams). In addition, students will broaden their knowledge of Hispanic culture by viewing a Spanish-language film and by reading several literary selections. Successful completion of Intermediate Spanish II will prepare students for the next level of Spanish (Advanced Spanish I). May not be taken satisfactory/unsatisfactory. No new enrollments permitted after September 13th.
Prerequisites: AS.210.211 or appropriate webcape score.
Instructor(s): B. Weingarten; Staff
Area: Humanities.

AS.210.250. Program Abroad: Objective Portuguese - Level II.
Summer Abroad Program. Third semester college-level Portuguese. Students develop basic listening, speaking, reading and writing skills. Cultural readings included. The class is designed to further develop and strengthen the language skills acquired in Portuguese 210.177 & 210.178. Open to Brazil Program applications only. Course must be taken for a letter grade.
Instructor(s): F. De Azeredo Cerqueira.
AS.210.251. Intermediate Italian I.
Taught in Italian. Course continues building on the four essential skills for communication presented in Italian Elements courses (listening, speaking, reading, writing) on topics of increasing complexity. Course adopts a continuous assessment system. May not be taken Satisfactory/Unsatisfactory.
Prerequisites: AS.210.152 or placement exam
Instructor(s): A. Zannirato; L. Proietti; Staff
Area: Humanities.

AS.210.252. Intermediate Italian II.
Taught in Italian. Course continues building on the four essential skills for communication presented in Intermediate Italian I (listening, speaking, reading, writing) on topics of increasing complexity. Course adopts a continuous assessment system. May not be taken Satisfactory/Unsatisfactory.
Prerequisites: AS.210.251 or appropriate placement exam scores (Parts I II).
Instructor(s): A. Zannirato; Staff
Area: Humanities.

AS.210.261. Intermediate German I.
Taught in German. This course continues the same four-skills approach (speaking, writing, reading, and listening) from the first-year sequence, introducing and practicing more advanced topics and structures. Expansion and extension through topical readings and discussion and multi-media materials. Online tools required. Language Program Director: Deborah Mifflin
Prerequisites: AS.210.162 or placement by exam.
Instructor(s): H. Wheeler; Staff
Area: Humanities.

AS.210.262. Intermediate German II.
Taught in German. This course is designed to continue the four skills (reading, writing, speaking and listening) approach to learning German. Readings and discussions are topically based and include fairy tales, poems, art and film, as well as readings on contemporary themes such as Germany’s green movement. Students will also review and deepen their understanding of the grammatical concepts of German.
Prerequisites: AS.210.261 or placement exam.
Instructor(s): H. Wheeler; Staff
Area: Humanities.

AS.210.263. Intermediate Yiddish I.
This course will focus on understanding the Yiddish language as a key to understanding the culture of Yiddish-speaking Jews. Emphasis will be placed on reading literary texts and historical documents. These primary sources will be used as a springboard for work on the other language skills: writing, listening, and speaking. Recommended Course Background: AS.210.164 or equivalent, or two years of German and permission of instructor.
Area: Humanities.

AS.210.264. Intermediate Yiddish II.
Continuation to Intermediate Yiddish I. This course will focus on understanding the Yiddish language as a key to understanding the culture of Yiddish-speaking Jews. Emphasis will be placed on reading literary texts and historical documents. These primary sources will be used as a springboard for work on the other language skills: writing, listening, and speaking. Recommended Course Background: AS.210.263 or instructor permission.
Instructor(s): B. Caplan
Area: Humanities.

AS.210.266. German Conversation.
This course is designed for intermediate and above students who wish to improve their conversational and oral presentational language skills. The syllabus aims to provide useful, relevant language and necessary discourse structures to hold conversations and presentations on varied topics of an everyday, as well as academic nature. Students will practice German to build confidence, develop fluency, and improve pronunciation and accuracy. Short texts, audio and films will provide the basis for discussion. Students’ fields of study and interests will be incorporated into the syllabus and tasks will be matched to the ability level of the students enrolled. Recommended Course Background: AS.210.262 or two years of college German or equivalent. May be taken concurrently with other courses in German. May be taken Pass/Fail. Not for major or minor credit.
Instructor(s): D. Mifflin.

More advanced training in the skills of the language with emphasis on vocabulary building, ease and fluency in the language through the use of a multifaceted approach. Materials used immerse students in the cultures of Brazil, Portugal, and Portuguese-speaking Africa, and reflect the mix of cultures at work in the contemporary Lusophone world. All classes are conducted in Portuguese. Extensive language lab is required. May not be taken on a Satisfactory/Unsatisfactory basis.
Prerequisites: AS.210.178 or instructor approval.
Instructor(s): F. De Azeredo Cerqueira
Area: Humanities.

This course is conducted entirely in Portuguese. Emphasis is placed on vocabulary building, ease and fluency in the language through the use of a multifaceted approach. Materials used immerse students in the cultures of Brazil, Portugal, and Portuguese-speaking Africa, and reflect the mix of cultures at work in the contemporary Lusophone world. Lab work required.
Prerequisites: Prerequisite: AS.210.177 AND AS.210.178 or placement test.
Instructor(s): F. De Azeredo Cerqueira
Area: Humanities.

This course is designed for highly motivated undergraduate and graduate students who want to SPEAK Portuguese. Conversation sessions provide intensive work on communication skills through discussion on issues raised in films, news media & music. Grammar will be reviewed as needed outside of class with tutors or TA, freeing class time for more communicative activities. May not be taken on a Satisfactory / Unsatisfactory basis. Recommended Course Background: one semester of Portuguese (AS.210.177), or Placement test.
Instructor(s): F. De Azeredo Cerqueira
Area: Humanities.

AS.210.301. Advanced Writing and Speaking in French.
This very interactive third-year language course proposes, in the shape of animated class discussions, to 1) read fictional and non fictional texts through the French explication de textes approach 2) review and develop grammar and conjugation skills and 3) learn an array of new vocabulary as well as idiomatic expressions used in everyday speech. Focus will be placed on improving language skills through an individualized review of grammar and vocabulary. Language Program Director: Kristin Cook-Gailloud
Instructor(s): A. Labat; K. Cook-Gailloud; L. Cariou; Staff
Area: Humanities.
AS.210.302. Advanced Writing and Speaking in French II.
Designed to further reveal the most fascinating and fearsome features of both written and spoken French, this unconventional course takes into account the unique profile of Johns Hopkins’ undergraduates by addressing their ability to generate powerful and new ideas. To that effect, this course proposes to involve students directly in the process of learning and assessing by raising participatory questions such as “What is the best way to learn this grammar point? What type of test will actually allow me to learn the material so I don’t forget it the next day? How can I move towards fluency without feeling discouraged?” In full knowledge of our students’ ability to analyze and explore these questions, but also of the exceptionally high challenges they face today, this experimental, self-reflective course endeavors to get rid of needless (and unproductive) stress, and invite them to take pleasure in discovering how to better learn and master the French language.
Instructor(s): A. Wuensch; B. Anderson; Staff
Area: Humanities.

AS.210.306. Medical French.
This interactive course is designed to provide students with specific linguistic tools used in medical and public health fields, as well as a comprehensive understanding of health care systems in the French and francophone world. Through a wide range of media (newspaper articles, scenes from TV series, excerpts of historical and literary texts) and group discussions, we will focus on topics such as physical and mental health, consultation and diagnosis, hospitalization, specialized fields (epidemiology, neurology, psychiatry, etc.) and deontology.
Prerequisites: Prereq: AS.210.201 OR AS.210.202 or equivalent or permission (kacg@jhu.edu)
Instructor(s): K. Cook-Gailloud
Area: Humanities.

AS.210.309. The Sounds of French.
This course introduces students to the sound system of French: its development over centuries, its standardized Parisian form versus regional and international dialects and accents, and the popularity of “word games” (abbreviations, acronyms, and verlan). The course will include extensive practice in perceiving, articulating, and transcribing sounds, words, and intonation groups through viewing film clips, listening to songs, and completing in-class lab assignments. Recorded speech samples obtained at the beginning, middle, and end of the semester will allow students to track their progress in moving toward more native pronunciation and intonation. Recommended Course Background: AS.340.101-AS.340.102 or equivalent; AS.210.301 (may be taken concurrently).
Instructor(s): B. Anderson; Staff
Area: Humanities.

AS.210.311. Advanced Spanish I.
This course is a comprehensive study of the Spanish language focused on the continuing development of students’ communicative abilities and their knowledge of Hispanic cultures. Students will expand their use of basic structures of Spanish with a special emphasis on more difficult grammatical and vocabulary aspects, and further improve both their oral and written skills. Students will sharper their critical thinking skills and listening abilities utilizing movies and written texts. This course combines an extensive use of an online component with class participation and three exams. Upon successful completion of this course, students will have acquired extended complex language tools that facilitate proficiency in Spanish and its use in various professional contexts. May not be taken satisfactory/unsatisfactory. No new enrollments permitted after September 13th.
Prerequisites: AS.210.212 or AS.210.213 or appropriate placement exam score.
Instructor(s): A. Hubbard; Staff
Area: Humanities.

AS.210.312. Advanced Spanish II.
This course is thorough review of the Spanish language focused on the development of students’ communicative abilities and their knowledge of Hispanic cultures. Students will both expand their knowledge of the basic structures of Spanish, with special emphasis on more difficult grammatical and vocabulary aspects, and further improve on oral and written skills. Students will increase their critical thinking skills and listening abilities utilizing movies and written texts. This course combines an extensive use of an online component, class participation and three exams. Upon successful completion of this course, students will have acquired more complex language tools to become proficient in Spanish and its use in various professional contexts. May not be taken satisfactory/unsatisfactory. No new enrollments permitted after September 13th.
Prerequisites: AS.210.311 (Advanced Spanish) or appropriate placement exam score.
Instructor(s): A. Hubbard; Staff
Area: Humanities.

AS.210.313. Medical Spanish.
Medical Spanish is a comprehensive examination of vocabulary and grammar for students who either work or intend to work in medicine and health-related fields in Spanish-speaking environments. The student will be able to participate in conversations on topics such as contrasting health systems, body structures, disorders and conditions, consulting your doctor, physical and mental health, first-aid, hospitalization and surgery on completion of this course. In completing the course’s final project students will apply, synthesize, and reflect on what has been learned in the class by creating a professional dossier individualized to their professional interests. May not be taken satisfactory/unsatisfactory. Not open to native speakers of Spanish. No new enrollments permitted after September 13th.
Prerequisites: 210.311 (Advanced Spanish I) or appropriate wecape score
Instructor(s): M. Ramos; Staff
Area: Humanities.
 Students will increase their vocabulary and practice grammar structures closely related to trade and business practices in the public and private sectors. All language skills are equally emphasized. Highly recommended to students majoring in Business and International Relations. There will be an intensive online component. No Satisfactory/Unsatisfactory option. Students will increase their vocabulary and practice grammar structures closely related to trade and business practices in the public and private sectors. All language skills are equally emphasized. Highly recommended to students majoring in Business and International Relations. There will be an intensive online component. No Satisfactory/Unsatisfactory option. Language Program Director: Loreto Sanchez-Serrano
Prerequisites: AS.210.311 or appropriate S-Cape score
Instructor(s): M. Ramos; Staff
Area: Humanities.

AS.210.315. Spanish for International Relations.
Spanish for international relations is an advanced examination of grammar and an analysis of international relations' topics in Spanish. By completion of this course the student will have developed the ability to read, critically discuss and demonstrate mastery of political and socio-economic issues in Spanish-speaking environments. Potential topics include a survey of the professions in international relations, NGOs in Latin America, intellectual property, cultural diplomacy, remesas, regional coalitions and treaties, and the environment. Class presentations and final projects will allow students to apply, synthesize, and reflect on what has been learned in the class by participating in a global simulation that will include a written exercise individualized to their professional interests. May not be taken satisfactory/unsatisfactory. Not open to native speakers of Spanish. No new enrollments permitted after the 4th class session
Prerequisites: AS.210.311 or appropriate placement exam score.
Instructor(s): M. Ramos; Staff
Area: Humanities.

AS.210.316. Conversational Spanish.
Conversational Spanish surveys high-interest themes, discusses short films by contemporary Hispanic filmmakers and offers a thorough review of grammar. The student will be able to participate in conversations on topics such as personality traits, social media, political power, art and lifestyles on completion of this course. Conversational skills mastered during the course apply to all careers interconnected by Spanish. May not be taken satisfactory/unsatisfactory. Not open to native speakers of Spanish. No new enrollments permitted after September 13th.
Prerequisites: AS.210.311 (Advanced Spanish I) or appropriate placement exam score.
Instructor(s): M. Ramos; Staff
Area: Humanities.

This third-year course is a hands-on and process-oriented introduction to discussion and compositional analysis. On completion of this course, students will have improved their Spanish writing skills in various types of compositions they might be expected to write in academic settings and in real-life formats such as film reviews, letters to the editor, cover letters, etc. The course also focuses on refinement of grammar and vocabulary use. May not be taken satisfactory/unsatisfactory. Not open to native speakers of Spanish. No new enrollments permitted after September 13th.
Prerequisites: AS.210.312 or appropriate placement exam score.
Area: Humanities.

¡Salsa! The Afro-Antillean song surveys Caribbean music in an international Spanish-speaking context. As a language course, it reviews grammar and instils vocabulary acquisition through the close analysis of the biggest hits of salsa from the past one hundred years. In completing the course's final project students will apply, synthesize, and reflect on what has been covered in the class by creating a professional dossier individualized to their own personal musical interests. On completion of this course the student will have developed the ability to read and critically discuss music and its history in the Spanish-speaking Caribbean and will have examined cultural roots, market dominance, and media crossovers in the musical universe of the Spanish-speaking archipelago of the Antilles. May not be taken satisfactory/unsatisfactory. Not open to native speakers of Spanish. No new enrollments permitted after the third class session. Co-listed with AS.211.319
Prerequisites: AS.210.311 or appropriate placement exam score.
Instructor(s): M. Ramos
Area: Humanities.

AS.210.350. Program Abroad: Objective Portuguese - Level III.
Summer Abroad Program. Fifth semester college-level Portuguese. Students further improve conversation and comprehension proficiency. Develop reading and writing skills through literary analysis and grammar review. The class is designed to further develop and strengthen the language skills acquired in Portuguese 210.277 & 210.278. Open to Brazil Program applications only. Course must be taken for a letter grade.
Instructor(s): F. De Azeredo Cerqueira.

AS.210.351. Advanced Italian I.
Course presents a systematic introduction to a variety of complex cultural and historical topics related to present-day Italy, emphasizing intercultural comparisons and interdisciplinary, and encouraging a personal exploration of such topics. Course adopts a continuous assessment system (no mid-term and no final), and is conducted entirely in Italian. Year course; must complete both semesters for credit. No Satisfactory/Unsatisfactory option. Language Program Director: Alessandro Zannirato
Prerequisites: AS.210.252 or placement exam
Instructor(s): A. Zannirato; Staff
Area: Humanities.
AS.210.352. Advanced Italian II.
Course presents a systematic introduction to a variety of complex cultural and historical topics related to present-day Italy, emphasizing intercultural comparisons, interdisciplinarity, and encouraging a personal exploration of such topics. Course adopts a continuous assessment system (no mid-term and no final).
Prerequisites: AS.210.351 or appropriate placement exam scores (Parts I, II and III).
Instructor(s): A. Zannirato; Staff
Area: Humanities.

AS.210.361. Advanced German I: Cultural Topics of the Modern German-speaking World.
Taught in German. Topically, this course focuses on defining moments in cultural history in German speaking countries in the 2nd half of the 20th century. Films, texts and other media provide a basis for discussing events in post-war Germany from 1945 to 1989. A review and expansion of advanced grammatical concepts and vocabulary underlies the course. Focus on improving expression in writing and speaking. Language Program Director: Deborah Mifflin
Prerequisites: AS.210.262 or placement exam.
Instructor(s): D. Mifflin; Staff
Area: Humanities.

Taught in German. Topically, this course focuses on contemporary issues such as national identity, multiculturalism and the lingering social consequences of major 20th century historical events. Readings include literary and journalistic texts, as well as radio broadcasts, internet sites, music and film. Students read a full-length novel. Emphasis is placed on improving mastery of German grammar, development of self-editing skills and practice in spoken German for academic use. Introduction/Review of advanced grammar.
Prerequisites: AS.210.361 or equivalent score on placement test.
Instructor(s): D. Mifflin; Staff
Area: Humanities.

Taught in German. Course is designed to familiarize students with the vocabulary and standards for doing business in Germany. Taking a cultural approach, students read texts and engage in discussion that elucidate the works of business, commerce & industry in Germany, the world’s third largest economy. Emphasis is placed on vocabulary expansion and writing as it relates to business.
Prerequisites: AS.210.262 OR AS.210.361 OR AS.210.362.
Instructor(s): H. Wheeler; Staff
Area: Humanities.

Taught in German. This course is designed to provide language training in German tailored to students of science & engineering. Germany has long been a world leader in engineering, most notably in chemical and mechanical engineering. Over the past decades, Germany also has taken a lead in environmental sciences and information technology. In addition, Germany is now becoming an increasingly attractive place to pursue degrees in the technical fields. This course will provide practice and expansion in all language skill areas: analysis of texts, hands-on-activities, preparation of presentations, and discussion of topics. Specific areas of interest to the course members will be taken into consideration for the selection of materials. [Does not replace 210.362 as prerequisite for upper level courses or as major requirement.]
Prerequisites: AS.210.262 OR AS.210.361 OR AS.210.362 OR EQUIVALENT OR PLACEMENT EXAM
Area: Humanities.

This course will provide students who have completed at least two years of Yiddish with the opportunity to hone their skills in all four language areas: reading, writing, listening, and speaking. In addition to advanced grammar study and readings in Yiddish literature, the course will take into account the interests of each individual student, allowing time for students to read Yiddish texts pertinent to their own research and writing.
Instructor(s): B. Caplan
Area: Humanities.

AS.210.368. Advanced Yiddish II.
Continuation of Advanced Yiddish I (AS.210.367). Students will continue to hone their skills in all four language areas: reading, writing, listening, and speaking. In addition to advanced grammar study and readings in Yiddish literature, the course will take into account the interests of each individual student, allowing time for students to read Yiddish texts pertinent to their own research and writing.
Prerequisites: AS.210.367
Area: Humanities.

AS.210.369. Yiddish Texts I.
This course will give students who have completed Advanced Yiddish the chance to improve their proficiency. The curriculum will be determined according to the research interests of the students with an emphasis placed on reading primary texts fluently. Since the course is taught in Yiddish, students will also have ample opportunity to practice the other language skills (listening, speaking, writing).
Prerequisites: AS.210.368 or permission of instructor.
Instructor(s): B. Caplan
Area: Humanities.

AS.210.370. Yiddish Texts II.
Continuation of Yiddish Texts I. This course will give students who have completed Advanced Yiddish the chance to improve their proficiency. The curriculum will be determined according to the research interests of the students with an emphasis placed on reading primary texts fluently. Since the course is taught in Yiddish, students will also have ample opportunity to practice the other language skills (listening, speaking, writing). Recommended Course Background: Yiddish Texts I or permission of the instructor.
Instructor(s): B. Caplan
Area: Humanities.
AS.210.371. From the yidishe gas to the Yiddish Farm: Yiddish Identity and Yiddish Community.
In premodern Ashkenaz, the vernacular Yiddish was an important factor maintaining a distinct Jewish communal identity. With the advent of modernity, and the abandonment of Yiddish by some Jews as their daily language, the choice to speak Yiddish and to use it as a vehicle of modern cultural production became a distinct strand in the web of new Jewish identities. In this course, students will develop a sociolinguistic understanding both of the place of Yiddish in premodern Jewish society, and ways in which the language was -- and is -- seen as essential to living a Jewish life in the modern world. Since this is an advanced language course, readings, discussion and written work will be in Yiddish. Grammar will be reviewed as necessary, according to the needs of the students.
Instructor(s): B. Caplan
Area: Humanities, Social and Behavioral Sciences.

This course will allow students with advanced Yiddish language skills to design their own reading list, in consultation with the instructor, in order to deepen their understanding of an area of Yiddish culture of special interest while at the same time continuing to improve their language skills. Texts may include literary works, scholarship, the press, and archival materials. All discussion and written responses will be in Yiddish.
Instructor(s): B. Caplan
Area: Humanities.

AS.210.391. Advanced Portuguese Language & Literature I.
This third-year course focuses on reading, writing, and oral expression. Under the supervision of the instructor, students will read one or two complete works by major Brazilian, Portuguese, and/or Afro-Portuguese writers each semester, followed by intense writing and oral discussion on the topics covered. Grammar will be reviewed as necessary. Lab work is required. All classes are conducted in Portuguese.
Prerequisites: AS.210.278 or instructor approval.
Instructor(s): F. De Azeredo Cerqueira
Area: Humanities.

AS.210.392. Advanced Portuguese: Language and Literature II.
This course focuses on reading, writing, and oral expression. Under the supervision of the instructor, students will read several works by major Brazilian, Portuguese, and/or Afro-Portuguese writers, followed by intensive writing and oral discussion on the topics covered. Grammar will be reviewed as necessary. The course is conducted entirely in Portuguese. No satisfactory/unsatisfactory.
Prerequisites: AS.210.391 or equivalent score on placement test.
Instructor(s): F. De Azeredo Cerqueira
Area: Humanities.

AS.210.405. Teaching French in Public School-Community Based Learning.
A Community-Based Learning (CBL) language course for upperclass students that: 1) establishes a mutually beneficial relationship between JHU students, a neighboring Elementary School, and their common community; 2) combines academic components (linguistic, pedagogical and social) with the experiential work with the community partner as a way to reinforce learning. Students participate in weekly meetings in French on campus to prepare for their classes and teach twice a week to 2nd, 3rd, or 4th graders at the Elementary school. Recommended course background: AS.210.301 or AS.210.302.
Area: Humanities.

AS.210.411. Translation for the Professions.
Spanish Translation for the Professions surveys the field of contemporary translation theory and provides practice of translation from English to Spanish. Translation exercises may include comparing and contrasting texts of literature, medicine, health, law, technology, politics, and journalism. Students will identify and differentiate terminology specific to these various fields and will focus on practicing correct uses of the grammatical structures relevant to the translation of both English and Spanish. In the course’s final projects students will apply, synthesize, and reflect on what has been learned in the class by completing a translation exercise individualized to their professional interests. Strategies of communication mastered in this course will help students of Spanish throughout their careers, in that achievement of the course objectives will help students discern, translate, and evaluate the usefulness of translations in different professional settings. May not be taken satisfactory/unsatisfactory. Not open to native speakers of Spanish. No new enrollments permitted after September 13th.
Prerequisites: Prereqs: AS.210.313 OR AS.210.314 OR AS.210.315
Instructor(s): M. Ramos; Staff
Area: Humanities.

AS.210.412. Spanish Language Practicum-Community Based Learning.
This fourth-year course involves a specially designed project related to the student’s minor concentration. On completion of this course, the student will be able to use the Spanish language in real world contexts. The student-designed project may be related to each student’s current employment context or developed in agencies or organizations that complement student’s research and experimental background while contributing to the improvement of his/her language proficiency. May not be taken satisfactory/unsatisfactory. No new enrollments permitted after September 13th.
Prerequisites: AS.210.411
Instructor(s): L. Sanchez
Area: Humanities.

AS.210.413. Curso de Perfeccionamiento.
This fourth-year course is an in-depth examination of the Spanish grammar, including a wider range of idiomatic expressions and usages than students might have previously encountered. On completion of this course, students will be able to achieve the ACTFL Advanced-Mid to high level in oral and written expression as well as in reading and listening skills. The course will also help to prepare students for the DELE Intermediate or Superior levels, offered by the Instituto Cervantes. May not be taken satisfactory/unsatisfactory. Not open to native speakers of Spanish. No new enrollments permitted after the 4th class session.
Prerequisites: (AS.210.311 AND (AS.210.312 OR AS.210.317)) AND (AS.210.313 OR AS.210.314 OR AS.210.315)
Instructor(s): L. Sanchez
Area: Humanities.

This interactive, writing intensive course places emphasis on: 1. Building linguistic tools that will help students reach the highest level of proficiency (advanced lexical, stylistic and idiomatic expressions, linking expressions used in complex sentences, stylistic and grammatical differences between French and English) 2. Enhancing analytical skills through French “Explication de textes” (close reading method) 3. Developing individual style through creative writing
Instructor(s): K. Cook-Gailloud; Staff
Area: Humanities.
AS.210.450. Program Abroad: Objective Portuguese - Level IV.  
Summer Abroad Program. Emphasis on the development of communication skills: the ability to comprehend both written and spoken texts, as well as to speak, write, and read in Portuguese with native-like proficiency. Open to Brazil Program applications only. Course must be taken for a letter grade.
Instructor(s): F. De Azeredo Cerqueira.

This task-based course is designed to prepare students to acquire Effective Operational Proficiency in Italian (C1 level of the Common European Framework). By the end of the course, successful students will be able to 1) understand a wide range of demanding, longer texts, and recognize implicit meaning, 2) produce clear, well-constructed, detailed texts on complex subjects 3) express themselves fluently and spontaneously without much obvious searching for expressions, and 4) use language flexibly and effectively for social, academic, and professional purposes. Extensive independent work required. Course adopts a continuous assessment system (no mid-term and no final), and is conducted entirely in Italian. No Satisfactory/Unsatisfactory option. Recommended Course Background: AS.210.352 with a grade of B+ or higher, or appropriate placement exam score and interview with Language Program Director.
Prerequisites: AS.210.352 with a grade of B+ or higher, or appropriate placement exam score and interview with Language Program Director.
Instructor(s): A. Zannirato.

AS.210.462. Introduction to German Literature & Culture, 1900 - 1945.  
This course is designed to introduce students to the analysis literary and cultural topics. A variety of 20th century texts and visual media will form the basis for discussion of literature and cultural phenomena specific to the time period. This semester will focus on the European capitals of Zurich, Vienna, and Berlin, thereby offering a "European" perspective on literary, cultural, and political events after 1900. Continuities between and differences amongst the three German speaking countries will be investigated. Attention is given to improving student writing. Readings, discussion, and written assignments in German. Recommended Course Background: AS.210.361-AS.210.362
Area: Humanities.

Instructor(s): K. Cook-Gailloud.

Instructor(s): K. Cook-Gailloud; Staff
Area: Humanities.

AS.210.541. Italian Independent Study-Language.  
Prerequisites: AS.210.252 or higher or placement exam score Parts 1 and II.  
Instructor(s): A. Zannirato
Area: Humanities.

Instructor(s): F. De Azeredo Cerqueira
Area: Humanities.

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

Required for all in-coming teaching assistants in the Department of German and Romance Languages, this course involves a series of workshops which will focus on an overview of the tenets of second language acquisition (SLA) and the research which informs current teaching practice. Students will both study the current state of the L2L profession and look at different methods and techniques for effective second language teaching and learning. The focus of the course will be on the practical applications of the theoretical foundation. This is a full year course meeting 6 times per semester.
Instructor(s): A. Zannirato; D. Mifflin; L. Sanchez
Area: Humanities.

The goal of this course is 1) to familiarize students with different theoretical and practical approaches of language teaching and learning and 2) to understand how these approaches can be used to create a rich learning environment. Participants are expected to engage actively in classroom discussions based on assigned readings, as well as observe classes taught by other instructors in their department. Required for all in-coming teaching assistants in the French section.
Instructor(s): K. Cook-Gailloud
Area: Humanities.

AS.210.615. Adquisición del español como segunda lengua.  
This course will aim to clarify for future teachers the important aspect of the Spanish language syntax, related to cultural aspects, second language acquisition, issues of technology and assessment to prepare them for the task they will face in their own language classes. The course will include a review of several topics of Spanish grammar, concepts of second language acquisition and applied linguistics. The course also will help to prepare students for the DELE Superior level offered by the Instituto Cervantes if they opt to take it.
Instructor(s): L. Sanchez
Area: Humanities.

This task-based course is designed to prepare students to acquire Effective Operational Proficiency in Italian (C1 level of the Common European Framework). By the end of the course, successful students will be able to 1) understand a wide range of demanding, longer texts and recognize implicit meaning, 2) produce clear, well-constructed, detailed texts on complex subjects, 3) express themselves fluently and spontaneously without much obvious searching for expressions, and 4) use language flexibly and effectively for social, academic, and professional purposes. Extensive independent work required. Course adopts a continuous assessment system (no mid-term and no final), and is conducted entirely in Italian. No Satisfactory/Unsatisfactory option. Students should have a satisfactory GTA language diagnostic exam score
Instructor(s): A. Zannirato.
AS.210.661. Reading and Translating German for Academic Purposes.
Taught in English. This is the first semester of a year-long course designed for graduate students in other fields who wish to gain a reading knowledge of the German language. Seniors who intend to do graduate study in other disciplines are also welcome. Instruction includes an introduction to German vocabulary and grammatical structures as well as discussion of relevant translation practices. The goal of the course is for students to gain confidence in reading a variety of texts, including those in their own fields of study. No knowledge of German is assumed. Seniors & Graduate students only.
Instructor(s): H. Wheeler
Area: Humanities.

AS.210.662. Reading & Translating German for Academic Purposes II.
Taught in English. Seniors & Graduate students only. This course is designed for graduate students in other departments who wish to gain reading knowledge of the German language and translation practice from German to English. This course is a continuation of the Fall semester. Focus on advanced grammatical structures and vocabulary. For certification or credit.
Prerequisites: AS.210.661 or permission of instructor.
Instructor(s): H. Wheeler; Staff
Area: Humanities.

AS.210.700. German Language Teaching Practicum I.
Provides methodological and practical support and oversight for graduate student instructors teaching Deutsch als Fremdsprache in the American university context. Two-semester sequence, includes orientation during the week before semester begins. Required for German Graduate Teaching Assistants in the first year of their teaching in the program.
Instructor(s): D. Mifflin.

AS.210.701. German Language Teaching Practicum II.
Required for German Graduate Teaching Assistants in the first year of their teaching in the program. Second semester of a two-semester sequence.

AS.211.104. Freshman Seminar: Weimar on the Pacific: German Exile Culture in the United States.
Freshmen seminar. After Hitler’s seizure of power in 1933, the number of artists and intellectuals who fled the Nazi regime soon rose into the thousands. Many of these German expatriates ultimately settled in the United States (e.g. Los Angeles, New York), where, simultaneously attracted and alienated by their new surroundings, they made a significant impact on American culture. The seminar will explore German Exile Culture in the U.S. in its broad variety spanning a spectrum from film to architecture, literature, and philosophy. Based on the aesthetic and conceptual specificities of the artifacts, class discussions will focus on the relations between art and politics, modernist and mass culture, art and capitalism, culture and democracy. The seminar will close with a look at postwar America and the McCarthy era, when European emigrants became the target of suspicion as left-wing intellectuals.
Instructor(s): A. Krauss
Area: Humanities.

AS.211.174. Media of Propaganda.
Today, promoting a particular political or personal point of view is not viewed as “propaganda,” but rather as building a community of equally minded people. But where do we draw the line, and when does the use of a medium in service of a certain message become intrusive and misleading? What role do democracy and cultural values play in this use or abuse of media? In this class the term “propaganda” will be evaluated carefully and applied to such historical media case studies as the informational use of the radio in World War One, Leni Riefenstahl’s Nazi propaganda films, the legendary success of advertisement campaigns in the 1950s and 1960s, the AIDS movement and other mobilization strategies from the 1980s to the 1990s, and the new values of friendship and propaganda in our current facebook nation.
Area: Humanities.

This course will introduce students to the history and culture of Ashkenazi Jews through their vernacular, Yiddish, from the settlement of Jews in German-speaking lands in medieval times to the present day. Particular emphasis will be placed on the responses of Yiddish-speaking Jews to the challenges posed by modernity to a traditional society. In addition to studying a wide range of texts—including fiction, poetry, memoir, song, and film—students will learn how to read the Yiddish alphabet, and will prepare a meal of traditional Ashkenazi dishes. No prior knowledge of Yiddish is necessary for this course.
Instructor(s): B. Caplan
Area: Humanities.

AS.211.205. Cosmic Imagination from Dante to Borges.
Since time immemorial humankind has looked to the skies for clues as to our origins, our destiny, and the nature of existence itself. In some ways, one of the hallmarks of western science has been a story of viewing the cosmos in ever greater clarity and detail. Yet the very nature of the universe—its massive size, the distance and obscurity of its farthest reaches—requires the active intervention of our imaginations to picture it, no matter how powerful the technologies we use. In this course we will look at how western cultures from the middle ages to the present have deployed the imaginative tool of literature to try to grasp the ungraspable, and how those attempts in some cases helped prepare intellectuals and scientists to make very real advances in understanding the universe.
Instructor(s): W. Egginton
Area: Humanities.
AS.211.207. Waves of Feminism through Film and Media.
This course will examine the movements known as second- and third-wave feminism as expressed in film and other media since the 1950s. Second-wave feminism— Influenced in part by the French philosopher Simone de Beauvoir but driven by social and economic factors in the US and the post-war, industrialized west—departed from the practical exigencies of suffrage that drove the first wave before it and became concerned with defending the identity of women from being defined in terms of patriarchal norms. From popularized images of working women in US television series to the formalist experimentation of the France's New-Wave in cinema, the media of the sixties and seventies absorbed and explored many of second-wave feminism's central themes and critiques. Largely a critique of the perceived Euro-centrism of the second wave, third-wave feminism, coined in the early nineties, focused on the experience of women of color and those from the developing world who did not share the relatively privileged backgrounds of their predecessors. The second part of the course will examine how film and media since the nineties has incorporated and reflected this new inclusiveness, and striven to tell stories of women from a broad spectrum of backgrounds. We will take advantage of the visit to Hopkins by acclaimed media artist Sharon Hayes to examine how her own media practice has been shaped by successive waves of feminist thought and has in turn affected feminism. Other works will include the films of Agnès Varda and Shirin Neshat.
Instructor(s): B. Wegenstein
Area: Humanities.

AS.211.209. DADA! Avant-Garde Exorcism.
This course surveys the Dada art and literature movement of the early 20th century in Zurich, Berlin, Paris, and New York. This course compares the visual, performative, and literary arts of Dada through both primary and secondary sources in order to further understand the political and aesthetic theories of this school of thought and their interactions with their unique historical moment, so dominated by mechanization, brutality, and war.
Instructor(s): J. Pelcher
Area: Humanities.

Among the organs of the human body the breast has a special place. A marker of sex, of eroticism, of life, motherhood, even the distinction of the mammalian class of vertebrates, the breast carries as much meaning for humanity as it does vital function. The breast, in other words, is a sign and site where Western culture believes life as such to be situated. Sadly, it is also vulnerable to its virulent and deadly form of what has been recently termed “the emperor of all maladies”: cancer. The loss of the breast can provoke a form of “castration anxiety.” This course will explore the history of the breast as symbol of sex and life, along with the cancer that affects it not merely as a medical condition, but as a powerful symbol in culture, art, and literature.
Instructor(s): B. Wegenstein
Area: Humanities.

AS.211.214. Writing & Thinking About Food.
How do you write about food? Is it possible to describe taste? What role does gastronomy have in literature? Taking advantage of the popularity of “foodie” movement and recent scholarly interest in the role of food in culture, this course considers these questions by examining a wide variety of genres from a comparative perspective. Authors include Epicurus and his commentators, Proust, Brillat-Savarin, Shakespeare, Byron, Cervantes, Neruda, Ferran Adrià, Carolyn Korsmeyer and others.
Instructor(s): A. Sheeran
Area: Humanities.

AS.211.221. Italian Matters Italian Manners.
This is an introductory course to Italian culture relying on a tradition of books of conduct including the Middle Ages, the Renaissance, and today.
Instructor(s): P. Forni
Area: Humanities.

AS.211.225. Inverted Worlds: Topsy-Turvy Perspectives.
This course will examine the concept of the inverted world in art, literature and philosophy. It will focus on the aesthetic forms and ideas most closely associated with the overturning of values. Satire and parody make a mockery of existing institutions and cultural norms. At the same time they claim to provide an insight into the modern human condition. Thus, in this course, we will analyze modernity adopting the lens of the inverted world in order to see what needs to be turned upside down in order to be right side up again.
Instructor(s): E. Edelmann
Area: Humanities, Social and Behavioral Sciences.

AS.211.228. Filming Change: French Society through Documentary.
Since the 1960s France has gone through radical changes impacting all aspects of social life, such as race/class dynamics, union/workplace politics, and gender relations. Filmmakers, specifically those working in a documentary mode, have confronted contemporary events in their complexity and offered some of the most compelling accounts of them. This course will introduce students to the recent history of French documentary film, focusing on its capacity to reflect and to fuel social and historical change. Films by Rouch, Varda, Resnais, Marker, Depardon.
Instructor(s): C. Benaglia
Area: Humanities, Social and Behavioral Sciences.
AS.211.235. Panorama of German Thought I.
Taught in English. German thought is a broad intellectual tradition that encompasses works in an astonishing number of fields including philosophy, aesthetics, sociology, epistemology, psychology, anthropology, history, religious studies, and cultural analysis. The most prominent representatives of this tradition are Luther, Kant, Humboldt, Hegel, Nietzsche, Marx, Warburg, Freud, Benjamin, Kracauer, Weber, Simmel, Cassirer, Auerbach, Adorno, Arendt, Heidegger, and Luhmann. Indeed the study of cultural, historical, and social phenomena as well as of literary and artistic forms would not have been possible without the German intellectual tradition which, beginning with the Enlightenment, emphasized the role of the subject in constituting objects of knowledge and experience. This two-semester survey course will highlight important topics of German Thought, e.g. the subject, consciousness and unconsciousness, Bildung and the idea of the university, the sublime and the uncanny, irony, hermeneutics and translation, the desire for knowledge, tragedy and repetition, civilization, symbolic forms and medial reproduction, memory, and authority in a historical scope. While the first semester (Fall) covers until 1850 (from Luther to Hegel/Kierkegaard), the second (Spring) focuses on Modern German Thought after 1850 (from Marx to Luhmann). Meets with AS.213.235
Instructor(s): E. Strowick
Area: Humanities.

AS.211.236. Panorama of German Thought II.
Panorama of German Thought from Nietzsche to Habermas. Course will examine major thinkers in Nineteenth and Twentieth-Century German thought with emphasis on the response to Enlightenment philosophy, the critique of reason, the questions about the autonomy of the subject and the search for new individual and collective identities. Reading will include traditional philosophical texts (Nietzsche, Cassirer, Heidegger, Adorno, Habermas) as well as works in anthropology (Gehlen, Scheler), sociology (Simmel, Weber), psychology (Mach, Freud), political theory (Marx, Schmitt) and aesthetics (Benjamin, Warburg, Panofsky). This course is a continuation of Panorama of German Thought I, though the first semester is not a prerequisite for the second. Taught in English.
Instructor(s): R. Tobias
Area: Humanities.

AS.211.237. Literature and Medicine.
Taught in English. The course will analyze literary representations of illness as well as explore interfaces between literary and medical knowledge in more general ways. Both literature and medicine can be considered semiotics as they deal with the study of signs; further, both are invested in interpretation. We will analyze the relation between literature and madness, explore “illness as metaphor” (Susan Sontag) and discuss case studies in relation to literary genres (for example, Freud is surprised to notice that his studies on hysteria read like novellas). As prominently depicted in Thomas Bernhard’s “In the Cold” and theoretically analyzed by Michel Foucault, the course will further address the nexus between medical institutions and power. Readings will include: Antonin Artaud, Thomas Bernhard, Georg Büchner, Michel Foucault, Sigmund Freud, Henry James, Franz Kafka, Thomas Mann, Daniel Paul Schreber, Susan Sontag, etc. Films: “Philadelphia” (Jonathan Demme, 1993), “Melancholia” (Lars von Trier, 2011).
Instructor(s): E. Strowick
Area: Humanities.

AS.211.253. Freshman Seminar: Why is the Fiddler on the Roof?: The Shtetl in Modern Jewish Culture.
The most familiar portrayal of the shtetl for an American audience is the setting of the Broadway musical Fiddler on the Roof, where the shtetl, or market town, is a bastion of traditional Jewish life. But what exactly was a shtetl? How did traditional Jews live there, and how were their lives affected by the sweep of modernity? How was the Yiddish language, spoken by all shtetl Jews, both a repository of tradition and an agent of change? How do representations of the shtetl—from corrupt backwater to pious haven—reflect the concerns of Jews from the nineteenth century up to our own day? Through memoir, literature, film and painting, this course will examine actual lives lived in the shtetl, as well as a selection of the many artistic representations of it. All readings will be in English.
Instructor(s): B. Caplan
Area: Humanities.

AS.211.265. Panorama of German Thought.
German thought is a broad intellectual tradition that encompasses works in an astonishing number of fields including philosophy, aesthetics, sociology, epistemology, psychology, anthropology, history, religious studies, and cultural analysis. The most prominent representatives of this tradition include Luther, Leibniz, Kant, Humboldt, Hegel, Nietzsche, Marx, Warburg, Freud, Benjamin, Kracauer, Weber, Simmel, Cassirer, Auerbach, Adorno, Arendt, Heidegger, and Luhmann. Indeed, current approaches to understanding cultural, historical, and social phenomena as well as literary and artistic forms would not have been possible without the German intellectual tradition which, beginning with the Enlightenment, emphasized the role of the subject in constituting objects of knowledge and experience. This survey course will highlight important topics in German Thought, which may include the subject, consciousness and unconsciousness, Bildung and the idea of the university, the sublime and the uncanny, irony, hermeneutics and translation, the desire for knowledge, tragedy and repetition, civilization, symbolic forms and medial reproduction, memory, and authority in a historical scope. Taught in English.
Instructor(s): R. Tobias; Staff
Area: Humanities.

AS.211.271. Taking Risks: Literature and Film.
This course will explore concepts of risk in literary texts, philosophy, sociology, and film and discuss to what extent the effort to avoid risk generates knowledge and influences representations of the world. We will think of risk in the realm of accidents, abysses (of thought), and economy by constantly reflecting upon its use of rhetorical devices. Materials include: Henry James, Martin Heidegger, Friedrich Nietzsche, Franz Kafka, Georges Bataille, “The Wolf of Wall Street” and others.
Instructor(s): N. Tolksdorf
Area: Humanities, Social and Behavioral Sciences.
**AS.211.276. The Culture of Italian Football.**

This course will use football (soccer, or calcio) as a key to understanding fundamental aspects of Italian culture and society. Through football, you will become familiar with the character of Italian cities, with their rivalries, and with their social and linguistic landscapes. We will explore dialects, different social classes, and immigration in Italy, all of which are reflected in the choice of supporting one football club or another. You will also study the use of football in Italian literature, cinema, and music as a metaphor for life, temporality, and for man's quest for happiness. By studying the connection between clubs/cities and the presence of football in Italian arts, you will understand the close relationship, which permeates all of Italian culture, between artistic expression and local identity. No knowledge of Italian is required, but this will be a chance to read Italian texts for those who can. However, everyone will learn some Italian words and expressions.

Instructor(s): F. Brenna

Area: Humanities, Social and Behavioral Sciences.

**AS.211.304. Paris Souterrain: Paris Underground.**

This course will track uses of “the underground” in major canonical and peripheral literary works in the nineteenth century. Readings will include works by Balzac, Baudelaire, Hugo, and Zola.

Prerequisites: AS.211.402 OR HA.211.402

Instructor(s): R. Powers

Area: Humanities.

**AS.211.312. Acting French: learning about French language and culture through theater.**

Performing a play in a foreign language not only improves language skills, but develops the ability to express oneself through the body and to communicate both efficiently and elegantly. Using excerpts from popular French stage plays by Camus, Sartre, Feydeau, Ionesco, Pagnol and Rostand among others, this course aims to help students to 1) improve French pronunciation, intonation, syntax, and vocabulary; 2) appreciate and understand linguistic nuance and socio-cultural practices; 3) learn fundamentals of acting that carry over into everyday communication, from body language and vocal projection to the expression of emotion and improvisation. Students will view filmed representations of select plays as well as present an end-of-semester staging. Recommended course background: AS.210.301.

Instructor(s): K. Cook-Gailloud; M. Alhinho

Area: Humanities.

**AS.211.318. Women in Pre-Modern French Literature.**

This course will examine the changes in the relationship of women to literature in France up to the French Revolution from several points of view: (1) What were the social and intellectual contexts of gender distinctions? (2) How did men writing about women differ from women writing about women? (3) How were these questions affected by the changing norms of literary production? Texts by Marguerite de Valois, Mme. de Sévigné, Molière, Mme. de Lafayette, Prévost, Diderot, Rousseau, Mme d’Épinay and Revolutionary memorialists

Instructor(s): W. Anderson

Area: Humanities.

**AS.211.319. ¡Salsa! The Afro-Antillean song.**

¡Salsa! The Afro-Antillean song surveys Caribbean music in an international Spanish-speaking context. As a language course, it reviews grammar and instils vocabulary acquisition through the close analysis of the biggest hits of salsa from the past one hundred years. On completion of this course the student will have developed the ability to read and critically discuss music and its history in the Spanish-speaking Caribbean and will have examined cultural roots, market dominance, and media crossovers in the musical universe of the Spanish-speaking Caribbean and will have examined cultural roots, market dominance, and media crossovers in the musical universe of the Spanish-speaking Caribbean and will have examined cultural roots, market dominance, and media crossovers in the musical universe of the Spanish-speaking Caribbean and will have examined cultural roots, market dominance, and media crossovers in the musical universe of the Spanish-speaking Caribbean and will have examined cultural roots, market dominance, and media crossovers in the musical universe of the Spanish-speaking Caribbean and will have examined cultural roots, market dominance, and media crossovers in the musical universe of the Spanish-speaking Caribbean and will have examined cultural roots, market dominance, and media crossovers in the musical universe of the Spanish-speaking Caribbean and will have examined cultural roots, market dominance, and media crossovers in the musical universe of the Spanish-speaking Caribbean and will have examined cultural roots, market dominance, and media crossovers in the musical universe of the Spanish-speaking Caribbean and will have examined cultural roots, market dominance, and media crossovers in the musical universe of the Spanish-speaking Caribbean and will have examined cultural roots, market dominance, and media crossovers in the musical universe of the Spanish-speaking Caribbean and will have examined cultural roots, market dominance, and media crossovers in the musical universe of the Spanish-speaking Caribbean and will have examined cultural roots, market dominance, and media crossovers in the musical universe of the Spanish-speaking Caribbean and will have examined cultural roots, market dominance, and media crossovers in the musical universe of the Spanish-speaking Caribbean and will have examined cultural roots, market dominance, and media crossovers in the musical universe of the Spanish-speaking Caribbean and will have examined cultural roots, market dominance, and media crossovers in the musical universe of the Spanish-speaking Caribbean and will have examined cultural roots, market dominance, and media crossovers in the musical universe of the Spanish-speaking Caribbean and will have examined cultural roots, market dominance, and media crossovers in the musical universe of the Spanish-speaking Caribbean and will have examined cultural roots, market dominance, and media crossovers in the musical universe of the Spanish-speaking Caribbean and will have examined cultural roots, market dominance, and media crossovers in the musical universe of the Spanish-speaking Caribbean and will have examined cultural roots, market dominance, and media crossovers in the musical universe of the Spanish-speaking Caribbean and will have examined cultural roots, market dominance, and media crossovers in the musical universe of the Spanish-speaking Caribbean and will have examined cultural roots, market dominance, and media crossovers in the musical universe of the Spanish-speaking Caribbean and will have examined cultural roots, market dominance, and media crossovers in the musical universe of the Spanish-speaking Caribbean and will have examined cultural roots, market dominance, and media crossovers in the musical universe of

**AS.211.329. Contemporary Society on Stage: Koltès, Lagarce, Mouawad.**

This course proposes to examine six plays by three leading figures in contemporary French theater to see how the social changes that occurred in the last three decades are viewed and expressed in the French-speaking world. We will closely read two plays by each author as well as excerpts by these and other major playwrights. Works by Jean-Luc Lagarce (Derniers remords avant l’oubli) and Bernard-Marie Koltès (Combat de nègre et de chiens) will enable us to see how issues such as homosexuality, new family relationships and urban violence deeply transformed French society in the 80s and 90s, while Incendies and Forêts by Wajdi Mouawad will allow us to ask how these issues, along with immigration, decisively shape today’s global society. Using literary analysis to reflect upon the contemporary moment and its institutions, the course will incorporate to the extent possible performance recordings and films based on the plays. Course taught in French. Scenes from the plays can be performed at the end of the term.

Prerequisites: AS.210.302

Instructor(s): F. Champy

Area: Humanities.

**AS.211.330. Curating Media Artists in Residence at JHU.**

Curating Media Artists in Residence at JHU: students will be closely involved with JHU’s Program in Museum & Society, JHU’s Center for Advanced Media Studies (CAMS), and the Baltimore Museum of Art (curator Kristen Hileman) in efforts to research and propose new media artists in residence as well as prepare the residency for 2015. This process will include examining cutting-edge media artists whose work will be discussed both in the classroom as well as on sponsored class trips to media art exhibits in DC and NYC. Students will also assist with the CAMS media art residency of acclaimed French artist Camille Henrot in March 2014.

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

**THE FRENCH MAJOR AND MINORS.**

212 (LITERATURE--AS.212.346) OR AS A 211 (CULTURE) COURSE FOR Theatre Arts and Studies. THIS COURSE CAN COUNT EITHER AS A human body. Course materials will include plays, theoretical texts on acting styles transitioned from psychological realism to a focus on the playwright-centered institution to a director-centered one, and how In addition, we will examine how French theater went from being a literary product, generated from within specific socio-political contexts. will be twofold: First, we will examine the prominent plays of the era as existentialists to the post-1968 turn to collective authorship, our goal of the governed to submit to them. The course will examine the dialectic between the legitimation and delegitimation of power, from the Renaissance wars of religion to the Revolution and beyond: the haunting fear of the corruption and death of the political body; the notion of permanent crisis; the right to revoke the social contract; the reach of power in shaping minds and bodies. Readings may include works by La Boëtie, Bodin, Bayle, Rousseau, Sade, Saint-Just, Constant, Maistre, Tocqueville, Foucault, Lefort and Rancière. Readings and discussion in English.

Instructor(s): E. Russo; W. Anderson

Area: Humanities.

**AS.211.341. Power and Resistance: Approaches to French Political Thought.**

Even as a coherent, rational conception of state power emerged in France in as early as the Renaissance, French thinkers never stopped challenging the ways by which power justified itself in order to foster obedience and consensus. In so doing, they focused critically as much on the claims of sovereignty issuing from the top as on the willingness of the governed to submit to them. The course will examine the dialectic between the legitimation and delegitimation of power, from the Renaissance wars of religion to the Revolution and beyond: the haunting fear of the corruption and death of the political body; the notion of permanent crisis; the right to revoke the social contract; the reach of power in shaping minds and bodies. Readings may include works by La Boëtie, Bodin, Bayle, Rousseau, Sade, Saint-Just, Constant, Maistre, Tocqueville, Foucault, Lefort and Rancière. Readings and discussion in English.

Instructor(s): E. Russo; W. Anderson

Area: Humanities.

**AS.211.346. 20th Century French Theater and Performance.**

Taught in English. In this course, we will survey the themes and techniques that marked the theory and practice of theater in France in the 20th century. As we make our way from the early century avant-garde movements such as Futurism and Surrealism to Antonin Artaud’s Theater of Cruelty, from the Theater of the Absurd and mid-century existentialists to the post-1968 turn to collective authorship, our goal will be twofold: First, we will examine the prominent plays of the era as literary products, generated from within specific socio-political contexts. Second, we will attempt to re-construct their three-dimensional lives in performance, how they looked, sounded and felt to those watching. In addition, we will examine how French theater went from being a playwright-centered institution to a director-centered one, and how acting styles transitioned from psychological realism to a focus on the human body. Course materials will include plays, theoretical texts on the theater, as well as directors’ manifestos, rehearsal notes, set and costume designs and filmed recordings of theatrical events. Cross-listed with Theatre Arts and Studies THIS COURSE CAN COUNT EITHER AS A 212 (LITERATURE--AS.212.346) OR AS A 211 (CULTURE) COURSE FOR THE FRENCH MAJOR AND MINORS.

Instructor(s): E. Fisek

Area: Humanities.

**AS.211.358. Writing the Great War: French Literature and World War I.**

This course examines literary texts engaging with WWI and related topics such as class struggle, gender conflicts, and colonialism. Authors studied include H. Barbusse, J. Cocteau, L.F. Celine, A. Malraux. Course taught in French.

**Prerequisites:** AS.210.302 OR AS.212.333 OR AS.212.334 OR AS.211.401 OR AS.211.402

Instructor(s): C. Benaglia

Area: Humanities.

**AS.211.367. La Nouvelle Vague.**

Exploration des films les plus importants et des principaux cinéastes de la Nouvelle Vague française; introduction à l’analyse et à l’appréciation des films. Conducted in French. Recommended Course Background: AS.210.301 or permission of the instructor. Recommended screenings Tuesday 7:30pm. $40 lab fee.

Instructor(s): S. Roos

Area: Humanities.

**AS.211.371. Kafka and the Kafkaesque.**

Franz Kafka is regarded as one of the most influential writers of the 20th century. To this day, his lucid and subtle prose continues to intrigue literary critics, writers of fiction, and readers with observations that create a fictive world at once strange and familiar, hopelessly tragic and hilariously comical. The related term “kafkaesque” refers to the unique character of a literary universe that is perceived as both eerie and resistant to any classification. In this course, we will analyze texts by Franz Kafka from a variety of perspectives: as investigations into modern institutions and bureaucracy, law, punishment and family structures. Special emphasis will be given to the exploration of Kafka’s poetic practice, i.e. to the material, rhetorical and performative quality of his writing. In addition to reading a selection of Kafka’s prose and analyzing several film adaptations, we will also discuss some influential commentaries on his work and discuss Kafka’s impact on the conceptualization of modernity. Students will gain an in-depth understanding of Kafka’s oeuvre while developing skills in critical analysis and literary close reading.

Area: Humanities.

**AS.211.375. Community Based Learning - Documentary Production Practicum: “The Cure”: the History and Culture of Breast Cancer.**

This class will accompany Bernadette Wegenstein during some months of producing her feature documentary “The Cure” on the history and culture of breast cancer. It will be a hands on experience with director/producer Bernadette Wegenstein, editor/producer Patrick Wright and cinematographer Allen Moore filming at the GBMC’s Breast Care clinic, the Halsted Medical Archives, and some other Baltimore locations. This class will meet once a week, but some weeks the class will consist in the hands-on experience on the field rather than the actual class meeting.

Instructor(s): B. Wegenstein

Area: Humanities.

**AS.211.380. Modern Latin American Culture.**

Taught in Spanish. This course will explore the fundamental aspects of Latin America culture from the formation of independent states through the present—in light of the social, political, and economic histories of the region. The course will offer a general survey of history of Latin America, and will discuss texts, movies, songs, pictures, and paintings, in relation to their social, political, and cultural contexts. May not be taken satisfactory/unsatisfactory.

Instructor(s): Staff

Area: Humanities.
AS.211.385. Documentary Production Practicum: Community Based Learning: Raqs Media Artists in Residence.
This course accompanies the New Delhi based media art collective raqs, consisting of 3 artists, during their first residency in Baltimore during Spring 2013. Students will be helping prepare the media artists’ solo exhibition opening at the BMA on February 20, and be involved in a production workshop offered through the JHU Digital Media Center. Instructor(s): B. Wegenstein
Area: Humanities.

AS.211.390. Modern Spanish Culture.
This course will offer a general survey of the history of Spain and will discuss texts, movies, songs, pictures, and paintings in relation to their social, political, and cultural contexts. This course will be of particular interest for students planning on spending a semester abroad in Spain—specially for those students planning on going to the JHU Fall semester in Madrid, at Carlos III University. Taught in Spanish. Recommended Course Background: AS.210.311 or appropriate Webcase score.
Instructor(s): L. Sanchez; N. Altschul; S. Castro-Klaren; Staff
Area: Humanities.

AS.211.394. Brazilian Culture & Civilization.
This course is intended as an introduction to the culture and civilization of Brazil. It is designed to provide students with basic information about Brazilian history, art, literature, popular culture, theater, cinema, and music. The course will focus on how indigenous Asian, African, and European cultural influences have interacted to create the new and unique civilization that is Brazil today. The course is taught in English, but ONE extra credit will be given to students who wish to do the course work in Portuguese. Those wishing to do the course work in English for 3 credits should register for section 01. Those wishing to earn 4 credits by doing the course work in Portuguese should register for section 02. The sections will be taught simultaneously. Section 01: 3 credits Section 02: 4 credits (instructor’s permission required)
Instructor(s): F. De Azeredo Cerqueira
Area: Humanities.

AS.211.397. Program Abroad: Brazilian Culture & Civilization.
Summer Abroad Program. Intensive language and culture program offered in Rio de Janeiro, Brazil. The Culture and Civilization course strengthens students’ language skills while deepening their understanding of Brazilian history and culture. Pre-req: 1 semester of Portuguese or 1 year of Spanish. Open to Brazil Program applications only. Course must be taken for a letter grade.
Instructor(s): F. De Azeredo Cerqueira
Area: Humanities.

AS.211.401. La France Contemporaine I.
Students will explore contemporary French society and culture through a wide variety of media: fiction and non-fiction readings (graphic novels, news periodicals, popular magazines), films, music, art, websites, and podcasts. A diverse range of hands-on activities in addition to guided readings will help students develop cultural awareness as we discuss topics such as education, politics, humor, sports, cuisine, immigration, slang, and national identity, as well as the historical factors that have influenced these facets of French and francophone culture. Recommended Course Background: AS.210.301 or AS.210.302 or permission of instructor.
Instructor(s): B. Anderson; Staff
Area: Humanities.

AS.211.402. La France Contemporaine II.
Students will explore contemporary French society and culture through a wide variety of media: fiction and non-fiction readings (graphic novels, news periodicals, popular magazines), films, music, art, websites and podcasts. A diverse range of hands-on activities in addition to guided readings will help students develop cultural awareness as we discuss topics such as education, politics, humor, sports, cuisine, immigration, slang, and national identity, as well as the historical factors that have influenced these facets of French and francophone culture. Recommended Course Background: AS.210.301-AS.210.302 or AS.210.301 or permission of instructor.
Instructor(s): A. Wuensch; Staff
Area: Humanities.

AS.211.406. The City in Early Modern French Literature.
Prerequisites: AS.212.333 OR AS.212.334 or permission
Area: Humanities.

The second half of the Nineteenth Century in France is a period of dramatic political, social, historical, and technical experiments and profound changes. It is as well a fascinating period of artistic creativity in Literature and Art, considered as the rise of Modernity. We’ll read texts by Hugo, Flaubert, Zola, Jules Verne, Baudelaire, Rimbaud, Mallarmé, Tocqueville, Michelet, and study works by Courbet, Manet, Monet, Berlioz, Saint-Saëns, Fauré.
Area: Humanities.

AS.211.412. Temps et recit dans le cinema francais.
In what ways does the narrative cinema condense, expand, fracture, reverse, or otherwise complicate our perception of time? What formal and stylistic means allow filmmakers to manipulate spectators’ desire for narrative coherence and closure? Based on a range of films drawn from the silent era, the classic cinema of the 1930s to 1950s (costume dramas, literary adaptations, thrillers), and the freely inspired works of the French New Wave and its inheritors, this course will provide students with the critical concepts and vocabulary needed to speak in French about film as an aesthetic object. Course in French.
Prerequisites: AS.210.301 AND AS.210.302
Area: Humanities.

AS.211.416. Visual Languages in Medical Knowledge.
This interdisciplinary course, co-taught by professor Veena Das (Anthropology) and Research professor and filmmaker Bernadette Wegenstein (German and Romance Languages and Literatures) will track the mediation of images in the making of medical knowledge and show how sensory knowledge is incorporated or transformed in the process. Co-listed with 214.616 and 070.416
Instructor(s): B. Wegenstein; V. Das
Area: Humanities.

AS.211.420. Real French: From Slang to Sophistication.
This class will teach the realities of the French language, ranging from slang to the most sophisticated forms of expression. We will study excerpts of films, literary works, essays, political speeches, etc., in order to examine which level of speech is at work. Course also provides students with linguistic tools that will help them reach the highest level of written proficiency, as well as develop their personal stylistic voice.
Instructor(s): K. Cook-Gailloud
Area: Humanities.
This course proposes to examine the momentous world exhibition organized in Paris in the year 1900 along with the new technologies and concepts it introduced into the modern world: the first subway line in Paris, talking films on giant screens, escalators, moving walkways, the first large-scale exhibit of the rising Art Nouveau, the first display of Picasso’s painting on French territory, and even a presentation on the idea of television at the Palais de l’électricité. Our discussions will include the social, political, cultural, and artistic events that led to this pivotal moment which constituted an emblematic stepping stone between the old world and the new.
Instructor(s): K. Cook-Gailloud
Area: Humanities.

AS.211.427. Libertins, Athées, Imposteurs.
An exploration of the clandestine culture of free-thinkers, hedonists and rakes in France in the 17th and the 18th centuries and their strategies for undermining the theological grounding of morality, politics, sexuality and gender. Readings from Descartes, Cyrano de Bergerac, Molière, Diderot, Sade, Laclos and others. Meets with AS.212.427
Instructor(s): E. Russo
Area: Humanities.

AS.211.430. L’Affaire Dreyfus.
This course proposes to look at persuasive strategies that were engaged during the Dreyfus Affair in order to either incriminate or discriminate the Jewish captain falsely accused of having betrayed the French army. Course will focus on the socio-political events that framed the Dreyfus Affair (anti-Semitism in 19th-century France, caricatures and polemical writings in the press, the consequences of the Franco-Prussian War and of the Commune, the bipolar division that split French society into Dreyfusards and anti-Dreyfusards), as well as its long-term effects (the rise of the extreme right, the creation of the “intellectual”, the consolidation of Zionism which ultimately led to the creation of a Jewish state). Recommended Course Background: AS.210.301-AS.210.302 or AS.210.301 or permission of instructor.
Instructor(s): K. Cook-Gailloud
Area: Humanities.

AS.211.431. Desecrating the Sacred Heart: Science, Religion and Art in Fin-de-Siècle France.
This interactive course analyzes the stakes underlying the construction of Paris’ controversial Sacré-Coeur Basilica in Montmartre. In the light of heated 19th-century debates on moral authority that opposed religious believers and partisans of a secular state inspired by a scientific ethos, we will consider how the advocates of both sides use specific rhetorical techniques in the public domain (newspaper articles, caricatures, speeches) and artistic devices (paintings, literary writings) to convince their audience of the validity of their claims. The course will open out onto contemporary debates that show similar ethical conflicts.
Instructor(s): K. Cook-Gailloud.

AS.211.469. Limit-Experience, Limit-Texts.
Among the many functions of literary narrative is that of describing and domesticating extreme experience, from the horrors of war and incarceration to religious ecstasy, madness, and acute illness. Writers have long exploited the extreme to probe the reaches of human consciousness and the social pacts that differentiate transgressive from normal behaviors. Drawing on the work of 20th century French-language authors of novels, short stories, and witness accounts (Breton, Camus, Chraibi, Delbo, Duras, Guibert, Le Clézio, Volodine), this course will explore how narrative strategies relate to extreme states, situations, and conditions. At the same time, through excerpts from experimental writers from Surrealism to l’écriture féminine, we will also consider how language itself can create a manner of limit-experience by questioning the boundaries of the readable. Course in French.
Instructor(s): D. Schilling
Area: Humanities.

AS.211.470. French Debate Series: Joan of Arc - Past & Present Interpretation.
In 2012, we celebrated the 600th anniversary of the birth of French heroine Joan of Arc. Through close readings of primary sources such as the proceedings of her trial (which led to her burning at the stake at 19), as well as animated discussions around her representations in the arts (painting, sculpture, literature, music, and cinema), this course proposes to explore past and present implications of her heroic feats in the political, religious, and cultural realms of French society. We will consider in particular how Joan of Arc has been recuperated as an emblem of French nationalism since the Revolution (and for example during WWII, where both the Vichy regime and the Resistance branded her as their national heroine), as well as in the context of the upcoming French 2012 presidential elections. This class strongly emphasizes the acquisition of oral linguistic skills and vocabulary through discussion and debate. Recommended Course Background: AS.210.301 or AS.210.302 or special permission from Kristin Cook-Gailloud (kacg@mac.com) or Claude Guillemard (claude@jhu.edu)
Instructor(s): C. Guillemard
Area: Humanities.

AS.211.471. Jules Verne.
An overview of the corpus of the author of the "Voyages extraordinaires". The patron saint of steampunk authors explored through his novels the transformation of the modern world resulting from the explosion of technological advances in the industrial age. Yet he was also an astute and erudite historical thinker, an amateur anthropologist whose work reflected many of the prejudices and challenges of his exploring or colonizing contemporaries, a dabbler in the new human sciences and their relationship to the development of cultural models. A disabused, even pessimistic thinker, he provides a unique entryway into the fin-de-siècle French mind set. Works to be read will include “Cinq semaines en ballon”, “Voyage au centre de la terre”, “De la terre à la lune”, “20,000 lieues sous les mers” and “L’île mystérieuse”, “Le Tour du monde en quatre-vingt jours”, “Robur le conquérant” and “Le Maître du monde”, “le Sphinx des glaces”, “Le Château des Carpathes”, and “Paris au XVe siècle”. Class will be taught in French. This course can be taken either as a 211 Culture course or 212 Literature course 212.
Prerequisites: AS.212.334
Instructor(s): W. Anderson
Area: Humanities.
AS.211.472. Barbers and countesses: conflict and change in the Figaro trilogy from the age of Mozart to the 20th century.  
2016 marks the bicentennial of Rossini's irreverent masterwork The Barber of Seville, which premiered in Rome in February 1816. Thirty years earlier, in 1786, Mozart's The Marriage of Figaro had opened in Vienna. The two operas, based on the first two plays of Beaumarchais' controversial "Figaro trilogy", stage conflicts of class and gender, challenging the assumptions of the aristocracy as well as the ludicrous pretentions of the raising bourgeoisie. The same themes inform the post-modern portrayal of the past in John Corigliano's The Ghosts of Versailles (1991), which ideally completes the musical afterlife of the trilogy. By studying how the plays were adapted to the opera stage within their different cultural and historical contexts, the course will explore the representation of the ideological, social, and political turmoil that, eventually, culminated in the French Revolution. The course will also include field trips and screenings of movies such as Stanley Kubrick's Barry Lyndon (1975) and Milos Forman's Amadeus (1984). This course may be used to satisfy major requirements in both the French and Italian majors.  
Instructor(s): E. Refini  
Area: Humanities.

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

AS.211.501. Independent Study-French Culture.  
Instructor(s): Staff  
Area: Humanities.

AS.211.791. Film Theory and Critical Methods.  
Placed at the crossroads of aesthetics and politics, psychology and economics, the history of technology and popular culture, film has emerged as the interdisciplinary object of study par excellence. Based on intensive weekly viewing and on classic and contemporary statements in film theory, this seminar—required for the Graduate Certificate in Film and Media—opens up questions of film language, authorship, genre, spectatorship, gender, technology, and the status of national and transnational cinemas. Cannot be taken if student took any of AS.212.791, AS.213.791, AS.214.791, or AS.215.791  
Prerequisites: Cannot be taken if student took any of AS.212.791, AS.213.791, AS.214.791, or AS.215.791  
Instructor(s): D. Schilling  
Area: Humanities.

AS.211.875. GRLL CPT Research Practicum.  
Instructor(s): Staff  
Area: Humanities.

AS.211.894. Independent Study - Portuguese Culture.  
Instructor(s): F. De Azeredo Cerqueira  
Area: Humanities.

AS.212.115. Dead Men Talking.  
How do the dead speak to the living? This question compels the texts and films that this course covers to investigate the words of the dead and the debate surrounding the death penalty, from the guillotine to lethal injection. We will examine the works of Chateaubriand, Stendhal, Balzac, Hugo, Benjamin, Camus, and Wahnich as well as the films of Kubrick and Robbins, among others. All materials will be available in English and French.  
Instructor(s): A. Alexander  
Area: Humanities.

AS.212.127. Freshman Seminar: 18th Century Theater.  
An introduction to 18th century theater and performance. Using philosophical and critical texts by Aristotle, Chapelain, Diderot, and others, we will examine a series of plays and other works for theatrical performance. Course has a performance requirement. Taught in English.  
Dean's Prize Freshman Seminar  
Instructor(s): O. Sabee  
Area: Humanities.

AS.212.203. Presence and Absence in Modern French Poetry.  
In this one-credit intersession course, we will explore the tension between silence and language, between nothingness and plenitude, bringing into question how both presence and absence are intimately related to literary creation. Although we will primarily focus on the modern poetry of Charles Baudelaire, we will also read poems written by Mallarme, Rimbaud, and Apollinaire. All materials will be provided in both English and French.  
Instructor(s): J. Neefs  
Area: Humanities.

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

AS.212.212. The Roaring Sixties. France's Last Revolution(s) in Moving Images.  
The 1960s were a pivotal decade in France. Radical changes in race/class dynamics, union/workplace politics, and gender relations impacted everyday life and modified the structure of society. Artists were deeply affected by this climate and film-makers stood at the forefront of cultural production, offering some of the most compelling accounts of this moment. This course will introduce students to a special turning point in history via films of Truffaut, Varda, Godard, Akerman, Marker and others.  
Area: Humanities, Social and Behavioral Sciences.
A failed bourgeois marriage, a scandalous love affair with a Russian diplomat, a crippling state of jealousy, a clandestine abortion: are these topics worthy of literature? Are telling these stories constitutive of a feminist-informed writing? Publishing in the aftermath of the second wave of feminism, Annie Ernaux's autobiographically grounded books consistently depict experiences of wider concern for women. In this course, we will question the efficacy of four of Ernaux's testimonial works in stimulating a socially significant discussion around issues relevant to women's everyday lives, while also considering their place within the canon, whether for feminist, life-writing, or simply literary merit.
Instructor(s): R. Loescher
Area: Humanities.

The City of Light also has a dark side. This course will explore how Paris catacombs, sewers, and underground metro system have captured the imagination of writers and artists since the nineteenth century. Readings will include excerpts from Leroux's Le Fantôme de l'opéra and Hugo's Les Misérables, available in both English and French. Films and documentaries will be shown in French with subtitles. Students will be evaluated based on class participation and a final project.
Instructor(s): R. Powers
Area: Humanities.

The classic detective novel scenario: a crime is committed, a body, discovered, but... whodunit? Untangling two French Caribbean novels consecutively, we attempt to answer just that question. But, what happens if the texts provide no clear solution, point to no definitive culprit? We will consider these unsolvable detective novels as exemplary of a community-based approach to storytelling, asking how we as readers might nevertheless penetrate their mystery.
Area: Humanities.

AS.212.301. Evil in French Literature.
In his book, Literature and Evil, Georges Bataille points out that “a rigorous morality results from the complicity in the knowledge of Evil, which is the basis of intense communication”. But what is Evil? What is the nature of this communication? What forms of knowledge does Evil elicit? How is Evil represented? Are there any changes in the representation of Evil throughout centuries? How does it pervade the structures of our daily life? How does literature encompass the idea of Evil? Through a close reading of a variety of French literary texts ranging from medieval (La Chanson de Roland, Tristan et Yseut), Renaissance (Gargantua et Pantagruel), early-modern (Médée, Candide) up to 19th century (Flaubert, Baudelaire) and 20th century (Proust, Ionesco) fiction, we will explore various facets of Evil and its emotional, ethical, cultural, religious, and political impact on the human self and body.
Instructor(s): A. Marculescu.

This course will track uses of “the underground” in major canonical and peripheral literary works in the nineteenth century. Readings will include works by Balzac, Baudelaire, Hugo, and Zola.
Prerequisites: AS.212.334 OR HA.212.334
Instructor(s): R. Powers
Area: Humanities.

AS.212.317. Thousand Faces: Rousseau’s Literary and Philosophical Writings.
Jean-Jacques Rousseau is not only responsible for the romantic discovery of Self (Les Confessions) or one of the ideological fathers of the French Revolution (Le Contrat Social), or the author of passionate, best-selling novels (La Nouvelle Héloïse). He was also a musician, a playwright, a theorist of education and a botanist. The class will explore various tracks, using Rousseau’s works as an opportunity to understand the century to which he belongs and to explore such topics as: autobiography, Revolutionary ideology, musical forms. This course will be taught in French.
Instructor(s): A. Roje; Staff
Area: Humanities.

AS.212.318. Women in Pre-Modern French Literature.
This course will examine the changes in the relationship of women to literature in France up to the French Revolution from several points of view: (1) What were the social and intellectual contexts of gender distinctions? (2) How did men writing about women differ from women writing about women? (3) How were these questions affected by the changing norms of literary production? Texts by Marguerite de Valois, Mme. de Sévigné, Molière, Mme. de Lafayette, Prévost, Diderot, Rousseau, Mme d'Épinay and Revolutionary memorialists
Instructor(s): W. Anderson
Area: Humanities.

Did women warriors exist or are they just a (sexual) fantasy? Did men and women writers represent female warriors differently? Can women warriors be considered as women from a philosophical and biological point of view or does warfare diminish their femininity? In this course we will analyze the representation of these heroines based on Italian and French epics, e.g. Ariosto’s “Orlando furioso” (1532), Voltaire’s “La pucelle d’Orleans” (1758), and on iconography and French and Italian opera. Philosophical and historical texts from the Antiquity (e.g. Diodorus of Sicily) and from Queer and Gender studies (e.g. J. Butler) will help us analyze the function of women warriors in these literary texts. The course is based on interactive discussions and can be held in English.
Instructor(s): V. Denzel
Area: Humanities.

AS.212.324. Vive la Difference!: Belonging and Difference in Contemporary France.
This course studies the impact that globalization and mass migration have had on France’s cultural identity by focusing on how recent developments in the arts illuminate the multiethnic nature of French society. Although France has been a “melting pot” in historian Gérard Noiriel’s words for over a century, the official culture of the nation remains skeptical of multiculturalism, highlighting instead an abstract image of the French citizen, shorn of cultural, ethnic, racial or religious differences. In this course, we will examine novels, performance pieces, plays, films and documentaries that challenge, live with and explore this norm, allowing us to ask: What is the relationship between diversity and political community? How do different aesthetic forms imagine belonging, citizenship and diaspora? The syllabus may include works by Mehdi Charef, Yamina Benguiguí, Nasser Djemai, Leila Sebbar, Merzak Allouache, Laurent Cantet and Abdellatif Kechiche as well as theoretical readings from Pierre Nora, Dominique Schnapper and Pierre Tévenian. Recommended Course Background: AS.212.333-AS.212.334 or permission of instructor.
Instructor(s): E. Fisek
Area: Humanities.
AS.212.327. Mise et remise en scene: Performing in the 18th Century.
An introduction to texts and performance practices of the eighteenth century French theater, and an exploration of challenges and creative approaches to its restaging today. Course has a performance requirement.
Instructor(s): O. Sabee
Area: Humanities.

AS.212.329. Contemporary Society on Stage: Koltès, Lagarce, Mouawad.
This course proposes to examine six plays by three leading figures in contemporary French theater to see how the social changes that occurred in the last three decades are viewed and expressed in the French-speaking world. We will closely read two plays by each author as well as excerpts from these and other major playwrights. Works by Jean-Luc Lagarce (Derniers regards avant l’oubli) and Bernard-Marie Koltès (Combat de nègre et de chiens) will enable us to see how issues such as homosexuality, new family relationships, and urban violence deeply transformed French society in the 80s and 90s, while Incendies and Forêts by Wajdi Mouawad will allow us to ask how these issues, along with immigration, decisively shape today’s global society. Using literary analysis to reflect upon the contemporary moment and its institutions, the course will incorporate to the extent possible performance recordings and films based on the plays. Course taught in French. Scenes from the plays can be performed at the end of the term.
Prerequisites: AS.210.302
Instructor(s): F. Champy
Area: Humanities.

AS.212.333. Introduction à la littérature française.
Introduction à la Littérature française I and II propose reading and discussion of texts of various genres from the Middle Ages to the 21st century. The two semesters may be taken in either order. Introduction à la littérature française I will cover readings and discussion of texts of various genres from the 14th to the 18th century. This sequence is a pre-requisite to all further literature courses. Students may co-register with an upper-level course during their second semester.
Recommended Course Background: AS.210.301-AS.210.302 or at least one semester of AS.210.301-AS.210.302 with a grade of A and written permission of the instructor.
Instructor(s): S. Miglietti; Staff; W. Anderson
Area: Humanities.

AS.212.334. Introduction à la littérature française II.
Readings and discussion of texts of various genres from the Middle Ages to the 20th century. The two semesters (212.333 and 212.334) may be taken in either order. This sequence is a pre-requisite to all further literature courses. Students may co-register with an upper-level course during their second semester. Introduction à la littérature française II covers the time period from the Revolution to the present.
Prerequisites: AS.210.301 OR AS.210.302 or at least one semester of AS.210.301 or AS.210.302 with a grade of A and written permission of the instructor.
Instructor(s): D. Schilling
Area: Humanities.

Just who was Edgar Allan Poe, and who is he today? This course explores how and why a multitude of 19th-century French writers constructed Poe as an author. Through selected works from Hugo, Baudelaire, Mallarmé, and Verne, to be read alongside Poe’s original texts, we will study the means by which these figures projected uniquely French versions of this mysterious American writer the better to stake out their own literary revolutions. By exploring versification, translation, adaptation, and the role of the proper name, we will examine the broad literary history that underlies contemporary understandings of Poe. No knowledge of French is required.
Instructor(s): A. Alexander
Area: Humanities.

AS.212.341. Power and Resistance: Approaches to French Political Thought.
Even as a coherent, rational conception of state power emerged in France in as early as the Renaissance, French thinkers never stopped challenging the ways by which power justified itself in order to foster obedience and consensus. In so doing, they focused critically as much on the claims of sovereignty issuing from the top as on the willingness of the governed to submit to them. The course will examine the dialectic between the legitimation and delegitimation of power, from the Renaissance wars of religion to the Revolution and beyond: the haunting fear of the corruption and death of the political body; the notion of permanent crisis; the right to revoke the social contract; the reach of power in shaping minds and bodies. Readings may include works by La Boétie, Bodin, Bayle, Rousseau, Sade, Saint-Just, Constant, Maistre, Tocqueville, Foucault, Lefort and Rancière. Readings and discussion in English.
Instructor(s): E. Russo; W. Anderson
Area: Humanities.

AS.212.343. Literature and Science in France 1750-1880.
This course will investigate changes in the meaning and function of the literature of science and of the natural world during the period 1750-1850 (N.B. All course readings, assignments, and discussions will be conducted in French). Dean’s Teaching Fellowship.
Prerequisites: Advanced French I and II (AS 210.301-302), Introduction to French Literature I or II (AS 212.333 or 334)
Instructor(s): H. Roman
Area: Humanities.

AS.212.346. 20th Century French Theater and Performance.
Taught in English. In this course, we will survey the themes and techniques that marked the theory and practice of theater in France in the 20th century. As we make our way from the early century avant-garde movements such as Futurism and Surrealism to Antonin Artaud's Theater of Cruelty, from the Theater of the Absurd and mid-century existentialists to the post-1968 turn to collective authorship, our goal will be twofold: First, we will examine the prominent plays of the era as literary products, generated from within specific socio-political contexts. Second, we will attempt to re-construct their three-dimensional lives in performance, how they looked, sounded and felt to those watching. In addition, we will examine how French theater went from being a playwright-centered institution to a director-centered one, and how acting styles transitioned from psychological realism to a focus on the human body. Course materials will include plays, theatrical texts on the theater, as well as directors' manifestos, rehearsal notes, set and costume designs and filmed recordings of theatrical events. Cross-listed with Theatre Arts and Studies. THIS COURSE CAN COUNT EITHER AS A 212 (LITERATURE--AS.212.346) OR AS A 211 (CULTURE) COURSE FOR THE FRENCH MAJOR AND MINORS.
Instructor(s): E. Fisek
Area: Humanities.

AS.212.358. Writing the Great War: French Literature and World War I. 3 Credits.
This course examines literary texts engaging with WWI and related topics such as class struggle, gender conflicts, and colonialism. Authors studied include H. Barbusse, J. Cocteau, L.F. Celine, A. Malraux. Course taught in French.
Prerequisites: AS.210.302 OR AS.212.333 OR AS.212.334 OR AS.211.401 OR AS.211.402
Instructor(s): C. Benaglia
Area: Humanities.

AS.212.362. Ecrire l’héroïsme au féminin [Writing Heroism in the Feminine].
How can we define a heroine? What distinguishes heroines from mere female protagonists? Who are the main heroines to have marked the French literary tradition? This course examines how writers have transformed the notion of heroism inherited from Ancient Greece and Rome to lend it different and distinctly gendered shapes in the figure of the female hero: bravery, scandal, crime, sacrifice, nationalism. Focus will be placed on the evolution of the concept from the 17th century to the end of the 20th century in novels and plays by Racine, Madame de Lafayette, Prevost, Balzac, Maupassant, Anouilh, Wittig, and Condé. Recommended Course Background: AS.212.333 or AS.212.334.
Instructor(s): L. Cariou
Area: Humanities.

AS.212.365. Twisted Roots: Writing “Creole” in the French Caribbean. 3 Credits.
This course examines rootedness and hybridity in contemporary literary and critical works from the French Caribbean, exploring the act of writing “Creole” as illustrative of innovative thought-constructs. French students will read and write in French and should register for section 02; other students will read translations and should register for section 01. Discussions will be conducted in English.
Instructor(s): R. Loescher
Area: Humanities.

Distant places have always exerted a particular fascination on the human mind. Many classics of European literature feature journeys to foreign lands, whether real or imaginary: from More’s Utopia and Ariosto’s Moon, to Bacon’s New Atlantis and Swift’s Lilliput. Through a range of examples from early modern France, we will explore the complex relationship between travel and the literary imagination. Topics to discuss include: the style, status, and models of travel literature; cultural encounter, Otherness, and self-representation; imaginary places and social critique. Readings will include fictional texts like Cyrano’s États et empires de la Lune, genuine travel reports such as Champlain’s Voyage au Canada, and works that skilfully mix fiction and reality, as in Montesquieu’s Lettres persanes.
Instructor(s): S. Miglietti
Area: Humanities.

AS.212.400. Flaubert’s L’Éducation sentimentale, a Prose Novel for Modern Time.
Undergrads need instructor permission. Through a close reading of Flaubert’s novel, selective consideration of the drafts and of the historical, political and artistic context, we shall examine the making of that masterpiece of narrative prose, which Flaubert himself conceived under the sign of modernity. Our central concern, in other words, is with L’Éducation sentimentale as a second crucial event in aesthetic modernity, twenty two years after Madame Bovary. Seminar will be taught in French and English. L’Éducation sentimentale edition required: GF Flammarion, 2003.
Instructor(s): J. Neefs; M. Fried
Area: Humanities.

AS.212.401. The Literature of Medieval Cathedrals.
To understand medieval cathedrals we must "read" them through the literature of the age. This course will examine the medieval literature that illuminates some of the great cathedrals of twelfth- and thirteenth-century France. The texts studied will be in modern French translation and will come from a variety of genres: lyric poetry; romance; epic; devotional literature; biography and autobiographical confession. Cannot be taken Satisfactory/Unsatisfactory. Taught in French. Recommended Course Background: AS.210.302
Instructor(s): B. Reilly
Area: Humanities.

AS.212.404. The City in Early-Modern French Literature.
The city is an integral theme, even a privileged character, in the literary and speculative texts of the 17th and 18th century. It is often understood to stand opposition to the royal court and embodies the spirit of the people in a way related to the modern notion of “solidarity". This course will look at a number of examples of the peculiar status of the French city (especially Paris) from the late Renaissance to the First Empire. Selections from Marguerite de Valois, Mme de Sévigné, Montesquieu, Diderot, Rousseau, Turgot, Ruault, Réflet de la Bretonne, Mercier, Saint-Just, Robespierre, Napoléon Bonaparte, with perhaps a coda from Balzac or Michelet. Recommended Course Background: AS.212.333-AS.212.334 or permission of instructor.
Instructor(s): W. Anderson
Area: Humanities.
The second half of the Nineteenth Century in France is a period of
dramatic political, social, historical, and technical experiments and
profound changes. It is as well a fascinating period of artistic creativity
in Literature and Art, considered as the rise of Modernity. We’ll read
texts by Hugo, Flaubert, Zola, Jules Verne, Baudelaire, Rimbaud,
Mallarmé, Tocqueville, Michelet, and study works by Courbet, Manet,
Monet, Berlioz, Saint-Saëns, Fauré. Co-listed with AS.211.410
Area: Humanities.

AS.212.412. Temps et recit dans le cinema francais.
In what ways does the narrative cinema condense, expand, fracture,
reverse, or otherwise complicate our perception of time? What formal
and stylistic means allow filmmakers to manipulate spectators’ desire
for narrative coherence and closure? Based on a range of films drawn
from the silent era, the classic cinema of the 1930s to 1950s (costume
dramas, literary adaptations, thrillers), and the freely inspired works
of the French New Wave and its inheritors, this course will provide
students with the critical concepts and vocabulary needed to speak in
French about film as an aesthetic object. Course in French.
Prerequisites: AS.210.301 AND AS.210.302
Instructor(s): D. Schilling
Area: Humanities.

Taught in French. During the first half of the semester we will take
advantage of the renewed interest in scholarship on the Terror to deal
with some of the most famous examples of Revolutionary rhetoric,
focusing especially on the trial of Louis XVI and the late speeches
of Robespierre. During the second half of the semester we will read
literary works produced during the Terror and accounts of the Terror
from authors such as Balzac, Dumas, and Michelet. We will be asking
questions such as: What was the Reign of Terror and to what extent
was its project dependent on public discourse? Why and how does the
nature of public oratory change? What happens to definitions of “the
literary” and of authorship in a terroristic context?
Area: Humanities.

AS.212.421. Textes et Performances: le théâtre français du 17e
au 19e siècle.
Le théâtre français, des classiques aux romantiques. There will
be a performance component to this course. Recommended co-
registration with 210.312. Acting French. For more information, see
http://www.wilda.org/Courses/CourseVault/Undergrad/18thTheaterUG/
SyllabusTheater.html
Area: Humanities.

AS.212.427. Libertins, Athées, Imposteurs.
An exploration of the clandestine culture of free-thinkers, hedonists and
rakes in France in the 17th and the 18th centuries and their strategies
for undermining the theological grounding of morality, politics, sexuality
and gender. Readings from Descartes, Cyrano de Bergerac, Molière,
Diderot, Sade, Laclos and others. Meets with 211.427
Instructor(s): E. Russo
Area: Humanities.

This course will meet three times during the Fall semester to enable
all French majors to prepare their thesis subject, thesis bibliography,
and abstract prior to the writing of the Senior Thesis (AS.212.430)
in the Spring semester of their senior year. This course is required
of all French majors and must be taken during the Fall semester of
their senior year. Schedule TBA upon consultation with the class list,
as there are only three group meetings. The rest of the meetings are
in individual appointments with the DUS or another chosen French
professor.
Prerequisites: Prerequisite or Corequisite:
AS.210.417;Prerequisite: AS.212.333 OR AS.212.334
Instructor(s): Staff
Area: Humanities.

AS.212.430. Senior Seminar.
An in-depth and closely supervised initiation to research and thinking,
oral and written expression, which leads to the composition of a senior
thesis in French. Recommended Course Background: AS.212.429.
Instructor(s): Staff; W. Anderson
Area: Humanities.

AS.212.434. Reading Poetry.
Reading poetry is one on the best ways to learn and practice
the complex richness of a language. Through close readings and
interpretation of prominent poems in French from the Early Modern to
the Contemporary period, this course addresses the variations of Poetry
through history and its function and importance in society. What do
changes in poetic forms mean? How do tensions between verse and
prose in modern Poetry work? What makes writing and reading Poetry
interesting? Students will compose and present their own "French
Poetry Anthology." Course taught in French, though students may also
investigate the translatability of Poetry.
Instructor(s): J. Neefs
Area: Humanities.

AS.212.443. Marcel Proust, Literature and Art.
Proust’s great sequence of novels À la recherche du temps perdu is also
a theory of the Novel and indeed of Art. A close reading of Du côté de
chez Swann and Le Temps retrouvé, will put this to the test. Required
editions: Proust’s Du côté de chez Swann, Gallimard, Folio, Le Temps
retrouvé, Gallimard, Folio, Contre Sainte-Beuve, Gallimard, Folio. The
seminar is open to advanced undergrads, with authorization of the
instructor. Meets with 212.773, 300.406 and 300.684.
Instructor(s): J. Neefs; M. Fried
Area: Humanities.
AS.212.466. The Pleasures of Tragedy.
Why do we experience pleasure in watching representations of bad things happening to people on stage? Are the emotions aroused by tragedy ethical or immoral? These are just some of tragedy’s many paradoxes, which have been explored by philosophers over time, from Plato to Augustine, to Rousseau, to Hume. This course proposes to explore some of the enigmas and conundrums raised by a genre which everybody agrees cannot be defined by common formal and thematic features, but which we all feel able to recognize when we see it. Is there an essence of tragedy that endures from 5th century Greece to today? Or are the things that make us call a play tragedy radically different according to time and place? How is tragedy related to philosophy, religion and politics? Tragedy has been declared in turn “dead” (killed by Christian notions of redemption, by political utopianism, by philosophical optimism, by the dissolution of language, etc.) and renewed, through the sense of the absurd, postmodern immanence, irredeemable violence) – and indeed, there has been a flourishing of the genre in France in the late XXth century. Through readings of a selection of plays, both ancient and modern, and theoretical works, we’ll examine the metamorphosis of the tragic hero and heroine, the issues of gender, moral responsibility and the management of the spectator’s emotions. Readings from Sophocles, Aristotle, Corneille, Racine, Hegel, Kierkegaard, Anouilh, Sartre, Césaire, Koltès, Gably. Course in French. Prerequisites: AS.210.301 AND AS.210.302 Area: Humanities.

AS.212.469. Limit-Experience, Limit-Texts.
Why tell stories? What power do writers wield against the disorder of life? How do literary narratives measure up to experiences that usher us beyond the limits of the imaginable? In this course we will examine modern and contemporary works in French that engage with such limit states and situations as combat, imprisonment, madness, terminal illness, and corporeal transformation. Authors to be considered include Carrère, Chevillard, Darrieussecq, Delbo, Duras, Guibert, and Volodine. Instructor(s): D. Schilling Area: Humanities.

An overview of the corpus of the author of the "Voyages extraordinaires". The patron saint of steampunk authors explored through his novels the transformation of the modern world resulting from the explosion of technological advances in the industrial age. Yet he was also an astute and erudite historical thinker, an amateur anthropologist whose work reflected many of the prejudices and paradoxes, which have been explored by philosophers over time, from Plato to Augustine, to Rousseau, to Hume. This course proposes to explore some of the enigmas and conundrums raised by a genre which everybody agrees cannot be defined by common formal and thematic features, but which we all feel able to recognize when we see it. Is there an essence of tragedy that endures from 5th century Greece to today? Or are the things that make us call a play tragedy radically different according to time and place? How is tragedy related to philosophy, religion and politics? Tragedy has been declared in turn “dead” (killed by Christian notions of redemption, by political utopianism, by philosophical optimism, by the dissolution of language, etc.) and renewed, through the sense of the absurd, postmodern immanence, irredeemable violence) – and indeed, there has been a flourishing of the genre in France in the late XXth century. Through readings of a selection of plays, both ancient and modern, and theoretical works, we’ll examine the metamorphosis of the tragic hero and heroine, the issues of gender, moral responsibility and the management of the spectator’s emotions. Readings from Sophocles, Aristotle, Corneille, Racine, Hegel, Kierkegaard, Anouilh, Sartre, Césaire, Koltès, Gably. Course in French. Prerequisites: AS.210.301 AND AS.210.302 Area: Humanities.

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

AS.212.481. The 18th-Century French Novel.
Key novels will be studied from a variety of approaches. Authors to include Marivaux, Montesquieu, Prévost, Diderot, Crébillon, Rousseau, and Voltaire. Recommended Course Background: AS.212.333 and AS.212.334 or AS.212.333 and permission of the instructor. Instructor(s): W. Anderson Area: Humanities.

Instructor(s): D. Schilling; E. Russo; W. Anderson.

AS.212.502. French Indep Study-Lit.
Instructor(s): D. Schilling; J. Neefs; S. Miglietti; W. Anderson Area: Humanities.

AS.212.570. French Independent Study.
Instructor(s): J. Neefs.

AS.212.596. Independent Study-Spanish.
Instructor(s): E. Gonzalez.

AS.212.604. Around Baudelaire.
Topics in Baudelaire's art and thought, and in that of various contemporaries (Courbet, Manet, Wagner) and successors (Mallarmé, Proust, Benjamin, Starobinski, Bornefoy, Roubaud, Deguy). Readings and discussion will be mainly in French. Instructor(s): J. Neefs; M. Fried.

The development of the drame bourgeois and the theater criticism of the French Enlightenment. Authors to be studied include Racine, Le Sage, Marivaux, Voltaire, Diderot and Beaumarchais. For more information, please see http://www.wilda.org/Courses/CourseVault/Grad/Theater/Syllabus.html Instructor(s): W. Anderson.

AS.212.620. The Encyclopedie.
In its attempt to realize fully the potential of a group description of knowledge, the Encyclopédie of Diderot and d'Alembert displays the program of the philosophies in a particularly intense and idiosyncratic form. This intellectual conversation will be studied through the investigation of several different subjects treated in the Encyclopédie; for example, the theory of the encyclopedia itself, history, natural history, literature, medicine, and theories of language. Instructor(s): W. Anderson.
AS.212.632. Utopias.
Reflecting on the genre of the Utopia which from the late 17th century through the late 19th century alludes to diverse ideological constructions, such as the Golden Age, the “Pays de Cocagne”, fantastic worlds, primitive societies, the state of nature, “robinsonnades”, science fiction.
Instructor(s): W. Anderson.

AS.212.640. Mercier.
Playwright, renowned essayist, philosophe of a sort and just plain observer of the late Parisian Enlightenment, Mercier’s literary career embodied the esthetic, political and conceptual changes that occurred in the move from the Ancien Régime to the Révolution française, the Terreur, the Thermidorean period and the Napoleonic movement of Paris. This course will cover some of his plays and other writings, especially his Tableau de Paris and its post-revolutionary continuation Le Nouveau Paris.
Instructor(s): W. Anderson.

Readings in Balzac, Stendhal, Hugo, Musset and Nerval, plus viewings of Géricault, Delacroix, Daumier. Theories of Romanticism, from Baudelaire to present will be examined and commented as well.
Instructor(s): J. Neefs
Area: Humanities
Writing Intensive.

AS.212.644. Libertinage: entre révolte et fantasme.
The prerevolutionary libertin novel, starring at its center the character of the libertine, is the one most iconically associated with the French novel and with notions of transgressive “Frenchness,” intended both for national use and for export. In the wake of the pioneering work of René Pintard (Le Libertinage érudit dans la première moitié du 17e siècle, 1943) libertinage was emancipated from the fictional realm and promoted to a category of intellectual and cultural history. Yet recent critics have contested the use of this label, arguing that the historical individuals who were so called were a heterogeneous collection who had nothing in common apart from their marginality, which was in turn stigmatized or valorized. The purpose of this course is to examine critically the relationship between fictional and historical libertines, the many overlaps between the “transgressive” and the “erudite” communities, the role they played in the emergence of the “radical” Enlightenment and scientific materialism, their subversive use of language, the fluctuation between protective strategies of equivocation and the audacity of parrèsia. Readings from trial documents, pamphlets, correspondence, novels and essays, by G. C. Vanini, François Garasse, Antonio Rocco, Théophile de Viau, Descartes, Cyrano de Bergerac, Dassoucy, Bayle, Boyer d’Argens, Voltaire, Sade, Diderot, Laclos.
Instructor(s): E. Russo
Area: Humanities

AS.212.655. Persistence of the City.
This course will address a number of problems derived from current ecological and sustainability concerns, via readings of classic texts of the French avant-garde and modernist tradition (early to mid-twentieth century: Romain, Breton, Le Corbusier, Debord), as well as films (Godard, Resnais) and reportages of more recent date. To be taught in English, this course will be of interest not only to students of French and comparative literature, but to students in urban planning, design, sustainability studies, and architecture. Dates of classes: 2/3, 2/17, 3/2, 3/16, 4/6, 4/20.
Instructor(s): A. Stoeckl
Area: Humanities.
AS.212.699. Cultures of Criticism from the Classics to the Romantics.

It is said that the French Enlightenment invented art criticism. Yet art criticism was just one of many forms of critical thought at the time, like theatrical criticism, the genre of the éloge, scientific prefaces, satires, the Querelle des Bouffons, and much more. But what work does critical thought do for the early moderns? It certainly constructs the canon, it regiments the Republic of Letters, it can be seen to create the concept of a literary field. It marks boundaries, invents new languages, even new genres (is the novel always a criticism of its own genre?). Is it only the practitioner of an art who is competent to write the criticism of that art? How does the concept of critical thought evolve over the Long Eighteenth Century, and how does it mutate in the early Romantic period? Authors to be studied include: Racine, Perreault, Voltaire, d'Alembert, Diderot, Rousseau, the natural scientists, Beaumarchais, Mercier, Stendhal, Hugo, Baudelaire.

Instructor(s): E. Russo; W. Anderson
Area: Humanities.

AS.212.700. Flaubert's L'Éducation sentimentale, a Prose Novel for Modern Time.

Undergrads need instructor permission. Through a close reading of Flaubert's novel, selective consideration of the drafts and of the historical, political and artistic context, we shall examine the making of that masterpiece of narrative prose, which Flaubert himself conceived under the sign of modernity. Our central concern, in other words, is with L'Éducation sentimentale as a second crucial event in aesthetic modernity, twenty two years after Madame Bovary. Seminar will be taught in French and English. L'Education sentimentale edition required: GF Flammarion, 2003.

Instructor(s): J. Neefs; M. Fried
Area: Humanities.

AS.212.703. Literary Renaissance of the 12th Century.

The High Middle Ages in France witnessed both a re-birth of learning and a re-invention of literature. This course examines the medieval French literature that flourished during this Twelfth-Century Renaissance. It considers texts across of variety of genres (the roman antique; courtly lyric; autobiography; lai; chronicle) in order to interrogate literature's engagement with the surrounding intellectual currents. In particular this seminar asks how literature's relation to the past changed during this time and how it came to create something new.

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

AS.212.704. Violence & Tragedy.

This seminar traces the persistence of violence in tragedy. Working though traditional periodization insisting on an evolution away from spectacular baroque violence toward disembodied neoclassical purity, we will explore how violence continually shaped theater as a multi-sensorial, multi-medial practice. While the primary source of our discussion will be seventeenth-century France (Hardy, Rotrou, Corneille, Racine, et al.), ample opportunity will be made for students to present research from the literary traditions in which they work. Contemporary theorists and critics (Bersani, Benjamin, Biet, Chartier, Elsner, Greenberg, Loraux, Heller-Roazen, et al.) will be available in English. Taught in English. Dates of classes: 2/10, 2/24, 3/9, 3/30, 4/13, 4/27.

Instructor(s): Staff
Area: Humanities.

AS.212.705. Fictions d'espace: geopoetique du roman de langue francaise.

En quoi consiste et par quels moyens se construit l'espace dans les fictions littéraires ? Quelles fonctions y jouent les toponymes, les descriptions de lieux, les trajectoires des personnages ou encore ces excroissances visuelles que sont les cartes ou les plans ? Quels contrats l'écrivain peut-il passer avec son lectorat à l'égard du statut des espaces traversés et décrits, qu'ils se fondent sur le « réel » ou qu'ils soient fabriqués de toutes pièces ? Cette introduction à la géopoétique propose d'aborder la mimésis littéraire sous sa dimension spatiale. Si d'une part notre objectif est de forger des concepts d'analyse littéraire en dialogue avec le discours sur l'architecture et la géographie, d'autre part nous chercherons à construire des lectures d'œuvres qui misent sur la puissance évocatrice des espaces et des lieux. Puisant dans la littérature d'expression française depuis 1800, de Balzac à Chamoiseau en passant par Giono, Ramuz, et Peres, nous releverons divers "chronotopes" (Bakhtine) ayant contribué à forger l'imaginaire géographique. Course in French.

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

AS.212.710. Les religions du 19e Siècle.

Chateaubriand, Michelet, Quinet, Hugo, mais aussi bien Nerval, Baudelaire, Flaubert, Mallarmé, les œuvres du 19ème siècle se rapportent aux paradigmes religieux d’une manière particulièrement forte et problématique. De l’histoire des religions aux religions du Progrès, le fait religieux est interrogé par la littérature, autant que la littérature se confronte à lui. Le séminaire s’appuiera sur la lecture précise de quelques textes déterminants en ce sens.

Instructor(s): J. Neefs.

AS.212.717. Montesquieu.

The first half of the seminar is devoted to a close reading of some Montesquieu’s major works in law, politics, fiction, history and the natural sciences, with an emphasis on the negotiations between nature, law and society. The second half will focus on selected interpretations and appropriations of Montesquieu’s thought from the 18th to the 20th century. In English, reading knowledge of French.

Instructor(s): E. Russo; W. Anderson
Area: Humanities.

AS.212.719. Enlightenment and Revolution.

Writing Equality: the French Revolution. Enlightenment authors whose work is relevant to the Revolution (Montesquieu, Rousseau, Condorcet, etc.), Revolutionary authors and orators, and 19th-century authors like Balzac and Stendhal or historians like Tocqueville and Michelet who use literary topos to come to terms with the Revolution.

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


One is never done with Rousseau: generations of readers and a myriad of critical schools have mapped in many, contradictory ways the vast territory he has explored: composer, musicologist, novelist, dramaturgist, botanist, political philosopher, autobiographer, pedagogue, prophet, dreamer, persecuted victim and, always, provocateur. Rousseau lived and wrote at the intersection of pathos and logos, history and myth, reason and the sacred and his method, if any, was to construct a system against all systems. We will read his major works in light of the debates they have triggered both within the Enlightenment and postmodernism.

Instructor(s): E. Russo.
AS.212.743. Marcel Proust, Literature and Art.
Proust's great sequence of novels À la recherche du temps perdu is also a theory of the Novel and indeed of Art. A close reading of Du côté de chez Swann, À l’ombre des jeunes filles en fleurs, La Prisonnière and Le Temps retrouvé, will put this to the test. Required editions: Proust’s Du côté de chez Swann, Gallimard, Folio, À l’ombre des jeunes filles en fleurs, Gallimard, Folio, La Prisonnière, Gallimard Folio, Le Temps retrouvé, Gallimard, Folio, Contre Sainte-Beuve, Gallimard, Folio. The seminar is open to advanced undergrads, with authorization of the instructor. Recommended course background: At least 2 212.3xx courses
Instructor(s): J. Neefs; M. Fried
Area: Humanities.

AS.212.750. Récits de la marge dans la littérature française depuis 1950.
Examen de romans et récits modernes et contemporains où la marge (géographique, ethno-sociale, sexuée) apparaît comme un lieu de parole spécifique. L’histoire longue de la figure du ‘zonard’ et du ‘jeune de banlieue’ permettra d’interroger les processus de légitimation littéraire et l’émergence de subcultures qui suscitent des postures esthétiques novatrices. Textes de Begag, R. Camus, Charef, Chraïbi, Clébert, Collard, Djaidani, Queneu...
Instructor(s): D. Schilling
Area: Humanities.

From exoticist features of the 1920s and 1930s and political works of the 1960s, to family sagas and personal essays looking back on a conflicted past from the standpoint of the new century, Algeria has featured prominently in the French cinematographic imaginary. The independent North African nation has likewise produced compelling narratives that address the colonial legacy, the armed struggle for independence and its aftermath. Addressing from both sides of the Mediterranean an entangled political and cultural history, this course places in critical context conflicting screen representations as well as the institutions, individuals, and publics associated with them. The course will be taught in English, however most course materials will be in French. Undergraduates may take with permission of the instructor and completion of AS.212.333 and AS.212.334. Graduate students need not have completed the prerequisite courses.
Instructor(s): D. Schilling
Area: Humanities.

AS.212.752. The Character Function.
What do we really mean when we talk about a “character” in a discursive work? What are the structuring, esthetic and heuristic functions of such devices? How has the concept of the character evolved from the early modern period to the present day? A sampling of the cases to be considered: Descartes, Leibniz, Marivaux, Racine, Diderot, Rousseau, Robespierre, Napoleon, Michelet, Zola, avatars and “digital angels”.
Instructor(s): W. Anderson
Area: Humanities.

AS.212.768. Norms and Forms of Academic Communication.
How to write a book review, an article, a conference paper; how to choose the appropriate journal for publication.
Instructor(s): W. Anderson
Area: Humanities.

AS.212.778. Les écritures contemporaines aux confins des genres [Contemporary French Writing Beyond the Genres].
A critical survey of hybridized or mixed literary forms that have emerged in French-language writing since the postwar revolution of the New Novel and the materialist forays of the Tel Quel group circa 1968. What attitudes might be adopted toward texts that seemingly invent their own rules, refusing generic ascription even as they borrow freely from established narrative and poetic codes? How might we resist the temptation to view works of motric reprise, pastiche, formal constraint, and intertextual weaving as symptoms or expressions of a disenfranchised “postmodern condition,” and endeavor instead to situate these texts in the contemporary moment, as elements of a vital cultural critique? Authors to be considered include Bon, Cadot, R. Camus, Gavarry, Levé, Pere, Quintane, Redonnet, J. Rolin, Simon, and Viel. Seminar in French.
Instructor(s): D. Schilling
Area: Humanities.

AS.212.781. L’entre-deux-guerres en toutes lettres [French Literature Between the Wars].
French literary culture between the wars (1919-1939) promoted the novel as a forum for social comment and formal experimentation alike. Questioning the psychological biases of the ‘roman d’analyse’ and reacting to the collective tragedy of the Great War, interwar writers updated the French language as well as narrative ‘technique’ in light of emergent theories (psychoanalysis, Marxism, phenomenology). Readings from Aragon, Breton, Céline, Cocteau, Colette, Dabit, Malraux, Némirovsky, Queneu, and Simenon.
Instructor(s): D. Schilling
Area: Humanities.

AS.212.783. Diderot, Power and Representation.
A reading of some of Diderot’s major works in light of his struggle to break out of imposed and self-imposed hierarchies of style and manner, and to reframe or reform radically the relationship between ethics, politics, sexuality, gender and the arts. Special emphasis on Diderot’s self-representation as arbiter of taste, mediator and mentor.
Instructor(s): E. Russo
Area: Humanities.

AS.212.784. Founding Myths: Literature, Historicity, and the Nation.
National identities often coalesce around historical events that acquire the status of “founding myths”. In this seminar, we will draw upon French history to discuss how literature and art (including cinema) can contribute to forging and crystallizing a series of identity-making myths. Cases to consider include the burning of Joan of Arc in 1431, the massacres of St Bartholomew’s Day (1572), and the beheading of Louis XVI in 1793. By analyzing representations of these and other historical moments through a wide range of media, we will seek to penetrate the complex relationship between literature, fiction, and historicity in making national identity—a relationship that proves particularly problematic in the case of violent and divisive events such as those mentioned above. Among the authors studied will be Villon, De Thou, D’Aubigné, Marlowe, Shakespeare, Voltaire, Michelet, Dumas, Hugo, Brecht, Anouilh, Camus.
Instructor(s): S. Miglietti; Staff
Area: Humanities.
AS.212.789. Literature & Identity in the Age of Globalization.
In this seminar we will examine a selection of literary reflections on and engagements with globalization and its mounting failures and burdens, as it has emerged in Europe and the Americas from the mid-twentieth century to the present. From the economic, constitutional, and cultural politics around the unification of Europe, to the ideological and imperial misfortunes of the U.S. after the collapse of the "End-of-History" thesis, to the resurgence of state populism in Latin America in the wake of neoliberal exhaustion, literary fiction has been deployed to posit, explore, and contest national and post-national myths of identity. The seminar will interrogate how this engagement functions both as aesthetic and theoretical discourse. Readings may include novels by Albert Camus, W. G. Sebald, Leonardo Sciascia, Orhan Pamuk, Javier Marías, Roberto Bolaño, and Jonathan Franzen, along with theoretical writings by Gianni Vattimo, Jürgen Habermas, Rodolphe Gasché, and others.
Instructor(s): E. Gonzalez; W. Egginton
Area: Humanities.

AS.212.790. What is Philology?.
In recent years, philology has gained new attention as a field of methodological reflection which at the same time opens up Literary Criticism toward interdisciplinary research and media studies as it emphasizes the specific status of Literary Criticism in the humanities. The course will examine the changing field(s) of philology from the 18th century to the present in both historical and systematic scope. Including methods of textual criticism, edition philology, and hermeneutics, philology has been addressing questions of theory, methodology, and epistemology in various constellations. Precisely because philology's interest lies in connecting languages and literatures to their historical contexts, one of its primary tasks is to account for the epistemic framework and limitations of such historicization, so as to ensure that the literary object not be confused with historical contexts but is perceived as a distinct phenomenon in itself. In addition to these questions, the course will discuss methods of edition philology, ranging from historical-critical edition to "material philology" and "genetic criticism" along with analyzing editions of Kafka, Joyce, and Flaubert. Further, we will examine the more recent discussion on methodology and new media (e.g. digital editions). Readings will include works by Schlegel, Schleiermacher, Nietzsche, Auerbach, Szondi, Bollack, Nichols, Cerquiglini, and Ferrer among others. The course will be taught in English. Meets with AS.213.790, AS.214.790, and AS.215.790
Prerequisites: ;
Instructor(s): E. Strowick; J. Neefs.

AS.212.791. Film Theory and Critical Methods.
Placed at the crossroads of aesthetics and politics, psychology and economics, the history of technology and popular culture, film has emerged as the interdisciplinary object of study par excellence. Based on intensive weekly viewing and on classic and contemporary statements in film theory, this seminar—required for the Graduate Certificate in Film and Media—opens up questions of film language, authorship, genre, spectatorship, gender, technology, and the status of national and transnational cinemas.
Instructor(s): B. Wegenstein; D. Schilling.

AS.212.792. GRLL SEMINAR/Fellini - Almodóvar.
In this co-taught graduate seminar, Professors Eduardo González and Bernadette Wegenstein will be discussing these two seminal European directors in their cultural and historical context and with an eye to both their radical eccentricity and utter centrality to cinema today (e.g., The Great Beauty). Our discussions will start with questions that are intrinsic to film theory such as mimicry, travesty, the visual and narrative construction of the erotic, as well as questions pertaining to the degree of realism in these directors’ work, i.e., the “road beyond neorealism” for Fellini, and Almodóvar’s queerness as expressed in his “true-and-false testimonies.” We will then proceed to read and watch some historical documents around the constructions of some of these directors’ films, such as Petronius’ Satyricon, about the worshipping of the most important female deity in late antiquity, Isis, in light of Fellini’s Satyricon; and Thierry Jonquet’s novel Tarantula and the French-Italian horror film, Eyes Without a Face (1960), which were both the basis for Almodóvar’s The Skin I Live In (2011). We will be reading Karen Pinkus’ Montesi Scandal, an unrealized screenplay about the birth of the Paparazzi in Fellini’s Rome, as well as Almodóvar’s columns from La Luna de Madrid, written in the persona of a female prostitute. The class will also include several guest speakers TBA.
Instructor(s): B. Wegenstein; E. Gonzalez
Area: Humanities.

AS.212.801. French Independent Study.
Instructor(s): D. Schilling; J. Neefs; S. Miglietti; W. Anderson.

AS.212.802. French Dissertation Rsch.
Instructor(s): D. Schilling; E. Russo; J. Neefs; S. Miglietti; W. Anderson.

AS.212.803. French Proposal Prep.
Instructor(s): D. Schilling; E. Russo; J. Neefs; S. Miglietti; W. Anderson.

Freshmen seminar. After Hitler’s seizure of power in 1933, the number of artists and intellectuals who fled the Nazi regime soon rose into the thousands. Many of these German expatriates ultimately settled in the United States (e.g. Los Angeles, New York), where, simultaneously attracted and alienated by their new surroundings, they made a significant impact on American culture. The seminar will explore German Exile Culture in the U.S. in its broad variety spanning a spectrum from film to architecture, literature, and philosophy. Based on the aesthetic and conceptual specificities of the artifacts, class discussions will focus on the relations between art and politics, modernist and mass culture, art and capitalism, culture and democracy. The seminar will close with a look at postwar America and the McCarthy era, when European emigrants became the target of suspicion as left-wing intellectuals.
Instructor(s): A. Krauss
Area: Humanities.

AS.213.111. Love and Death in Wagner.
This intersession course explores two interrelated themes in the works of Richard Wagner: love and death. The course will concentrate on the major works of Wagner (Der Ring des Nibelungen, Tristan und Isolde, and Parsifal) through in-class film screenings of their performances, as well as his contemporaneous reflections on theater and culture and his ambiguous legacy in the 20th century. To accompany Wagner’s work, secondary texts which engage with Wagner will be discussed, including Nietzsche, George Bernard Shaw, Adorno, Badiou, and Zizek.
Instructor(s): B. Klausmeyer
Area: Humanities.
AS.213.201. Chaplin in Germany: Tramp to Dictator.
Swiss writer Blaise Cendrars declared: “The Germans lost [World War I] because they didn’t get to know Chaplin in time.” We will follow Chaplin’s works from 1921’s The Kid to 1940’s Great Dictator and its reception in Germany, to better understand both those works and the history and politics of their reception. Topics include slap-stick, laughter, poverty, dignity, and class/worker struggles. Readings include Arnheim, Brecht, Kafka.
Instructor(s): A. Krauss
Area: Humanities.

AS.213.212. The World as Crime Scene.
This class will examine the process of inference and the conclusions that result from it, or - as we will understand it - the process of reading that results in a story. Learning from Sherlock Holmes how to read a crime-scene, we will practice reading images in the Walters Art Museum. Analyzing movies and TV-series, we will learn how a story functions, how a small detail can change it and how the same thing can end up as a different story.
Instructor(s): J. Schade
Area: Humanities, Social and Behavioral Sciences.

AS.213.228. Freud and the Humanities.
It is hard to overestimate Sigmund Freud's influence on virtually every branch of the Humanities. This course will investigate some of the concepts and methods that have been drawn from Freud, focusing specifically on art and literary criticism. We will consider sections from ‘The Interpretation of Dreams’ as well as a selection of Freud’s brilliant essays.
Instructor(s): A. Krauss
Area: Humanities.

Taught in German. After Hitler’s seizure of power in 1933, the number of artists and intellectuals who fled the Nazi regime soon rose into the thousands. Many of these German expatriates ultimately settled in the United States (e.g. Los Angeles, New York), where, simultaneously attracted and alienated by their new surroundings, they made a significant impact on American culture. The seminar will explore German Exile Culture in the U.S. in its broad variety spanning a spectrum from film (Fritz Lang, Billy Wilder) to architecture (Richard Neutra, Rudolf M. Schindler), literature (Thomas Mann, Berthold Brecht, Lion Feuchtwanger), and philosophy (Theodor W. Adorno, Hannah Arendt). Based on the aesthetic and conceptual specificities of the artifacts, class discussions will focus on the relations between art and politics, modernist and mass culture, art and capitalism, culture and democracy. The seminar will close with a look at postwar America and the McCarthy era, when European emigrants became the target of suspicion as left-wing intellectuals.
Prerequisites: AS.210.362
Instructor(s): A. Krauss
Area: Humanities.

AS.213.235. Panorama of German Thought I.
Taught in English. German thought is a broad intellectual tradition that encompasses works in an astonishing number of fields including philosophy, aesthetics, sociology, epistemology, psychology, anthropology, history, religious studies, and cultural analysis. The most prominent representatives of this tradition are Luther, Kant, Humboldt, Hegel, Nietzsche, Marx, Warburg, Freud, Benjamin, Kracauer, Weber, Simmel, Cassirer, Auerbach, Adorno, Arendt, Heidegger, and Luhmann. Indeed the study of cultural, historical, and social phenomena as well as of literary and artistic forms would not have been possible without the German intellectual tradition which, beginning with the Enlightenment, emphasized the role of the subject in constituting objects of knowledge and experience. This two-semester survey course will highlight important topics of German Thought, e.g. the subject, consciousness and unconsciousness, Bildung and the idea of the university, the sublime and the uncanny, irony, hermeneutics and translation, the desire for knowledge, tragedy and repetition, civilization, symbolic forms and medial reproduction, memory, and authority in a historical scope. While the first semester (Fall) covers until 1850 (from Luther to Hegel/Kierkegaard), the second (Spring) focuses on Modern German Thought after 1850 (from Marx to Luhmann).
Instructor(s): E. Strowick
Area: Humanities.

AS.213.236. Panorama of German Thought II.
Panorama of German Thought from Nietzsche to Habermas. Course will examine major thinkers in nineteenth and twentieth-century German thought with emphasis on the response to Enlightenment philosophy, the critique of reason, the questions about the autonomy of the subject and the search for new individual and collective identities. Reading will include traditional philosophical texts (Nietzsche, Cassirer, Heidegger, Adorno, Habermas) as well as works in anthropology (Gehlen, Scheler), sociology (Simmel, Weber), psychology (Mach, Freud), political theory (Marx, Schmitt) and aesthetics (Benjamin, Warburg, Panofsky). This course is a continuation of Panorama of German Thought I, though the first semester is not a prerequisite for the second. Taught in English.
Instructor(s): R. Tobias
Area: Humanities.

AS.213.237. Literature and Medicine.
Taught in English. The course will analyze literary representations of illness as well as explore interfaces between literary and medical knowledge in more general ways. Both literature and medicine can be considered semiotics as they deal with the study of signs; further, both are invested in interpretation. We will analyze the relation between literature and madness, explore “illness as metaphor” (Susan Sontag) and discuss case studies in relation to literary genres (for example, Freud is surprised to notice that his studies on hysteria read like novels). As prominently depicted in Thomas Bernhard’s “In the Cold” and theoretically analyzed by Michel Foucault, the course will further address the nexus between medical institutions and power. Readings will include: Antonin Artaud, Thomas Bernhard, Georg Büchner, Michel Foucault, Sigmund Freud, Henry James, Franz Kafka, Thomas Mann, Daniel Paul Schreber, Susan Sontag, etc. Films: “Philadelphia” (Jonathan Demme, 1993), “Melancholia” (Lars von Trier, 2011).
Instructor(s): E. Strowick
Area: Humanities.
AS.213.241. Introduction to the New German Cinema.
Starting in the mid-1960s, a new generation of German filmmakers emerged who proclaimed the “old cinema dead” and sought to develop - in opposition to the commercial film industry of the time - an entirely “new” kind of German cinema. For directors such as Alexander Kluge, Margarethe von Trotta, Rainer Werner Fassbinder, Werner Herzog, and Wim Wenders, the art of filmmaking thus became inseparable from social critique. This one-credit course will explore the films of the “New German Cinema,” focusing on the tumultuous period from 1966 to 1979 in the Federal Republic of Germany, in both their relationship to other European “New Waves,” as well as to the aesthetic, political, and cultural contexts specific to post-war Germany. The course will serve to introduce students to both the history of New German Cinema, as well as to critical and theoretical discourses in contemporary film studies.
Area: Humanities.

AS.213.251. Friedrich Nietzsche.
Freshman Seminar: This seminar offers an introduction to Nietzsche’s work and a first journey into the world of German thought, culture, and literature. Friedrich Nietzsche continues to be one of the most radical and influential philosophers of the West. Famous and infamous for announcing the death of God and the advent of the superhuman, his irreverence for philosophical tradition culminated in the call to “philosophize with a hammer” (so as to demolish the constructions of Western metaphysics). He embattled the old philosophers exposing their, as he put it, clumsy lovetmaking with truth. And he stunned generations of intellectuals after him with his idea of the eternal return of the same. But Nietzsche was also a scintillatingly witty writer, a light-footed and poetic thinker, a bold defender of the experiences of the body, a tender human being, and a sharp critic of German narrow-mindedness.
Instructor(s): K. Pahl
Area: Humanities.

AS.213.257. Credits for Credit: The Political, Economics, and Affects of Debt.
David Graeber has argued that the ethymological prehistory of debt is based on social obligations that sustain society. These social obligations are deeply intertwined with economic structures long before the recent financial crisis kicked in. This seminar will give an introduction to macroeconomic theories of debt in Western capitalism and will explore the entanglement of economics and morality, by asking how our most intimate fields of subjectivities are penetrated and altered by economic forces and policies. Finally, we will analyze recent movies on indebtedness and debt and discuss current examples of a politics against or within indebtedness.
Area: Humanities.

Tought in English. This course will survey the major trends in Yiddish, Hebrew, and English literature published in the United States, Canada, and Mexico since the turn of the 20th century. Our discussions will consider the connections this literature maintains with other “ethnic” schools of writing; what connections, or disruptions, it signifies with Jewish literatures in other eras or locales; to what degree Jewish writing in languages other than English participate in major trends of American literature--or whether this writing could even be considered to anticipate innovations in the American “mainstream.” Topics in this literature will include the disruptions of immigrant life, the shadows of the Holocaust and anti-Semitism, aspirations for social justice, the lure and trauma of the American suburbs, the collapse of the Great Society, gender in American Jewish life, and the new Jewish immigrants of the former Soviet Union. All readings and discussions available in English.
Instructor(s): M. Caplan
Area: Humanities.

AS.213.265. Panorama of German Thought.
German thought is a broad intellectual tradition that encompasses works in an astonishing number of fields including philosophy, aesthetics, sociology, epistemology, psychology, anthropology, history, religious studies, and cultural analysis. The most prominent representatives of this tradition include Luther, Leibniz, Kant, Humboldt, Hegel, Nietzsche, Marx, Warburg, Freud, Benjamin, Kracauer, Weber, Simmel, Cassirer, Auerbach, Adorno, Arendt, Heidegger, and Luhmann. Indeed, current approaches to understanding cultural, historical, and social phenomena as well as literary and artistic forms would not have been possible without the German intellectual tradition which, beginning with the Enlightenment, emphasized the role of the subject in constituting objects of knowledge and experience. This seminar will highlight important topics in German Thought, which may include the subject, consciousness and unconsciousness, Bildung and the idea of the university, the sublime and the uncanny, irony, hermeneutics and translation, the desire for knowledge, tragedy and repetition, civilization, symbolic forms and medial reproduction, memory, and authority in a historical scope. Taught in English.
Instructor(s): R. Tobias; Staff
Area: Humanities.

AS.213.301. Franz Kafka.
The course is an introduction to the life, work and milieu of Franz Kafka. While reading Kafka’s short stories (e.g., Das Urteil, Die Verwandlung, Ein Bericht für eine Akademie, along with diary entries and Letter to his Father Brief an den Vater), we will pay close attention to the author’s understanding of writing, his relationship to his father, Jewish tradition, history, and his fascination of the foreign and the exotic. We will also focus on Kafka’s influences; critical reception; reader problems in approaching Kafka’s works; Kafka’s situatedness in fin-de-siècle Prague; and issues in translating Kafka into English. Taught in German.
Prerequisites: AS.210.362
Instructor(s): A. Glazova
Area: Humanities.
**AS.213.305. Contemporary German Film.**
After almost a quarter century of neglect, German cinema is on the map again. The many awards German films have been granted over the last 15 years speak to the renaissance of German Cinema since 2000. Among these movies are Florian Henckel von Donnersmark's The Lives of Others (Academy Award for Best Foreign Language Film, 2006), Caroline Link's Nowhere in Africa (Academy Award for Best Foreign Language Film, 2002), Fatih Akin's Head-On (Golden Bear at the Berlin International Film Festival, 2004; European Film Award 2004), Oliver Hirschbiegel's Downfall (nominated for Academy Award for Best Foreign Language Film, 2004) or Wolfgang Becker's Goodbye, Lenin! (European Film Award, 2003). Nazi Germany, the Stasi, or the reunification are prominent topics of this internationally acclaimed Contemporary German Cinema. Parallel to these mainstream productions, an aesthetically far more adventurous cinema has developed known as “Berlin School” or “Nouvelle Vague Allemande”. Directors associated with the Berlin School are Christian Petzold, Angela Schanelec, Christoph Hochhäusler or Valeska Grisebach. Dissecting the everyday reality of post-wall Germany, this ‘counter-cinema’ draws on the New German Cinema of the 1970s (among others) to develop radical notions of realism and challenge narrative conventions. This course will give a survey on German Film since 2000 – discussing the historical and cultural context of selected movies as well as analyzing aesthetic strategies and concepts of realism in Contemporary German Cinema. Taught in German.
Instructor(s): E. Strowick
Area: Humanities.

**AS.213.307. Art and Surveillance.**
In this class, we will analyze the relationship between surveillance and art. We will discuss in what ways surveillance has been reflected by different genres of art and to what extent surveillance can affect the production of art itself. Thus, after an introduction into the biopolitics of surveillance, we will look at examples from architecture, photography, painting, and Internet art, but with a specific focus on literature and film. Questions for discussion will address the relation of surveillance to the acts of observing, disciplining, controlling, and producing knowledge as well as their consequences for the formation and (self-)perception of the subject.
Instructor(s): E. Strowick
Area: Humanities.

**AS.213.308. Gespenster: verschwiegene und doch weitergegeben.**
We will study the psychic afterlives of WWI, Nazism, and Stasi experiences and involvements. These are stories that are often not told in the family but nevertheless handed down across generations in powerful, less-than-explicit, and often distorted ways. Drawing on philosophy and psychoanalysis, we will discuss how the need for silence meets the need to talk and to hear. We will read literature and analyze films on the family lives of former political prisoners in the GDR, Stasi informants, Nazi perpetrators, victims of the Holocaust, and soldiers of the First World War. Reading and discussion in German. Recommended Course Background: AS.210.361
Prerequisites: AS.210.361
Instructor(s): K. Pahl
Area: Humanities.

**AS.213.309. Walter Benjamin and His World.**
All readings and class discussions in English. This course will provide an introduction to the thought, writing, and world of Walter Benjamin—one of the most interesting and influential German writers of the early 20th century. Although he died in exile having published only a single book in his lifetime, in the past three decades his ideas and preoccupations have changed the way we think about Cultural Studies, Media Studies, Literary Studies, German thought, Jewish mysticism, and the philosophy of history. We will be examining some of his major writings in tandem with precursors such as Charles Baudelaire and Louis Aragon; contemporaries such as Theodor Adorno and Gershom Scholem; and the legacy of his work among contemporary theorists, critics, and artists.
Area: Humanities.

**AS.213.310. Classic German Theater.**
Taught in German. In this seminar we will read some of the most important plays of German literature, by Lessing, Goethe, Schiller, Kleist, and Büchner. We will explore questions about the role of the theater toward the education of mankind in the spirit of the enlightenment. We will examine how tragedy is reconfigured around the context of the bourgeois family. We will study historical practices of stage production as well as modern filmic and theatrical productions. Finally, we will prepare an informal staging of a play.
Prerequisites: AS.210.361
Instructor(s): K. Pahl.

**AS.213.312. Contemporary German Literature (1970 to the present).**
The seminar examines the way cultural and historical topics are presented in contemporary German literature. The selected texts originate in different national contexts (Swiss, Austrian, German, German-Turkish, German-Japanese) and deal with questions concerning the representation of national, cultural, and individual identity. We will explore how the texts (de)construct these identities through narrative structures and will contextualize these structures with respect to recent theories of (trans)cultural identities. Authors include: Eugen Gomringer, Yoko Tawada, Terézia Mora, Thomas Hürlimann, Martin Suter, Christoph Schlingensief, Max Frisch, Günter Grass, Thomas Bernhard, Maxim Biller, and Thomas Meinecke. Taught in German.
Prerequisites: AS.210.362
Instructor(s): A. Krauss
Area: Humanities.

**AS.213.313. Heidegger’s “Being and Time” and “Rectify.**
This course will introduce students to Heidegger’s seminal work as seen through the lens of the TV series Rectify, which considers what it means to be “thrown” into the world and how we construct a meaningful horizon for our experiences. We will explore some of the fundamental concepts in Being and Time, including care, projection, falleness, affect and time, and being unto-death, and consider how these same issues are taken up in Rectify, which as a TV show has to develop its own visual vocabulary to explore the structure and nature of being in the world. Taught in English.
Instructor(s): R. Tobais
Area: Humanities.
This course will examine the location of Berlin at the heart of European and global culture over the course of the 20th century. In addition to its centrality to German national identity and political culture, Berlin between the World Wars was a weigh station and meeting ground for a variety of languages, cultures, and artistic trends—whether expatriates, refugees, nomads, touring companies, or vagabonds. In what ways did these travelers to Berlin change German popular or intellectual culture? In what ways did Berlin function as a center for avant-garde culture, and in what sense did it remain a peripheral space, in the shadow of grander culture centers such as Moscow, Paris, New York, or Hollywood? What lessons might be taken from the supposed glamour of Berlin between the World Wars and the continued attraction of that period for post-Holocaust adaptation and contemplation? These questions, among others, will be considered with reference to a variety of narratives, dramas, and films taken from German, English, Hebrew, Russian, and Yiddish sources. Authors to be considered will include Walter Benjamin, Joseph Roth, Irmgard Keun, Erich Kästner, Bertolt Brecht, Christopher Isherwood, Sh. Y. Agnon, Vladimir Nabokov, Viktor Shklovsky, and David Bergelson. All readings and discussions in English.
Instructor(s): M. Caplan
Area: Humanities.

AS.213.318. The Making of Modern Gender.
Taught in English. Gender as we know it is not timeless. Today, gender roles and the assumption that there are only two genders are diligently contested and debated. With the binary gender system thus perhaps nearing its end, we might wonder if it had a beginning. In fact, the idea that there are two sexes and that they not only assume different roles in society but also exhibit different character traits, has emerged historically around 1800. Early German Romanticism played a seminal role in the making of modern gender and sexuality. For the first time, woman was considered not a lesser version of man, but a different being with a value of her own. The idea of gender complementation emerged, and this idea, in turn, put more pressure than ever on heterosexuality. In this course, we will explore the role of literature and the other arts in the making and unmaking of gender.
Area: Humanities.

This course provides students with a foundation for as well as a brief introduction to Critical Theory. While paying close attention to the texts and the form in which they present themselves, we will explore major concepts such as dialectics, metaphysics, and freedom. Students will gain familiarity with historical works that have proven immensely influential in modern Europe and beyond, but will also be expected to consider ways in which such thinking has relevance for today’s world.
Instructor(s): J. Yonover
Area: Humanities.

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 consider what role literature plays in the reproduction and transformation of bodily pleasures. The course explores how the pleasures of bodies are imagined in and through literature, but also whether words are bodies that give pleasure and perhaps even have their own pleasures. Authors discussed will include Boccaccio, Cleland, Rousseau, Schlegel, Kleist, Hoffmann, Novalis, Arnim, Büchner, Freud, Rilke, Kafka, Rich, Foucault, Kristeva, Cixous, Giddens, and Winterson.
Instructor(s): K. Pahl
Area: Humanities.

AS.213.322. Museums and Jews, Jews in Museums.
This course will examine the presence of Jews in museums. We will consider the history of the exhibition and collection of Jewish material culture in museums from the 19th century to the present day. Our main task will be to identify the various museological traditions that engage Jewish identity, including the collection of art and antiquities, ethnographic exhibitions, history museums, and Holocaust museums. Some of the questions we will ask include: how do museums shape identity? what is the relationship between the scholarly premises of many museums and their popular reception? and, centrally, what is the relationship between Jewish museums and museums of the Holocaust?
Instructor(s): S. Spinner
Area: Humanities.

Today’s Berlin is a nerve center with strong impulses from Russia, Ukraine, Turkey, Vietnam, India, and other Eastern countries. Through contemporary literature and film, we will explore Berlin’s role in a globalized world: how Berliners resist, embrace, or simply describe the influx of people from Eastern countries; how West-Berliners have re-oriented themselves after the fall of the wall; how the majority adapts to the minorities; and how some migrant authors rework the German language by experimenting with transliterating writing. By way of literary and filmic analysis, we will inquire if borders or limits can play a productive role; how the history of the divided city figures in the imaginary of immigrant authors; and how, for example, Turkish-German or Russian-German writers inscribe the tensions between East- and West-Berlin into a larger discourse on global East-West relations.
Recommended Course Background: AS.210.362
Instructor(s): K. Pahl.

Taught in English. This course is an interdisciplinary introduction to the theory of the image with an emphasis on its material and conceptual transformations in the modern period.
Area: Humanities.

AS.213.331. Detective Fiction in its Nascence.
Although Edgar Allen Poe is often called the father of detective fiction, this assumption is not entirely correct. Sixty years before Poe published his “Murders in the Rue Morgue,” Schiller wrote the novella “Der Verbrecher aus verlorener Ehre,” which was decisive for the development of the genre in Germany. Schiller’s novella carried the subtitle, “Eine wahre Geschichte,” which underscored the tension between “true” events and “probable” circumstances which is characteristic of detective fiction in general. In this course we will examine the competing notions of truth (Wahrheit) and probability (Wahrscheinlichkeit) at play in German detective fiction from the eighteenth to nineteenth century. We will explore why the romantics emphasized truth as a defining feature of literature and how the realists replaced this notion with verisimilitude. Authors to include: Schiller, Kleist, Tieck, Hoffmann, Drost-Hülshoff, Fontane, Storm, Paul Heyse, Richard Aleywn. Reading and discussion in German.
Instructor(s): R. Tobias
Area: Humanities.
AS.213.332. Zionism in Modern Literature: Jewish or Israeli?.
This course will be an examination of the themes of nationalism, Zionism, and the problems of the nation-state in modern Jewish literature of the past hundred years. Among the topics we will consider are the unique challenges of a diasporic culture relocating its national aspirations to an unfamiliar and often hostile environment, the controversies surrounding political nationalism within modern Jewish culture, the competition between languages in the formation of Israeli society, the character of Israeli national culture, the relationship of Israel’s Jewish majority with its minority population, and the relationship of Israeli culture to the Jewish culture of the diaspora. To what extent does Israeli literature constitute a continuation of themes and techniques found in previous Jewish writing, and to what extent does it represent a new beginning? To what extent can Israeli literature be compared with other varieties of Jewish writing and to what extent is this writing a unique cultural phenomenon? Although the majority of works discussed will be translated from Hebrew—including such leading figures of Israeli literature as S. Y. Agnon, S. Yizhar, Moshe Oz, and Orly Castel-Bloom—we will also be considering works translated from Yiddish (Mendele Moykher-Sforim), German (Theodor Herzl), and Arabic (Emile Habibi), as well as contemporary American writers such as Philip Roth and Michael Chabon. All readings and discussions conducted in English. Cross-listed with Jewish Studies, English, and the Humanities Center.
Instructor(s): M. Caplan
Area: Humanities.

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

AS.213.345. Healing and Health Beyond Theology. 3 Credits.
Nietzsche argues in The Gay Science that to bring about a new day we need a new health—“great health,” as he calls it, that enables us to surmount the sickness of our age and transcend ourselves. However much of an iconoclast Nietzsche considered himself to be, his idea of “great health” fits squarely within a theological tradition that claims that the condition for becoming a member of the ecclesia is faith, which cleanses the individual of sin and restores him to his original state. This course will examine the theological inheritance that has and continues to shape the notion of sickness and health dominant even in secular contexts, where well-being would seem to be regarded as a condition of the body rather than of the spirit. Reading to include works by Nietzsche, Kierkegaard, Augustine, Tillich, Heidegger, Scholem, Tolstoy, Büchner, Flaubert, and Kafka. Taught in English.
Instructor(s): R. Tobias
Area: Humanities
Writing Intensive.

AS.213.348. Picturing Jews: Representing Jewish Identity in Modern Art, Film & Literature.
This course will consider the different ways Jewish identity has been represented in the 19th and 20th centuries, focusing primarily on Central and Eastern Europe. Race, nationalism, religion, language, geography, politics—all helped shape different ways of understanding just what it meant to be a Jew, and all found expression in art and literature by both Jews and non-Jews. Looking at texts originally written in German, Yiddish, and Hebrew, including prose, poetry, journalism and drama, as well as painting, photography, graphic design, architecture, and film we will gain an understanding of the range of ways that Jewish identity could be understood and expressed as well as of the ideological stakes and historical contexts of such representations. Writers and artists examined will include Chagall, Kafka, Sholem Aleichem, and Bialik. All readings will be in translation.
Instructor(s): S. Spinner
Area: Humanities.

AS.213.349. Weimar Cinema: The Golden Age of German Film.
Taught in German. German cinema of the 1920s is regarded as one of the "golden ages" of world cinema. The course centers on close readings of works which belong to the canon of German film, including The Cabinet of Dr. Caligari, Nosferatu, Metropolis, The Blue Angel, The Last Laugh, and M. Focusing on the question of cinema and modernity, we will discuss topics like modern aesthetics and visual perception; Expressionism in film; technology and the metropolis; the emergence of film genres (e.g. horror film, film noir, science-fiction film, and melodrama). The film analyses will be accompanied by a discussion of the varied scholarly approaches to Weimar Cinema.

AS.213.354. Introduction to German Poetry.
This class will introduce students to German poetry from the eighteenth to the twentieth century. We will read selected poems by Goethe, Eichendorff, Mörike, George, Hofmannsthal, Rilke, Trakl, Celan, and Bachmann. In addition we will read several theoretical essays by poets and literary critics alike which examine the lyric form and the curious world that poetry constructs. Readings and discussion in German.
Instructor(s): R. Tobias
Area: Humanities.
This seminar offers an introduction to the work of Goethe (1749-1832) who is one of the most prominent figures in the history of German literature and thought and according to T.S. Eliot 'one of the wisest of men'. Tracing this wisdom through selected poems, prose, plays and essays, we will closely analyze the fascinating complexity of an oeuvre that reflects Goethe's interdisciplinary interests in the aesthetic, philosophical, and scientific discourses and controversies of his time.
Readings will include: Prometheus, Goetz von Berlichingen, Faust I, The Sorrows of Young Werther, Iphigenia in Tauris, Novella, Metamorphosis of Plants, Theory of Colours etc. Taught in German.
Prerequisites: AS.210.362
Instructor(s): A. Krauss
Area: Humanities.

AS.213.358. German Pop Culture. 3 Credits.
Taught in German. The term “pop(ular) culture” designates cultural products and practices that are disseminated as ‘mass culture.’ Pop culture is accessible to many and deals with objects and materials that circulate in the everyday life of a society; it functions, one might say, as a cultural archive of the present. In contrast to high culture, pop culture enjoys an ambiguous reputation: It represents the cultural mainstream, functions as an easily consumable commodity and promotes the marketing of dominant ideologies, in the view of critical theory. However, more recent debates within cultural studies discuss pop culture as a site of social-symbolic conflicts and subversive forms of reception. Against this background, the seminar examines pop-culture phenomena in Germany after 1950, including the cult objects: soccer, popular film and TV (“Tatort”), German pop music and hits (from “Hitparade” to “Rosenstolz” and beyond), recent pop literature after 1990 (Sibylle Berg, Rainald Götz, Thomas Meinecke). At the center of the analyses are questions related to the historical and political situation of pop culture, its specific aesthetic processes, and the critique of ideology performed by these processes.
Prerequisites: AS.210.361[C] AND AS.210.362[C]
Instructor(s): A. Krauss
Area: Humanities.

AS.213.361. The Holocaust in Film and Literature.
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 Elie Wiesel, Primo Levi, and Isaac Bashevis Singer), as well as films from French documentaries to Hollywood blockbusters (including films by Alain Resnais, Claude Lanzmann, and Quentin Tarantino). All readings in English.
Instructor(s): S. Spinner
Area: Humanities.

AS.213.367. Contemporary German Film.
After almost a quarter century of neglect, German cinema is on the map again. The many awards German films have been granted over the last 10 years speak to the renaissance of German Cinema since 2000. Among these movies are Florian Henckel von Donnersmarcks "The Lives of Others" (Academy Award for Best Foreign Language Film, 2006), Caroline Link’s "Nowhere in Africa" (Academy Award for Best Foreign Language Film, 2002), Fatih Akin’s "Head-On" (Golden Bear at the Berlin International Film Festival, 2004; European Film Award 2004), Oliver Hirschbiegel's "Downfall" (nominated for Academy Award for Best Foreign Language Film, 2004) or Wolfgang Becker's "Goodbye, Lenin!" (European Film Award, 2003). Nazi Germany, the Stasi, or the Reunification are prominent topics of this internationally acclaimed Contemporary German Cinema. Parallel to these mainstream productions, an aesthetically far more adventurous cinema has developed known as “Berlin School” or "Nouvelle Vague Allemande". Dissecting the everyday reality of post-wall Germany, this ‘counter-cinema’ draws on the New German Cinema of the 1970s (among other influences) to develop radical notions of realism and challenge narrative conventions. This course will offer a survey on German Film since 2000 – discussing the historical and cultural context of selected movies as well as analyzing aesthetic strategies and concepts of realism in Contemporary German Cinema. Taught in German.
Prerequisites: AS.210.362
Instructor(s): E. Strowick
Area: Humanities.

AS.213.368. German Political Thought.
This course will introduce students to major figures in German political thought from Martin Luther to Karl Marx and Immanuel Kant to Carl Schmitt. The class will explore such issues as the notion of sovereignty, the relationship between church and state, the theory of parliamentary democracy, and the political and economic ramifications of liberalism. Reading and discussion in English.
Instructor(s): R. Tobias
Area: Humanities.

AS.213.369. Dada’s Ideologies: Literature, Art, & Politics. 3 Credits.
This course will examine the literary and political theories implied in, and encountered by, Dadaist works and praxes. Particular attention will be paid to Dadaist confrontations with the growth of modern mass media, the politics of World War I, and consumerist capitalism in the wake of Taylorism and Fordism. Readings include major Dadaists as well as Althusser, Benjamin, Debord, Gramsci, Irigaray, Lukács, Marx, Saussure, among others.
Instructor(s): J. Pelcher
Area: Humanities.
AS.213.371. Kafka and the Kafkaesque.
Franz Kafka is regarded as one of the most influential writers of the 20th century. To this day, his lucid and subtle prose continues to intrigue literary critics, writers of fiction, and readers with observations that create a fictive world at once strange and familiar, hopelessly tragic and hilariously comical. The related term “kafkaesque” refers to the unique character of a literary universe that is perceived as both eerie and resistant to any classification. In this course, we will analyze texts by Franz Kafka from a variety of perspectives: as investigations into modern institutions and bureaucracy, law, punishment and family structures. Special emphasis will be given to the exploration of Kafka’s poetic practice, i.e. to the material, rhetorical and performative quality of his writing. In addition to reading a selection of Kafka’s prose and analyzing several film adaptations, we will also discuss some influential commentaries on his work and discuss Kafka’s impact on the conceptualization of modernity. Students will gain an in-depth understanding of Kafka’s oeuvre while developing skills in critical analysis and literary close reading.
Instructor(s): A. Krauss
Area: Humanities.

AS.213.376. Art in Literature.
Discussion in German. Since the Enlightenment, works of art have played a prominent role in literary texts, providing an occasion for texts to reflect on their status as art and to explore the possibilities and challenges unique to aesthetics. In this course we will examine novellas and poems that refer to paintings or other works of art to illuminate the nature of art and to reflect on phenomena that have no place in any other discourse. Readings to include works by Lessing, Eichendorff, Storm, Mörke, Adrian, Freud, and Hofmannsthal.
Prerequisites: AS.210.361 AND AS.210.362
Area: Humanities.

AS.213.387. Major City, Minor Literature? Berlin in German-Jewish and Yiddish Literature. 3 Credits.
Between the two World Wars, a period of intense artistic and intellectual vitality, Berlin was an international center for theater, visual arts, and literature. Many important Yiddish-language writers were drawn to Berlin and, together with their German-language counterparts, produced a body of literature that explores issues of modernity and identity. By comparing works in Yiddish and German, we will learn about inter-War Berlin’s cultural diversity and richness, while also gaining insight into the particular issues of writing about Jewish identity in the 1920s, and the implications of writing in a minor language (Yiddish).
All texts will be in translation. Some questions we will explore include: • What is a minority/minor language or literature? • How did German and Yiddish interact in cultural and social spheres? • Can texts in different languages comprise a single body of literature? • What did it mean to be German and what did it mean to be Jewish? • Are assimilation and hybridity useful concepts? • Is there such a thing as Jewish modernism? • How did literature of the period respond to the rise of the Nazi party and the intensification of antisemitism?
Instructor(s): S. Spinner
Area: Humanities.

The course will examine how mid- and late-19th-century literature creates so-called reality effects which make the text seem a representation of the social world. The term “effect” intends to mark a most decisive insight: that literature does not simply depict a pre-given outer life but produces illusionary impressions of “authenticity” by using various aesthetic and rhetorical devices (e.g. modes of description, frames, specific narrations of time and space). In reading Gottfried Keller, Adalbert Stifter, Conrad Ferdinand Meyer, Theodor Storm and Theodor Fontane we will analyze these aesthetic strategies in relation to literary conventions and codes which readers have learned to interpret as ‘realistic’. Given that these conventions change over time and are situated in specific contexts, we will also be discussing the historicity of reality effects with respect to the rise of photography and modern historiography in the 19th century. Taught in German.
Prerequisites: AS.210.362
Instructor(s): A. Krauss
Area: Humanities.

Instructor(s): A. Krauss; E. Strowick; K. Pahl; R. Tobias
Area: Humanities.

Instructor(s): E. Strowick; M. Caplan; R. Tobias.

AS.213.509. German Honors Program.
Instructor(s): E. Strowick; K. Pahl; R. Tobias.

AS.213.510. German Honors Program.
Instructor(s): A. Krauss; E. Strowick; K. Pahl; R. Tobias
Area: Humanities.

AS.213.557. German Lit Ind Stdy-Summer.
Instructor(s): M. Caplan.

This graduate-level seminar will consider the theoretical problems and relationship between tragedy and comedy as modes of narration, methods of performance, and philosophical dispositions. Among the topics we will consider are the reciprocal relationship of comedy and tragedy; their respective derivation from myth, ritual, and philosophical dialogue; the relation of each to concepts of selfhood, society, the body, and the body politic. Along the way we will also examine questions such as why tragedy has attracted so much greater theoretical and philosophical interest than comedy, why comedy has been subdivided into various genres while tragedy has remained relatively indivisible, what political uses these modes of storytelling might signify, and how each serves as a mode of critique toward other narrative and dramatic conventions. Authors to be considered include Sophocles, Shakespeare, E.T.A. Hoffmann, Kafka, Brecht, Sholem Aleichem, Sh. Y. Agnon, Moyshe Kulbak, Ahmadou Kourouma, and the Coen Brothers. Theorists will include Aristotle, Hegel, Nietzsche, Freud, Lacan, and Zupancic. All readings and discussions in English.
Instructor(s): M. Caplan.
The course analyzes the transformations of the relationship between form – life – aesthetics with regard to Goethe’s morphological writings as well as the complex history of the reception in the philosophy of life (Spengler, Klages), in literary Modernism (Rilke, Einstein, Benn, Kafka) and in the early cultural studies of the 20th century (Simmel, Cassirer, Blumenberg). The “doctrine of the shape of formation (Bildung) and transformation (Umbildung) of organic bodies,” Goethe’s morphology considers shape (Gestalt) not as something static but in constant change, taking particular interest in the movable (“das Bewegliche”), i.e., processes of transformation in their temporality: “Observing all shapes, particularly organic ones, nowhere do we find something established, something inactive, but rather everything oscillates in constant movement. Hence our language uses the word Bildung for both, the emerged as well as the emerging.” A nexus between life and form, Bildung raises the problem of representation: A force towards representation, it itself escapes representation. It is by way of metamorphosis and dynamization of representation that the relationship between life and form is arranged anew, again and again – imposing questions of Bildung, representability (Bildlichkeit), morphological methods and poetics on modern literature and the humanities. Taught in German. Recommended Course Background: AS.210.311-AS.210.312 or instructor permission.
Instructor(s): E. Strowick
Area: Humanities.

AS.213.604. Small Forms.
Small forms cover the broad field from aphorism, epigram, fable and riddle to anecdote, short story, novella, ... and treatise. In each of those ‘compressional arts’ the smallness unfolds in different and historically specific ways. Spanning a period from 1770 to 1940 and focusing (not exclusively) on aphorisms, the seminar will explore the manifold poetics of the small in literature and philosophy: What can small mean on the level of (literary) form? What (historically specific) kind of readings do small forms facilitate? What readings do they thwart? What happens to aphorisms when they become parts of a monstrously large overall composition? What distinguishes small forms from (e.g.) fragments? How do small forms relate to simple forms (Jolles) or minor literature (Deleuze)? To what extent do small forms gain epistemological impact, e.g. with respect to the critique of system and systematic philosophy since 1870? Readings include Lichtenberg, Schlegel, Novalis, Nietzsche, Kafka, Robert Walser, Benjamin, Adorno. Readings and discussions in German.
Instructor(s): A. Krauss
Area: Humanities.

AS.213.605. Modern Fiction and the Melancholic Imagination.
This course will consider the link between modern fiction and melancholia, which on the one hand seems obvious given the overriding mood of many modern narratives by Beckett, Sebald, Bernhard, Krolow, among others and which on the other hand poses numerous interpretative challenges given the sparing nature of representation in modern fiction and the attachment to things in melancholia. What is the aesthetic sensibility associated with melancholia? Is melancholia limited to baroque representation? How can we conceive of attachment in the absence of things? Readings to include Freud, Benjamin, Adorno, Heidegger, Sebald, Beckett, Bernhard, and Hofmannsthall.
Instructor(s): R. Tobias
Area: Humanities.

We will read texts by Freud, Klein, Lacan, and Laplanche that are of particular interest for literary and social theory. We will discuss recent literary theory and criticism (especially queer literary theory and criticism) that draws on psychoanalysis. In addition, we will consider psychoanalytically inflected thought on sexuality and conformity by members of the Frankfurt School.
Instructor(s): K. Pahl
Area: Humanities.

AS.213.607. The Baroque and Its Afterlives.
The status of the Baroque as defined and discussed by theorists such as Walter Benjamin and Gilles Deleuze, preeminently, manifests itself in a melancholic preoccupation with relics, ruins, and allegory. As such its aesthetic originates at a cosmological fault-line between life and death. Given these metaphysical characteristics, it should come as little surprise that its subsequent influence on literary modernism constitutes itself in echoes, spectrality, fragmentation, and the grotesque, all of which function as modes of critique working through and against technologies and ideologies of modernity. The fate of the Baroque, in an aptly non-Euclidean baroque figure, both parallels and intersects with the status of other proto-modern discourses such as the carnival in the articulation of the gothic, symbolism, expressionism, and several varieties of modern fantasy. This seminar will discuss one of many possible trajectories for this aesthetic in drama, narrative, and critical theory. Beginning with authors such as Shakespeare, Grimmelshausen, and Calderón de la Barca, we will consider works such as Mozart’s Don Giovanni, the tales of Reb Nahman and E.T.A. Hoffmann, the fiction of Gérard de Nerval and Der Nister, the critical writing of Theodor Adorno and Jacques Lacan, and films such as Fritz Lang’s Metropolis or the recent adaptation of Coriolanus. All readings and discussions in English.
Instructor(s): M. Caplan
Area: Humanities.

This course will explore the aesthetic-political practices of literatures and manifestos grouped under the term historical avant-garde. According to the most general understanding, avant-garde is considered the critique of bourgeois culture and ‘traditional’ art concepts, with this critique being related to a fundamental crisis of bourgeois society. The seminar aims at developing a more specific perspective by discussing the following aspects of avant-garde poetics: the self-reflection of aesthetic discourse in regard to the definition and hierarchization of styles and genres; a theory of language that draws on rhythm and materiality; an aesthetics of production which questions the notion of authorship and ‘organic work’ and stresses instead the constitutive role of repetition, (inter-medial) variation, and chance; the critical intervention in the concept of aesthetic autonomy and its institutions of reception; the “aporias of the avant-garde” (Enzensberger) inherent in its concept of radical innovation and exceptionality. In order to highlight the theoretical implications of avant-garde poetics we will analyze its literary strategies with respect to contemporary debates on modern technologies of art reproduction (Benjamin), the psychoanalytic reframing of the subject, and the advent of literary structuralism/formalism (Jakobson). In addition to that, we will discuss classics of avant-garde scholarship (e.g. Peter Bürger). Authors include: Paul Scheerbart, Hugo Ball, Tristan Tzara, Hans Arp, Carl Einstein, Else Lasker-Schüler, the ‘Sturm-Kreis’, and Arno Holz.
Instructor(s): A. Krauss
Area: Humanities.
AS.213.613. Hermeneutics around 1800 (from Hamann to Büchner).
With Schleiermacher, hermeneutics defined itself as a universal theory of understanding which no longer focuses only on biblical and juridical exegeses but on linguistic utterances in general. It thus became the matrix for subsequent Geisteswissenschaften and paved the way for various critical approaches which even today remain highly influential. The course examines the genesis of modern hermeneutics through the lens of its philological and philosophical precursors, contemporary commentators and literary authors. Key issues will be the underlying concepts of textuality and language, historicity and the subject. Authors include: Chladenius, Meier, Hamann, Herder, Kant, Schlegel, Schleiermacher, Goethe, Rahel Levin Varnhagen, Jean Paul, Büchner. Instructor(s): A. Krauss
Area: Humanities
Writing Intensive.

Kleist’s novella “Michael Kohlhaas” (1811) is as much a political parable as it is a meditation on the power of art. In it the Prussian partisan considers the right of resistance as expressed in the struggles of Kohlhaas, whose battle against the House of Saxony would have been recognized by contemporary readers as an allegory for the Prussian struggle against Napoleon’s occupying army. Kant’s short treatise “Über den Gemeinspruch: Das mag in der Theorie richtig sein, taugt aber nicht in der Praxis” (1793) had revived the debate about whether a revolt could ever be justified, given that justice depends on the existence of a state. But “Michael Kohlhaas” is also concerned with another kind of revolt that is arguably more arbitrary, in that it does not serve any end. It is the revolt of art, which overturns existing norms and conventions by establishing a new law: the law of art or what could be called poetic justice. Kleist’s text makes a case for the autonomy of art in the literal sense. Art is self-legislating, a law unto itself, and this feature points as much to the potential as to the danger of art. Readings to include works by Kleist, Martin Luther, Pufendorf, Breitinger, Kant, Goethe, Tieck, and Adorno.
Instructor(s): R. Tobias
Area: Humanities.

AS.213.617. Peripheral Modernisms.
This graduate-level seminar will consider the relation of centers to margins in the production of modern literature. The starting assumption of this inquiry will be the political, social, and linguistic role of literary modernism as a critique of modernity. If a centrifugal force disseminates the processes of modernization from the metropolis out, can one suggest that modernism, as a critique of modernity, originates at the periphery and works its way inward? When does the critique of modernity begin, and how can one characterize such a critique if in certain cultures it precedes the advent of modernization? How does a consideration of literature from the margins of the industrial and imperial centers of the modern world cause us to rethink the phenomenology—distinct from a taxonomy—of modernism? In what ways can the belatedness of a culture’s modernization lead it to anticipate subsequent crises in modernity? If modernism precedes modernization in the peripheral context, what, then, is post-modernity or post-modernism? Authors to be considered in this course include Reb Nakhman of Breslov, Machado de Assis, Mendele Moykher-Sforim, Gertrude Stein, Robert Walser, Franz Kafka, William Faulkner, Amos Tutuola, Clarice Lispector, and Yambo Ouloguem. Theoretical perspectives will include Adorno, Bakhtin, Barthes, Benjamin, Deleuze and Guattari, and Derrida. All readings and discussions in English. Instructor(s): M. Caplan
Area: Humanities.

The seminar will investigate when and in which ways theatrical space was interpreted as a shelter for the fleeing. Starting with Greek tragedy and ending with Elfriede Jelinek’s postdramatical text “Die Schutzflehenden” we will discuss the relations between the institutions of theater and drama and political concepts of Asylum from a historical perspective. We will proceed on the basis of the idea that the stage offers temporary protection where refugees stop their journey, argue their case and expect a decision. Reading Aeschylus, Euripides, Goethe, Brecht and Jelinek, we will analyze different theatrical set ups and procedures in which the precarious state of the fleeing is and has been negotiated on stage. We will also deal with recent theater projects which open the stage to refugees and give them a platform outside Immigration offices. Reading Benjamin and Florens Christian Rang we will also discuss how the relationship of Asylum and theater is reflected in modern theory of tragedy.
Instructor(s): Staff
Area: Humanities.

AS.213.621. Theater: Drama, Performance, Theory.
We will study exemplary plays and theoretical texts about the aesthetics and poetics of drama and the function of theater in society from Lessing to Brecht and beyond – with excursions to Aristotle. We will explore the history of German thought on theater from illusion to Verfremdung to postdramatic multi-media formats, from the Bildung of the audience to the auto poiesis of the performance, and from the Nationaltheater to various forms of less than stehende Schaubühnen.
We will be concerned with theories of performativity, with the issue of emotions on stage (does theater need emotions? do emotions need theater?), as well as with the close connection of theater, philosophy, and politics (Derrida, Badiou).
Instructor(s): K. Pahl
Area: Humanities.

AS.213.625. Life Worlds: Literature and Phenomenology.
This course will examine the notion of life-world or Lebenswelt, as it increasingly comes to define the nexus of relations that characterize not only human experience but also works of art. A particular interest of the course will be how phenomenology expands our understanding of literature and the critical methods used to approach it. While the reading for the course will be drawn primarily from philosophy, we will also consider poems by Georg Trakl and Rainer Maria Rilke with an eye toward the poetic space they open. To what degree is the space we inhabit with its network of meanings a literary space according to these poets? Readings to include excerpts from: Dilthey, Einleitung in die Geisteswissenschaften; Husserl, Ideen (1913); Krisis der europäischen Wissenschaft; Heidegger, Sein und Zeit; Merleau-Ponty, Phenomenology of Perception; The Visible and the Invisible; and Käte Hamburger, “Die phänomenologische Struktur der Dichtung Rilkes.”
Instructor(s): R. Tobias
Area: Humanities.
AS.213.629. The Art of Framing.
Frames and Framings in art and literature are aesthetic means of creating focus. They draw a distinction between interiority and exteriority, foreground and surroundings; they cut out segments from space-time continuum and thus provide basic instruments of orientation, they constitute pictorial representation as well as the compositional structure of literature. From an epistemological perspective one can say that frames create a paradoxical threshold in-between which facilitates both the differentiation and transgression of spheres. It is further remarkable that frames while spectacularly making visible something specific at the same time expose the instances of their own ‘showing’: by implementing frames representation observes itself in the very process of representing. Through constellating systematic and historical readings the seminar will analyze theoretical concepts of frame and framing (Simmel, Genette, Marin, Derrida) and at the same time explore the transformation of frame forms and functions in literature and aesthetic discourse between 1720 and 1830 (Brockes, v. Haller, Wieland, Lessing, Herder, Lichtenberg, Goethe, Moritz, Jean Paul, Schlegel, Brentano, Tieck, Hoffmann). Among the topics to be discussed will be the conceptualization of subject-object relations as an analytical tool to reconstruct how the organizing principles of framing in Enlightenment (point of view, Guckkasten, chain of pictures, landscape/camera obscura) drift into the twilight of epistemological reflection: Around 1800 frame structures (and its doublings/transgressions) present the “Produzierende mit dem Produkt” and thus articulate the insights of transcendental philosophy, they turn into a medium of romantic irony.
Instructor(s): A. Krauss
Area: Humanities.

The seminar will explore to what extent Hegel can be read as contributing to a feminist philosophy. We will focus on Hegelian openings onto the emotional in Phenomenology of Spirit. In addition, we will study feminist philosophers who have drawn on or offered critical readings of Hegel (Irigaray, Butler, Cavarero, Malabou, and others). Co-listed with AS.190.633
Instructor(s): J. Bennett; K. Pahl
Area: Humanities.

AS.213.635. Anthropology and Modernism.
This course will examine the reciprocal relationship between modernism and anthropology in Western and Central Europe, including examples from French, German, and Yiddish contexts. We will 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. We will also consider attempts by ethnographers to shape their practice in a modernist mold. Our central concerns will include the attempt to create a modernist poetics grounded in ethnography and the relationship between anthropological theory and ethnographic praxis in the modernist understanding of “culture.”
Instructor(s): S. Spinner
Area: Humanities.

AS.213.650. Poetic Thought.
This course will examine essays and poems by Goethe, Hölderlin, and Rilke with an eye toward the ways in which their work addresses issues central to German Idealism and modern German thought. These include the relation of subject to object; the problem of the representation of the whole; the reconciliation of science and art; and the role of consciousness in the construction of the world. Readings to include texts by Goethe, Hölderlin, and Rilke with commentary by Heidegger, Gadamer, Henrich, Husserl, Benjamin, Szondi, and Allemann.
Instructor(s): E. Forster; R. Tobias
Area: Humanities.

AS.213.654. „Stimmung“: Mood – Attunement – Atmosphere in Literature and Literary Criticism.
Taught in German. The course title marks a problem of translation which already Leo Spitzer in his “Prolegomena to an interpretation of the word ‘Stimmung’” underscores: “It is a fact that the German word Stimmung as such is untranslatable.” Mood, attunement, atmosphere are facets of an aesthetics of Stimmung as it developed in literature and philosophy from the 18th to the 20th century. Most recently, Stimmung has had a renaissance as a methodological term in a Literary Criticism which seeks to overcome the paradigm of post-structuralism. As David Wellbery has demonstrated, the linguistic usage of the word Stimmung comprises three aspects: a subjective mode of experience/perception, an atmospheric dimension and a communicative efficacy. It is along those lines that the course analyzes the poetics and aesthetics of Stimmung in German Literature and Thought from the 18th through the 20th century. Stimmung proves to be fertile ground for contagious forms of communication, specific modes of representation (i.e. coloring, nuance), and the dissolution of subject/object boundaries. Furthermore, we will discuss Stimmung as a term of Literary Criticism from the 20th century to the present. Readings will include: Kant, Schiller, Stifter, Fontane, Hofmannsthal, Hermann Bahr, Thomas Mann, Georg Simmel, Martin Heidegger, Leo Spitzer, Erich Auerbach, Gernot Böhme, Hans-Ulrich Gumbrecht.
Instructor(s): E. Strowick
Area: Humanities.

AS.213.656. Thinking of the Environment.
Few concepts are more anthropocentric than the environment. Although the term is usually invoked to describe what is other than the human being, it places the human at the center of the universe by defining nature as the world surrounding him. This course will examine several literary and philosophical texts from Novalis to Celan that approach nature as a sphere alien to thought, which can never be known except through the rhetorical device of prosopopeia, which gives face to what is inhuman. Readings to include works by Novalis, Schlegel, Tieck, Stifter, Rilke, and Celan.
Instructor(s): R. Tobias
Area: Humanities.
AS.213.660. Discourses of Dislocation.
Dislocation—travel, migration, exile, diaspora, immigration—is a preeminent symptom of the modern condition; as Jacques Derrida has suggested, it is one way of characterizing how language itself comes into being. To what extent does the relationship of various modes of mobility serve as a prerequisite for understanding modernity and literary modernism, and to what extent can one understand commonalities among these itinerant discourses? This seminar will consider several varieties of dislocated discourse (the picaresque, the pseudo-autobiography, the travelogue, as well as narratives of immigration, displacement, war and demobilization, and exile) in search of a means to discuss or consider all of them critically. Writers to be considered will include Sigmund Freud, Robert Walser, Yosef Haim Brenner, Walter Benjamin, Theodor Adorno, Jacques Derrida, Irmgard Keun, Israel Rabon, Joseph Roth, Flannery O’Connor, Yoel Hoffmann, Anton Shammas, and Salman Rushdie. All readings and discussions available in English. Undergraduates may register with instructor approval.
Instructor(s): M. Caplan
Area: Humanities.

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

AS.213.668. Kleist.
This seminar will explore the narrative, dramatic, theoretical and quasi-journalistic work of Heinrich von Kleist along two lines of inquiry. We will read his literary experiments as reactions to the major shift in the sex-gender system and the new deployment of sexuality in the eighteenth century. We will discuss his unique role in the production, communication and interpretation of feeling across narrative and theater.
Instructor(s): K. Pahl.

AS.213.673. Adorno’s Aesthetic Theory.
The posthumously published Aesthetic Theory is arguably Adorno’s most important work. In it he traces the development of autonomous art and locates art’s critical potential in its freedom from all notions of utility or purpose that derive from other spheres of life that are themselves corrupted by instrumental reason. We will examine Adorno’s analysis of art’s unique capacity to challenge conventions and produce new, if ephemeral, configurations. Discussion to focus on such concepts as illusion (Schein), mimesis, non-identity, myth, and truth content.
Instructor(s): R. Tobias.

AS.213.675. Paul Celan’s Poetry & Interpretation.
Paul Celan, arguably the most widely known poet writing in the German language after WWII, was once characterized by a hostile literary critic as the author of obscure, scandalously “hermetic” texts. Celan, however, insisted that his poems were open rather than hermetic. He believed his task to consist in speaking a language of witnessing: a language fit for preserving events that would acquire their shape in poems. This language, with its rigorous structure, compact imagery, and surprising inner logic, poses a challenge to understanding, as it is “open for interpretation.” Consequently, Celan’s poems motivated many prominent thinkers and critics to seek new paradigms of interpretation. In this class, we will read Celan’s poetic, prosaic, and theoretical texts in view of their literary, political, and historical significance. We will also read philosophical interpretations of Celan’s texts, such as Jacques Derrida’s “Shibboleth” and Maurice Blanchot’s “The Last to Speak.” Along with these thinkers, we will try, by way of reading Celan, to understand how we “understand” poetic texts. The language of writing and discussion in this seminar will be English but most readings will be in German.
Instructor(s): A. Glazova.

Modernity gives rise to various forms of suspicion, including modern forms of resentment and practices of self-discipline (a suspicion of oneself), as well as to an epistemology of suspicion as it is developed in the modern human sciences. The course starts out with an analysis of the detective genre and of the specific transformations it undergoes in modern German literature. In a next step, we will examine literary representations of suspicion within a broader cultural-historical frame: Nietzsche’s analysis of resentment serves as one point of reference; another is what Carlo Ginzburg has called the paradigm of clues. The modern human sciences, since the last third of the 19th century, have relied on a method that produces knowledge by way of interpreting clues. While suspicion in the human sciences is related to the production of truth, literature uses suspicion as a way to produce aesthetic and logical undecidabilities. We will analyze literary representations of suspicion with respect to the narrative structure (unreliable narration) and the mediality of suspicion. Finally, the course emphasizes the methodological relevance of suspicion: As a practice of deciphering, interpreting, and reading traces, suspicion calls for being reformulated literary-theoretically. Readings will include: Heinrich von Kleist, E.T.A. Hoffmann, Nietzsche, Theodor Fontane, Freud, Kafka, Thomas Mann, Heimio von Doderer, Peter Handke etc. Taught in German
Instructor(s): E. Strowick
Area: Humanities.

Though every conventional description of modernist aesthetics dates its origins to the era preceding World War I—in some versions several decades before 1914—there has always been an understanding of the War’s “catalytic” influence on the aesthetic of chaos, madness, violence, and despair that comes to characterize at least one major strain of modernistic art. Taking the after-effects of the First World War as well as the Russian Revolution(s) as its point of origin, this graduate-level seminar will consider such writers as Sigmund Freud, Walter Benjamin, Sh. Y. Agnon, Sh. Ansky, Guillaume Apollinaire, Isaac Babel, Georges Perec, Erich Maria Remarque, Joseph Roth, Virginia Woolf, and Stefan Zweig. All readings and discussions available in English.
Instructor(s): M. Caplan
Area: Humanities.

AS.213.685. Theories of Translation (1530/1930).

Taught in German. It is one of the topoi of literary studies that translation presupposes interpretation and is thus bound to certain discursive premises. To investigate specifically how this connection between translation and interpretation has developed historically and is embedded in concerns of philosophy of language, the seminar reconstructs concepts (politics) of translation from Luther to Benjamin and Buber-Rosenzweig. One of the focal points is the emergence of a modern theory of representation between 1730 and 1820 (Gottsched, Venzky, Hamann, Herder, Schleiermacher), the effects of which are staged with the aid of different Shakespeare translations (Wieland, Lenz, Schlegel). Finally, by including more recent theories of translation from the milieu of deconstruction/post-structuralism, the seminar seeks to reconsider interpretation from the standpoint of translation, and translation from that of interpretation.
Instructor(s): A. Krauss
Area: Humanities.

AS.213.689. Creativity.

Modernity requires creativity of the artist. But what does this mean? Creativity has been thought of as a gift, but also as a technique or an attitude that can be developed. It thus moves between the mysterious, the mechanical, and the relational. While creativity was of little importance for the normative poetics (Regelpoetik) of the Baroque, the Enlightenment demanded an emancipation from external rules, which led to the apotheosis of human creativity in the idea of the genius. Counteracting overly idealistic notions of autonomy and human artistic agency, others cultivated practices that acknowledge and even amplify the role of chance. This seminar will focus on the eighteenth and early nineteenth centuries and invite contributions on more recent poetics from its participants. Particular emphasis will be placed on interrogating the roles of the imagination, phantasy, and visualization in the creative process.
Instructor(s): K. Pahl
Area: Humanities.


Readings and discussions in German. This course will be organized around a close reading of “Aus meinem Leben: Dichtung und Wahrheit,” one of the many works of Goethe that was enthroned as prototype of a genre: discourses on modern autobiography emerged in its context and have drawn on its unique performance of writing one’s own life until today. The seminar is devoted to develop a reading of the entire book emphasizing its theoretical implications (subject formation/Bildung, concepts of time/historicity, modes of representation, genre theory, theory of the ‘daemonic’) and its prolific discursive productivity. Meticulously analyzing this productivity along with its epistemological implications, the seminar will explore how “Dichtung und Wahrheit” both establishes and revokes a representative model of autobiography.
Instructor(s): A. Krauss
Area: Humanities.

AS.213.706. Literature, Museums, Mimesis.

Can museums be literary? Can literature be museal? Throughout the twentieth century and into the present, the museum has repeatedly challenged models of representation, none more so than mimesis, both as aesthetic theory and representational practice. This has been a role played by museums, both in their traditional guises as repositories of objects and — as André Malraux presciently had it — as “imaginary museums.” This course will examine the larger disruption of mimesis, and more specifically literary realism, through the particular catalyzing effects of museums. We will deal with two primary museological phenomena: first, the introduction of the “primitive other” into European modernity via ethnographic museums; second, the museological commemoration and representation of trauma, specifically of the Holocaust. Special attention will be paid to discursive, formal, and rhetorical locations of overlap between the museal and the literary, including ekphrasis, linearity, volume, and collection. Readings will include fiction, poetry, and theoretical texts, as well as secondary sources examining particular museums and exhibitions. All texts in English.
Instructor(s): S. Spinner
Area: Humanities.

AS.213.718. Wirkliche Wirklichkeit:" Eccentric Realism.

Taught in German. Categories such as the uncanny, motion, or seriality are not easily associated with German Realism. The course takes a fresh look at texts by Theodor Fontane, Adalbert Stifter, and Theodor Storm in order to explore the thesis of the modernity of Realism. We will analyze framing techniques, temporal structures (e.g. boredom or belatedness) as well as the interrelation between realist poems and other discourses and media by which realist texts produce reality as perceived reality. The aesthetics and epistemology of Realism will further be discussed with respect to Erich Auerbach’s “Mimesis” and Roland Barthes’ “reality effect.”
Instructor(s): E. Strowick
Area: Humanities.
AS.213.725. Proto-, Modern, and Post-: Locating the -ism in Modernism.

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

Instructor(s): M. Caplan.

AS.213.741. Literature, Psychoanalysis, and Unassimilable Experience.

This course will consider experiences at the juncture between memory and forgetting, history and oblivion, narration and music. Such liminal experiences are frequently interpreted in psychoanalytic theory as trauma, though there is no reason that a purely negative definition should prevail. The suspension of the self and the concomitant immersion in the sensible world could just as well be regarded as an ecstatic experience. This course will examine the notions of immediacy, singularity, power, and sensuality in psychoanalytic theory (Freud, Lacan, Klein, Malabou) and beyond. Kleist’s “Die heilige Cäcilie” and Kafka’s “Josefine, die Sängerin” will serve as touchstones for our exploration of the ecstasy that literature at once produces and reproduces as a verbal representation and musical medium.

Instructor(s): K. Pahl; R. Tobias
Area: Humanities.


Taught in German. The course analyzes the performative on the basis of the very field that John L. Austin's speech act theory excludes: literature. What challenges Austin’s speech act theory indeed opens up the question of the performative towards iterability and theatricality and thus calls for the performative as a methodological category of literary criticism. According to Shoshana Felman’s readings of Austin, the performative act can be accentuated as an act of the “speaking body” in which the body is conceived of not as a means of linguistic expression but rather as a spillover of the act of utterance into the statement. How then is the corporeality or materiality of writing asserted in acts of narrating and reading? The course will examine theories of the performative from the perspective of literary and literary criticism as well as analyze literary speech acts (promises, pacts, etc.) in detail. Readings will include: Austin, Derrida, Felman, Freud, Nietzsche, de Man, Hamacher, Goethe, Büchner, Kafka, Henry James, Thomas Mann etc.

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


The course explores some aspects of the contradictory constitution of the modern subject as a subject that is split, opposed, in tension. Two archetypal figures of this split are the “bourgeois,” as the social-economic subject, and the “citoyen” or “citizen,” as the political subject. The bourgeois and the citoyen are defined by distinct and opposing conceptions of the “will,” of education (Bildung), and of the relation between law and nature, normativity and facticity. In asking how to understand the conflictual relationship between these two basic figures of the modern subject, the course will focus especially on the paradoxes of “individual rights” (subjektive Rechte) as the fundamental mechanism of modern subject-formation. How do rights both empower subjects, while also contributing to forms of their disempowerment? To what extent do rights contain and organize the tensions between subjects understood as social or economic, and as political? CLASS BEGINS FEBRUARY 25 AND ENDS APRIL 1. Readings will include excerpts from (among others): Hegel, Marx, Nietzsche, Horkheimer and Adorno, Heidegger, Foucault, Balibar and Rancière.

Instructor(s): C. Menke; R. Tobias; Staff
Area: Humanities.


The novel is unique among literary genres in its capacity to represent the inner life of characters portrayed in the third person. Neither poetry nor drama is equipped to convey the innermost thoughts of characters who do not speak for themselves but are instead narrated. This course will examine the implications of “third-person subjectivity” for the novel’s claim to construct (or reconstruct) a world governed by ethical norms that are all but impossible to fulfill. In fact, the very impetus for the novel is the unresolvable tension between the ideals that a work posits and the choices its characters face in a world defined by compromise and limitation. What criteria for judgment does the novel provide? How does it establish a world it simultaneously critiques as devoid of meaning save the meaning posited by the subject? We will also investigate the use of novels and novelistic form in philosophy. Is it possible for novels to be treated not only as vehicles, but also as equivalents to philosophical views? How do novelistic forms provide new ways of thinking or philosophizing? Readings to include works by Lukács, Bakhtin, Hamburger, Sartre, Beauvoir, Ricoeur, Murdoch, Nussbaum, Diamond and novels by Coetzee and Flaubert.

Instructor(s): R. Tobias; Y. Ong
Area: Humanities.

AS.213.760. Break and Continuity: German Thought around the French Revolution.

The turn of the eighteenth century saw the political revolution of 1789 as well as interrelated revolutions in thought, symbolic system, value system, family structure, gender relations, etc. We will explore the discourse of revolution in its oscillation between two conceptions – as breakthrough and as return (to the golden age of Greek Antiquity, to a prelapsarian state). From providence to chance event, and between break with and continuity of the old order, German thinkers considered the revolution. We will read Kant, Rousseau, Hölderlin, Hegel, Goethe, Kleist, and others.

Instructor(s): K. Pahl.
**AS.213.771. Exile Literature (1933-1950).**  
This seminar addresses German-speaking exile literature from 1933 to 1950. On the basis of historical and political contextualization, readings and discussions will focus on literary theoretical and discourse analytical questions. In contrast to Nazi ideology and its totalitarian claim to constitute “Germanness”, numerous émigrés intended to represent the ‘other’ Germany from outside its national borders. This politicization of exile discourse which made 'direct' critical involvement with the regime appear imperative had a lasting effect on literature written in exile. The leitmotif of our analysis will be the question to what extent exile literature developed its critical reflection towards a specific aesthetics of exile; an aesthetics that articulates the regime to the historical-political situation, to Nazi Germany, expulsion, loss of language, dislocation and cultural transfer in form of a critique of representation. We will discuss topics such as the conceptualization of (German) tradition/transference, languages of (non-) identity, theories of (anti-)mimesis, discourse politics and aesthetics, or Avant-garde and exile. Authors include: Thomas Mann, Irmgard Keun, Else Lasker-Schüler, Hannah Arendt, Adorno, Benjamin, Brecht, Lukács, Anna Seghers.  
**Instructor(s): A. Krauss.**

**AS.213.789. Literature & Identity in the Age of Globalization.**  
In this seminar we will examine a selection of literary reflections on and engagements with globalization and its mounting failures and burdens, as it has emerged in Europe and the Americas from the mid-twentieth century to the present. From the economic, constitutional, and cultural politics around the unification of Europe, to the ideological and imperial misfortunes of the U.S. after the collapse of the “End-of-History” thesis, to the resurgence of state populism in Latin America in the wake of neoliberal exhaustion, literary fiction has been deployed to posit, explore, and contest national and post-national myths of identity. The seminar will interrogate how this engagement functions both as aesthetic and theoretical discourse. Readings may include novels by Albert Camus, W. G. Sebald, Leonardo Sciascia, Orhan Pamuk, Javier Marías, Roberto Bolaño, and Jonathan Franzen, along with theoretical writings by Gianni Vattimo, Jürgen Habermas, Rodolphe Gasché, and others.  
**Instructor(s): E. Gonzalez; W. Egginton**

**AS.213.790. What is Philology?.**  
In recent years, philology has gained new attention as a field of methodological reflection which at the same time opens up Literary Criticism towards interdisciplinary research and media studies as it emphasizes the specific status of Literary Criticism in the humanities. The course will examine the changing field(s) of philology from the 18th century to the present in both historical and systematic scope. Including methods of textual criticism, edition philology, and hermeneutics, philology has been addressing questions of theory, methodology and epistemology in various constellations. Precisely because philology’s interest lies in connecting languages and literatures to their historical contexts, one of its primary tasks is to account for the epistemic framework and limitations of such historicization, so as to ensure that the literary object not be confused with historical contexts but is perceived as a distinct phenomenon in itself. – In addition to these questions, the course will discuss methods of edition philology, ranging from historical-critical edition to “material philology” and “genetic criticism” along with analyzing editions of Kafka, Joyce and Flaubert. Further, we will examine the more recent discussion on philology and new media (e.g. digital editions). Readings will include Vico, Schlegel, Schleiermacher, Nietzsche, Auerbach, Szondi, Bolłack, Nichols, Cerguiglini, and Ferrer among others. The course will be taught in English. Meets with 212.790, 214.790, and 215.790  
**Prerequisites: ;**  
**Instructor(s): E. Strowick; J. Neefs**  
**Area: Humanities.**

**AS.213.791. Film Theory and Critical Methods.**  
Placed at the crossroads of aesthetics and politics, psychology and economics, the history of technology and popular culture, film has emerged as the interdisciplinary object of study par excellence. Based on intensive weekly viewing and on classic and contemporary statements in film theory, this seminar—required for the Graduate Certificate in Film and Media—opens up questions of film language, authorship, genre, spectatorship, gender, technology, and the status of national and transnational cinemas.  
**Instructor(s): B. Wegenstein; D. Schilling.**

**AS.213.792. GRLL SEMINAR/Fellini - Almodóvar.**  
In this co-taught graduate seminar, Professors Eduardo González and Bernadette Wegenstein will be discussing these two seminal European directors in their cultural and historical context and with an eye to both their radical eccentricity and utter centrality to cinema today (e.g., The Great Beauty). Our discussions will start with questions that are intrinsic to film theory such as mimicry, travesty, the visual and narrative construction of the erotic, as well as questions pertaining to the degree of realism in these directors’ work, i.e., the “road beyond neorealism” for Fellini, and Almodóvar’s queerness as expressed in his “true-and-false testimonies.” We will then proceed to read and watch some historical documents around the constructions of some of these directors' films, such as Petronius’ Satyricon, about the worshipping of the most important female deity in late antiquity, Isis, in light of Fellini’s Satyricon; and Thierry Jonquet’s novel Tarantula and the French-Italian horror film, Eyes Without a Face (1960), which were both the basis for Almodóvar’s The Skin I Live In (2011). We will be reading Karen Pinkus’ Montesi Scandal, an unrealized screenplay about the birth of the Paparazzi in Fellini’s Rome, as well as Almodóvar’s columns from La Luna de Madrid, written in the persona of a female prostitute. The class will also include several guest speakers TBA.  
**Instructor(s): B. Wegenstein; E. Gonzalez**  
**Area: Humanities.**
This is an introductory course to Dante’s Inferno where we will think about the human phenomenon of singing. We will compare songs and texts that are familiar to us today to 14th century cantos written by Dante Alighieri. Dante and our contemporary popular music have more in common than we may first think. They both convey thoughts, feelings, and a range of universal human experiences that cannot be expressed in everyday language. Although Dante’s world and our own are vastly different, there are universal human experiences that were present in his world that still remain relevant today. The phenomenon of singing and of music goes beyond textual limits and students will be placed in a position of finding what they have in common with both the contemporary artist and the medieval poet.
Instructor(s): J. Gomez.

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

AS.214.171. Freshman Seminar: Witchcraft and Demonology in Renaissance Europe.
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? (Answer: 30-40,000, between about 1400 and 1800.) What traits did European witchcraft share with witch-mythologies in 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 literature, folklore, music, and the visual arts. After an introduction to ancient and medieval witchcraft, we will study European witch-persecution between 1400 and 1800. The second half of the course will concentrate on artistic representations of witches in media ranging from manuscripts to movies, concentrating on Italy, France, Spain, and Germany.
Instructor(s): W. Stephens
Area: Humanities.

AS.214.207. Italian-American Culture.
This course explores the many depictions, descriptions, and definitions of Italian-American ethnicity and identity in various media, from the narratives and poetry of the first Italian immigrants in the nineteenth century to the wildly popular, stereotype-promoting American films and television shows of today. Through literature, film, poetry, language, music, and practice of cultural traditions, we will investigate how Italian-Americans express their identity to others. Although this course features a large component on familial and religious traditions, it is open to students of all backgrounds who have an interest in this rich heritage. Italian food will also be studied (and enjoyed!). Cost of food/transportation to restaurant(s) is not included.
Instructor(s): W. Stephens
Area: Humanities.

The topic of Love will guide us across Italian Literature and Cinema. We will analyze historical Loves and Lovers from the Middle Ages up to the present. We will examine how Love was talked about and portrayed, what Love was and what it has become. Love will help us to better understand Italy and Italy will maybe help us to better understand Love.
Instructor(s): L. Bacchini
Area: Humanities.

Intersession Abroad Program. The course examines Reality and Imagination in Medieval and Early Modern Italian Literature, with an emphasis on modern Florence.
Instructor(s): W. Stephens
Area: Humanities.

AS.214.237. Madness & Trauma in Modern Italian Literature.
Illness, whether psychological or physiological, is a common trope in Italian literature. In this course, we will examine the fictional and nonfictional works of modern Italian authors who narrate emotional trauma, mental illness, and abnormal psychology. How do these authors confront illness in their protagonists and in themselves? How do external factors (such as war or wide-spread epidemic) change the way in which a narrator or character sees the world?
Instructor(s): A. Falcone
Area: Humanities.

AS.214.261. The World of Dante.
An Introduction to the Divine Comedy Area: Humanities.

AS.214.271. Boccaccio’s Decameron.
A close reading of Giovanni Boccaccio’s masterpiece will allow the students to become acquainted with the civilization of the European Middle Ages. Among the areas of interest are: medieval Italy as a mosaic of powers, faith and religion, women in society, nobles, commoners and the rise of the middle class, the rituals of love, and the purposes of literature.
Instructor(s): P. Forni
Area: Humanities.
**AS.214.278. Italian Film.**

This undergraduate seminar is an overview of 100 years of Italian film history covering such pivotal moments as the early Futurist films, the creation of Cinecittà, the Italian Neorealist film movement, the legendary Commedia all’italiana films, as well as a discussion of classic Italian auteurs such as Fellini, Pasolini, Wertmüller, Bertolucci, and such contemporaries as Garrone and Sorrentino.

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

**AS.214.301. Survey of Italian Literature.**

Un viaggio dal Rinascimento alla modernità, per incontrare il genio italiano e conoscere la nostra umanità. Through readings from the most celebrated texts by Italian authors, we will travel from the early renaissance to the 20th century to encounter the struggles and triumphs of the human conscience, and the highest achievements of Italian culture. The course will explore poetry, short story, theatre, epic, and novel, with an introduction to Italian opera. Students will have the opportunity to read Dante Alighieri, Baldassarre Castiglione, Giacomo Leopardi, Giorgio Bassani, and many others in original language, and to discover how these works are relevant in our own life and times. Taught in Italian. Recommended course background: Italian AS.210.252; may be taken concurrently with Advanced Italian II.  
Prerequisites: Not open to students who have taken **AS.214.302.**  
Instructor(s): E. Refini  
Area: Humanities.

**AS.214.302. The Agony and the Ecstasy from Dante to the Romantics.**

By exploring texts and topics in Italian literature and culture from the Middle Ages to modernity, the course will address a variety of themes crucial to the development of the Italian literary tradition. Authors will include Dante, Petrarch, Boccaccio, Ariosto, Tasso, Leopardi, Manzoni. The course is taught in English with special sessions in Italian for Italian Majors and Minors (so as to count towards the Italian Major/Minor requirements).  
Prerequisites: Not open to students who have taken **AS.214.301.**  
Instructor(s): Staff  
Area: Humanities.

**AS.214.303. Rome as told by its Narrators.**

The course is intended for students who would like to learn about Rome through its history, literature, and arts. We shall explore the city and its culture, analyzing the works of several authors and film directors. The main goal is to offer an experience of the Eternal City as a place where the whole of Italy is reflected in its beauty and complexity. The course will be taught in English.

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

**AS.214.317. Italian Theater from Commedia dell’arte to Dario Fo.**

Students must have completed Intermediate Italian II (210.252) or equivalent. Italian writers and performers have created some of the world’s greatest theatrical works, particularly in the genres of comedy and opera. We will study the evolution of Italian theater from the improvisatory humor of the Commedia dell’arte, through the invention and development of Italian opera, to the zany and politically engaged satire of Dario Fo, winner of the 1997 Nobel Prize in Literature. Other major authors we will study include Carlo Goldoni and Luigi Pirandello. We will view film versions and live performances of plays and operas in Italian. The class will be conducted in Italian.

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

**AS.214.330. Love and War in Italian Literature.**

This course is based on a choice of narrative and poetic texts from several centuries of Italian narrative and poetry. We will examine the literary renditions of the personal stories of Italians caught within the tragic logic of the war. Our focus is going to be the effects of war on love relationships as they are presented by a number of authors including Dante, Tasso, Tomasi di Lampedusa, Berto, Calvino, Bassani and Morante.

Instructor(s): P. Forni  
Area: Humanities.

**AS.214.333. Shakespeare on the Opera Stage.**

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

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


This course investigates how ecological factors inspired storytellers, influenced modes of literary publication, and determined reader responses in Europe before 1700. Students enrolling in section 2 will attend a supplementary one hour session at a time to be mutually decided and complete the work in Italian.

Area: Humanities.
AS.214.346. The Short Story in Italy Across the Centuries.

The genre of the short story was in many ways invented by the Italians. During the later Middle Ages, preachers adopted the short tale, cultivated by fireside storytellers for ages, to add interest to the morals of their sermons. By the late thirteenth century, Italian writers were collecting such stories for entertainment as well as edification. Boccaccio’s Decamerone (1352) was the first classic collection and inspired other collections throughout the Renaissance. It and other Italian collections inspired writers in many genres and countries, including Shakespeare and other dramatists. In modern times, short stories have become one of the predominant genres of world literature. This seminar surveys Italian short fiction from the fourteenth through the twenty-first century. Emphasis is on the representation of Italian culture and history through storytelling, including in film. Course will have two full sections, one taught in Italian for majors, the other taught in English, with no prerequisites, for non-majors. Limited to fifteen students per section.

Instructor(s): P. Forni; W. Stephens
Area: Humanities.

AS.214.347. Petrarch and the Beginnings of the Renaissance. 3 Credits.

This course will focus on the life, work, and thought of Francesco Petrarca, or “Petrarch.” Though known today primarily as the author of Italian love poetry, Petrarca considered his Latin work more lasting. We will explore both sides of his work, the vernacular and Latin (in English translation) to come to an understanding of his place in medieval intellectual history, the history of philosophy, and the history of literature.

Instructor(s): C. Celenza
Area: Humanities
Writing Intensive.

AS.214.350. The Eternal City: Rome in Literature and Film.

This class will be conducted in Italian. By studying the works of modern Italian writers and filmmakers, as well as ancient and medieval texts, we will explore the history and the enduring cultural importance of the city of Rome. We will consider the “myth of Rome” as a center of order and authority, and we will examine texts that subvert this myth by portraying the chaotic, joyous, and unseemly realities of life in Rome. Authors and filmmakers we will study include Virgil, Petrarca, Moravia, Ginzburg, Pasolini, Rossellini, and Fellini.

Instructor(s): J. Coleman
Area: Humanities

AS.214.352. Travel & Fantasy Worlds in Italian Literature.

This course examines important works of Italian literature that narrate journeys to exotic or imaginary places, blurring the boundaries between reportage and fantasy. We will consider topics including utopias, new worlds and exploration, allegorical and spiritual journeys, construction of identity, and the conceptualization of the “other.” Readings will span from the Middle Ages to the present day, including Marco Polo, Giovanni Boccaccio, and Italo Calvino. The class will be conducted in Italian. Recommended Course Background: AS.210.351 or AS.210.352 or equivalent.

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

AS.214.361. Rome as Told by its Narrators: A Journey through History, Literature, Arts and Film.

The course is intended for students who would like to learn about Rome through its history, literature, arts, and film. We shall explore the city and its culture analyzing the work of several authors. The main goal of that itinerary is to offer a whole experience of Rome through time. The Eternal City is also a place where the whole of Italy is reflected in its beauty and complexity.

Instructor(s): T. Katinis
Area: Humanities.


The goal of this course is to acquaint the students with themes and images recurring in the Italian poetic tradition from the Middle Ages to the Novecento.

Instructor(s): P. Forni
Area: Humanities.

AS.214.369. Food and Culture in Italy.

Throughout Italy’s history, food traditions have been central to the formation of Italian identities, both national and regional. In this course we will study Italy’s food traditions and explore the ways in which food has become a major theme of Italian literature, film, and music, from the Renaissance to the present day. The class will be conducted in Italian. Students must have completed Intermediate Italian II (AS.210.252) or equivalent.

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


Magic and Marvels or Wonders make us 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 magical and the marvelous were bound up with questions and issues very different from those of our time. With the exact sciences still to be 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, especially the romance and the theater, 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 works influenced ideas about magical and marvelous phenomena across Europe for centuries to come. Works will be read and discussed in English. Italian majors will attend a weekly supplemental discussion in Italian and compose their written work in Italian.

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


What does it mean to be Italian rather than French, American, or anything else? What’s the difference between being Tuscan, Milanese, or Sicilian? Between being Christian, Jewish, Muslim, or “other”? How does the reality of Being Italian differ from the clichés that prejudice, commercialism, or mass media fads help to spread? Considering these questions can be important whether you want to use your Italian in business, in academia, or for sheer pleasure, whether you want to watch films, read books, or see the sights.

Prerequisites: AS.210.251 AND AS.210.252
Area: Humanities.
AS.214.376. Warrior Women from Ancient Times to Game of Thrones. 3 Credits.
This course will trace the origins of the warrior woman from ancient times through today's pop culture and reflect on the multiplicity of its social, cultural, and political ramifications.
Instructor(s): J. Gomez
Area: Humanities.

The course will explore the notion of ‘voice’ in order to show how poetry, literature, philosophy, and music have been dealing with it throughout the ages. In particular, by focusing on classical figures such as the Sirens, Circe and Echo, as well as by considering the seminal discussions of the ‘voice’ in Plato and Aristotle, the course will address the gendered nature of the voice as a tool to seduce and manipulate the human mind. More specifically, the course will discuss the ways in which male and female voices embody different functions. Examples to be analyzed include texts by Dante, Petrarch, Ariosto, and Tasso.
The course will also consider later rewritings of myths concerned with the voice such as Giuseppe Tomasi di Lampedusa’s The Siren and Italo Calvino’s A King Listens.
Instructor(s): E. Refini
Area: Humanities.

Who was Niccolò Machiavelli? The author of the Italian Renaissance’s most famous book, The Prince, he also wrote histories, commentaries, comedies, and letters. And he had a career as a prominent Florentine diplomat, which ended tragically but informed everything he wrote.
This course is intended to offer students an introduction to Machiavelli’s major works and to the intellectual, social, and political contexts that shaped his thinking.
Instructor(s): C. Celenza
Area: Humanities.

AS.214.393. Italian Opera and the Art of Adaptation.
Italian opera, from its very inception, has developed in close dialogue with other art forms. The pioneering operas of Peri and Monteverdi based on the figure of Orpheus are part of a larger cultural movement that saw Renaissance philosophers (Marsilio Ficino), visual artists (Bronzino) and humanists (Angelo Poliziano) resurrect and transform the ancient Orpheus myth. The subsequent evolution of opera was influenced by (and influenced) innovations in stage comedy, the novel, and other art forms. In this course, we will explore these connections between the development of opera and other facets of Italian culture. No knowledge of Italian is required. The course will be taught in English; an additional Italian language discussion section will be offered for majors.
Area: Humanities.

This course is intended to familiarize students with the intellectual world of Renaissance Italy, or more specifically, the “lost” Italian Renaissance of the long fifteenth century, from the time when Petrarch (1304-74) was in full maturity to the 1520s. During this period, most Italian intellectuals wrote the majority of their work in Latin – not the Medieval Latin of the Church and the universities but in what they saw as a more authentic Latin, like that used in ancient Rome, in the time of Cicero, Virgil, Quintilian, and others. These Renaissance “humanists,” inspiring by the example of Roman, and eventually Greek, antiquity, believed that they were carrying out a cultural revival. Who were these humanists? Why then did they choose Latin (and a reformed Latin at that) instead of their “native” tongue as the language in which to effect this renewal? What did this choice afford them in terms of literature and philosophy? Why was this phase of literary and philosophical history undervalued in the evolution of modern scholarship? By the end of this course, you should be able to formulate answers to those questions. Some of the works of these authors still await editions, lying in manuscript libraries or difficult-to-access early printed editions. Many have now had their Latin texts edited, and a number have recently been translated into English. Students therefore have the chance to explore work in a field that is new and growing. A separate Renaissance Latin reading group will accompany the course for those who have studied Latin.
Instructor(s): C. Celenza
Area: Humanities.

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 filmic imitators in Italy and Europe. Italian graduate students and undergraduate majors will attend an extra weekly meeting conducted in Italian. Those students should enroll in section 2 which will be awarded 4 credits.
Instructor(s): W. Stephens
Area: Humanities.
AS.214.477. Magic, Marvel, and Monstrosity in the Renaissance. 3 Credits.
Magic, Monstrosity, Marvels or Wonders call into question what we see and experience: what is reality, what is illusion; what’s natural and what’s supernatural? What’s human and what’s more, or less, than human? During the Renaissance, ideas about the nature of reality were bound up with questions and issues very different from those of our time. With the exact sciences still being invented, the nature of the world was much less hard and fast for Renaissance people than it is for the modern educated person. The literary masterpieces of the Italian Renaissance provide vivid illustrations of the early modern sense of wonder. Foremost among these are the theatrical comedies which Italian authors revived in imitation of the ancients, and the romances, especially Ariosto’s Orlando furioso (1532) and Tasso’s Gerusalemme liberata (1581). These and other works influenced ideas about magical and marvelous phenomena across Europe for centuries to come. Works will be read and discussed in English. Italian majors and graduate students (who should enroll in section 2) will attend a weekly supplemental discussion in Italian and compose their written work in Italian.
Instructor(s): W. Stephens
Area: Humanities
Writing Intensive.

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

AS.214.561. Italian Independent Study.
Instructor(s): C. Celenza; E. Refini; W. Stephens.

AS.214.562. Italian Independent Study.
Instructor(s): C. Celenza; E. Refini; W. Stephens
Area: Humanities.

AS.214.597. Italian Lit Internship-Summer.
Instructor(s): J. Coleman; P. Forni.

A seminar that considers how the early moderns encountered the (mostly material, mostly classical) remains of earlier cultures, in both visual and verbal realms. Survival and revival; manuscripts and art works; antiquarianism and the burden of the past; ephemerality and dreams of permanence. Some attention to the methodologies of historicism in both literary and art-historical study, including Burckhardt, Warburg, Panofsky, Greene, and recent work by Nagel and Wood; then a consideration of such figures as Dante, Petrarch, Ronsard, Mantegna, Francesco Colonna, Spenser, Shakespeare, and Milton.
Instructor(s): L. Barkan.

The course aims to outline the musical reception of Michelangelo’s poems from the 16th to the 21st century. Moving from a critical introduction to Michelangelo’s Rime, the course will address Michelangelo’s own ideas on music and the few musical settings of his poems by contemporary composers. The course will turn then to the Post-Romantic renaissance of Michelangelo’s myth as the context within which the main bulk of musical settings of the artist’s poems was produced. What did composers such as Wolf, Britten, Dallapiccola, Shostakovich and Reimann find in Michelangelo’s poetry? Through a close reading of the poems chosen by the composers, the course will explore the biographical, philosophical and socio-historical implications suggested by the different musical settings. No training in music performance or theory is required.
Instructor(s): E. Refini
Area: Humanities
Writing Intensive.

AS.214.604. # internet.
This seminar will address the history of the internet as participatory platform from such social media as facebook and twitter to blogs and forums of political or activist nature, as well as online gaming environments; the questions raised will regard the social change these platforms produce, the legal implications of sharing information, the political and economical issues around “digital labor” (Scholz), as well as the broader ethical questions about identity and the construction of self in participatory online environments. This class will include a hands-on dimension combining media theory & practice.
Instructor(s): B. Wegenstein
Area: Humanities.

The newly acquired “Bibliotheca Fictiva” collection of rare books contains over 1200 literary forgeries and related documents, and makes Johns Hopkins the only center in Europe or the Americas equipped to investigate the deep relations between literature (in the broad sense that includes historiography), literary forgery, and literary theory. We will trace the development of the concept of literary counterfeit in humanist scholarship, with its medieval and classical antecedents, and the growth of modern literary genres, particularly the historical novel, that depended on concepts of authenticity and probability or verisimilitude. Theoretical readings, from Lorenzo Valla through postmodern literary theory, will be matched with notorious forgeries and with metaliterary fiction, from Rabelais and Cervantes to Borges, Eco, and their imitators. Elementary Latin will be helpful but not required; some paleographical skills will be taught; all sessions will be held in the Bibliotheca Fictiva collection in the rare book room of the new Brody Learning Center.
Instructor(s): E. Havens; W. Stephens
Area: Humanities.
AS.214.610. Latin and Vernacular Eloquence from Dante to Bembo.
This course will examine the coexistence of Latin and the Italian vernaculars as languages of literary expression in Italy between the thirteenth and sixteenth centuries. We will study theoretical works that articulate ideals of eloquence and style for Latin and the vernacular and that conceptualize the nature and relative roles of these languages. We will also consider the social, political, and intellectual factors that influenced how literary authors and translators employed Latin and the vernacular. Reading knowledge of Italian is required. While Latin works will be read primarily in translation, we will work with selected texts in Latin with the goal of better understanding medieval and Renaissance Latin style. Some prior study of Latin is assumed; advanced Latin is not a prerequisite.
Instructor(s): J. Coleman.

AS.214.616. Visual Languages in Medical Knowledge.
This interdisciplinary course, co-taught by professor Veena Das (Anthropology) and Research professor and filmmaker Bernadette Wegenstein (German and Romance Languages and Literatures) will track the mediation of images in the making of medical knowledge and show how sensory knowledge is incorporated or transformed in the process. Co-listed with 211.416 and 070.416
Instructor(s): B. Wegenstein; V. Das
Area: Humanities.

AS.214.630. Rossellini-Fellini-Pasolini: Italian Cinema and its Meaning Beyond Italy.
The great triumvirate of the Italian cinema, Rossellini, Fellini, and Pasolini can be said without exaggerations to be the fathers of modern film. Through the poetry of their moving images, they lay the groundwork in some ways for almost every kind of cinema that has been made in their wake. This course will examine the breadth of their opus and writings in an effort to understand the source of their influence. Recommended Course Background: AS.210.311-AS.210.312 or instructor permission.
Instructor(s): B. Wegenstein.

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

AS.214.637. The Intellectual World of the Italian Renaissance.
This course is intended to familiarize students with the intellectual world of Renaissance Italy, or more specifically, the “lost” Italian Renaissance of the long fifteenth century, from the time when Petrarach (1304-74) was in full maturity to the 1520s. During this period, most Italian intellectuals wrote the majority of their work in Latin – not the Medieval Latin of the Church and the universities but in what they saw as a more authentic Latin, like that used in ancient Rome, in the time of Cicero, Virgil, Quintilian, and others. These Renaissance “humanists,” inspired by the example of Roman, and eventually Greek, antiquity, believed that they were carrying out a cultural revival. Who were these humanists? Why then did they choose Latin (and a reformed Latin at that) instead of their “native” tongue as the language in which to effect this renewal? What did this choice afford them in terms of literature and philosophy? Why was this phase of literary and philosophical history undervalued in the evolution of modern scholarship? By the end of this course, you should be able to formulate answers to those questions. Some of the works of these authors still await editions, lying in manuscript libraries or difficult-to-access early printed editions. Many have now had their Latin texts edited, and a number have recently been translated into English. Students therefore have the chance to explore work in a field that is new and growing. A separate Renaissance Latin reading group will accompany the course for those who have studied Latin.
Instructor(s): C. Celenza
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.
Instructor(s): E. Refini
Area: Humanities
Writing Intensive.

AS.214.640. Film Theory.
This class deals with film theory in its history and its current trends. We will examine structuralist, feminist, Marxist, psycho-analytic, Deleuzian, and other theoretical approaches to understanding and interpreting the cinematic medium. We will will look at several different film samples from European film to Latin American Film, auteur-films to independent documentary collects, animation films to blockbusters. We will invite at least one film theorist to class during the semester.
Instructor(s): B. Wegenstein
Area: Humanities.
Three of the most wildly inventive works of Renaissance literature are Luigi Pulci’s verse romance Morgante (1478/1483), Teofilo Folengo’s macaronic Baldus (1517/1521) and François Rabelais’s five prose tales known to posterity as Gargantua et Pantagruel (1532-1550’s?). Beginning from a template of mock epic, these three works unleash a tornado of linguistic and narrative tours de force, burlesquing and satirizing almost every aspect of literature, politics, and religion, with such reckless gusto that their authors were often accused of irreligion and even atheism. Their frenetic attacks on every conceivable norm of language, good taste, and decorum provide a fascinating “Dionysian” counterpoint to the dignified “Apollinian” works that are more easily assimilable to modern ideas about the essence of the Renaissance. A thorough familiarity with either early modern Italian or early modern French is absolutely essential for full appreciation of these works, as is a basic knowledge of Latin.
Instructor(s): W. Stephens.

AS.214.653. Pleasure and Virtue in Renaissance Literature.
This course will examine major literary and philosophical works from Renaissance Italy that thematize pleasure, questioning (explicitly or implicitly) its place in the hierarchy of human values. We will consider the role that the Renaissance rediscovery of Epicurean and Neoplatonic thought played in shaping how pleasure in its various forms was conceptualized and represented. Authors we will read include Lorenzo Valla, Marsilio Ficino, and Niccolò Machiavelli. Reading knowledge of Italian is required.
Instructor(s): J. Coleman
Area: Humanities.

AS.214.655. Translating Knowledge: Brunetto’s Tresor and Dante’s Convivio.
By focusing on Brunetto Latini’s Tresor and Dante Alighieri’s Convivio, the seminar will examine the notion of “encyclopedic knowledge” in the Middle Ages. The two works – both examples of “translation” – call traditional ideas of knowledge into question. The seminar will study the Convivio as a response to the Tresor and will situate Dante’s project within a wider discussion of vernacular translation as a key tool for the dissemination of the classical tradition in the Middle Ages.
Instructor(s): E. Refini
Area: Humanities.

AS.214.658. Dante’s Inferno: A Reading for Teaching.
How to Teach the Divine Comedy to American Undergraduates.
Instructor(s): P. Forni.

In this course we will study representative works by the major figures of Italy’s humanist movement, considering the significance of the movement as a whole and the many currents that scholars have identified within it. Topics and authors we will explore include early Paduan humanism (Lovato, Mussato), Florentine civic humanism (Salutati, Bruni), the birth of philology (Poliziano, Valla), vernacular humanism (Alberti, Landino), and the relationship between humanistic studies and Christian religion (Ficino, Sannazaro, Erasmus). The class will be taught in English. The ability to read Italian is required. Some knowledge of Latin is desirable but is not required.
Instructor(s): J. Coleman
Area: Humanities.

AS.214.668. Boccaccio I.
Instructor(s): P. Forni.

A reading of Boccaccio’s Decameron completes the unit of two-semester courses on the Florentine writer.
Instructor(s): P. Forni.

AS.214.671. Ancient and Modern in the Mirror of the City: The Image of Rome in Italian Literature from the 13th to the early 19th Century.
The course will run from October 19th through December 7th, meeting twice per week. The source of two formative traditions shaping Italian identity, Antiquity and Christianity, Rome is the most cited place in Italian literature and a key source for Italy’s ongoing dialogue with the past. Yet, every epoch of Italian literature has had its own idea of the past. How did Italian authors shape the image of Rome? Focusing on both canonical and non-canonical writers, this course will provide a unique approach to the history and vicissitudes of classicism in the history of Italian culture. We will explore the following authors and texts: Le miracole de Roma (13th-century translation into the Roman vernacular of the Latin Mirabilia Urbis Romae, 12th cent.); the Anonimo Romano’s Cronica (1350s); Petrarch (Collatio laureationis, epistles); Poggio Bracciolini’s De varietae fortune (1431); Biondo Flavio’s preface to his Roma instaurata (1444-46); Raphael’s letter on Roman antiquities to Leo X, written in cooperation with Castiglione (1519); Andrea Fulvio’s preface to his Antiquitates Urbis (1527); “Pasquinate” ("Pasquinate") from the sixteenth century; Rome in Baroque poetry (Marino and Chiabrera) and in the poetry of the early Arcadian Academy (1690s); 18th-century satires on Rome (Devoti, Contucci); Alessandro Verri’s Notti Romane (1792 and 1804), Leopardi’s letters from Rome (1822); and G. G. Belli’s Sonetti on the ruins and monuments of Rome (1830s). Consequently, this course will also provide students with an overview of the many languages of Italian literature, such as medieval Roman vernacular, medieval and humanist Latin, neo-Latin, and nineteenth-century Roman dialect.
Instructor(s): Staff
Area: Humanities.
This course will be taught from September 2 through October 14, 2015. The course aims to analyze the development of Foscolo’s poetry in the years between the eighteenth and nineteenth centuries (1798-1807), namely the development from the sonnets and the odes to the poem I Sepolcri, starting off from the most common models of the famous contemporary poets (Parini, Monti, Alfieri, Pindemonte) to arrive at a new understanding of "lyric poetry." Furthermore, the lectures will focus on the discussions and controversy that arose with regards to the Sepolcri (with Pindemonte and others) immediately after publication, when the novelty of the poem aroused bewilderment and perplexity in many critics, readers and poets. The analysis of the anti-Foscolo writings that appeared at this time - and the replies of Foscolo himself - will show how most of the readers of that time, still tied to a static view of literary genres, were negatively affected by the audacity in the mixture of the various registers that characterize the poem (epic, lyric, elegy, satire, tragedy) held responsible both for the lack of formal and stylistic unity of the poem, and its complete obscurity. The class will be taught in Italian.
Instructor(s): F. Bausi; Staff
Area: Humanities.

AS.214.675. The Invention of the Secular Theatre.
Must read Italian, but not limited to Italian graduate students. Between late Antiquity and the fifteenth century, religious and cultural structures on theatrical activity were enforced continuously, though not consistently. While spectacle (and, in the later Middle Ages, drama) remained important to medieval life, it was left to Italian humanists to reconstitute secular theater in the fullest sense, by reviving the ancient classical forms of comedy and tragedy, and by inventing new forms such as tragi-comedy, commedia dell’arte, and opera. Sixteenth-century drama in Italian was the model for the development of dramatic literature in the other major Western European countries, including works of Shakespeare, Molière and other major authors. After reading several classic texts of the Italian sixteenth century in modern editions, students will produce editions and translations of other texts—both sixteenth-century imprints and the unpublished plays in a unique manuscript recently acquired by JHU—for planned publication. All sessions will be held in Special Collections in the Brody Learning Commons, and students will help prepare an exhibition of Renaissance editions.
Instructor(s): E. Havens; W. Stephens
Area: Humanities.

AS.214.676. The Renaissance Comic Romance.
In the second half of the fifteenth century, Italian poets transformed the medieval adventure stories of Charlemagne’s and Arthur’s knights. Luigi Pulci’s earthy, bourgeois Morgante and Matteo Maria Boiardo’s romantic, courtly Orlando innamorato created two variants of a genre that led from Ariosto’s Orlando furioso through Folengo’s Baldus to inspire Rabelais’s Gargantua and Pantagruel, Cervantes’ Don Quixote, and, eventually, the European novel. The course concentrates on the works of Pulci, Boiardo, and Folengo, combining close analysis of their linguistic and narrative fabric with examples of their influence on later comic masterpieces.
Instructor(s): W. Stephens
Area: Humanities

Writing Intensive.

AS.214.678. Ariosto’s Orlando Furioso.
Ludovico Ariosto (1474-1533) was one of the major poetic innovators of the European Renaissance. He is best known for Orlando Furioso, the long epic-romance that also bears traces of his innovations in other genres, especially theatrical comedy in the vernacular. Orlando Furioso is an encyclopedia of Renaissance genres and topics that was influential throughout European literature. Written as a continuation of Boiardo’s Orlando Innamorato (left unfinished in 1494), Ariosto’s poem overshadowed his competitors, including Giangiorgio Trissino and the Tassos, father and son. From L’Italia liberata dai goti and L’Amadigi to Gerusalemme conquistata (leaving aside the many poems now forgotten), only Gerusalemme liberata achieved anything comparable to the popularity and critical acclaim won by the Furioso. Aside from three complete redactions printed in 1516, 1521, and 1532, Ariosto left at his death five unfinished cantos that were never integrated into the poem, and that would have altered it considerably. Reading ability in Italian required.
Instructor(s): W. Stephens.

AS.214.684. The Commentary Tradition and the Birth of Literary Scholarship.
The practice of commenting on texts lies at the foundations of what we call today “literary criticism.” From the Bible to Dante’s Divine Comedy, from Greek and Latin poetry to medieval and Renaissance literary writings, the many questions posed by the commentators have contributed widely to the shaping of the modern notions of reading and interpretation. What do we look for when we read a text? How do we approach it? How does our reading interact with the author’s intention? To what extent is the commentator appropriating the author’s prerogatives? By exploring a wide range of case studies, the seminar aims to reassess the role of the commentary tradition within the development of literary scholarship and as a genre per se. Some sessions will take place at the Hopkins Special Collections and at the Walters Art Museum, where students will have the opportunity to work on both manuscripts and early prints, and select materials for their presentations.
Instructor(s): E. Refini
Area: Humanities.

AS.214.729. Petrarch and His Legacy.
In this seminar we will study Petrarch’s poetry, as well as selected prose works. We will consider the various facets of Petrarch’s profound influence on European literature and intellectual culture: his role in inaugurating humanism and the revival of classical learning; his new vision of historical change and human subjectivity; the immense impact of his Canzoniere on European lyric poetry and on the development of the Italian language itself. The conclusion of the course will be devoted to early modern authors who adapted the Petrarchan lyric mode in new ways, including Vittoria Colonna, Thomas Wyatt, and Shakespeare.
Instructor(s): J. Coleman
Area: Humanities.

An introduction to the Italian novel of the 20th Century
Instructor(s): P. Forni
Area: Humanities.

This seminal text of the late Middle Ages will be a point of departure for discussing the role of literature in forging the socio-political convictions of Western Civilization.
Instructor(s): P. Forni
Area: Humanities.
Giambattista Vico’s Principi di scienza nuova d’intorno alla comune natura delle nazioni (1725, 1730, 1744) was intended to found an “ideal” and “eternal” model of human development, valid for all societies. Vico considered his project both philology and philosophy, and tried to revolutionize thinking about human history as practiced between about 1550 and 1700, by exposing misconceptions behind attempts to square “sacred history” (the presumed historical accuracy of the Bible) with “profane” or non-Judeo-Christian concepts of history, both ancient and modern. The culture shock underlying this “old science” stimulated Vico to base philosophical and historical knowledge of mythology on a conception of narration. Recommended Course background: Italian and Latin
Instructor(s): W. Stephens
Area: Humanities.

AS.214.765. Casiglione and Della Casa.
The students will become acquainted with two of the most influential books of conduct written in the Renaissance: the Cortegiano and the Galateo.
Instructor(s): P. Forni.

AS.214.769. The Orpheus Myth and the Arts in Early Modern Italy.
The revival of the Orpheus myth in Early Modern Italy shaped some of the period’s most important developments in literature, music, and the visual arts: as the first Italian secular play, Angelo Poliziano’s Orfeo marked a new beginning for Italian theater in the late fifteenth century. Just over a century later, the composers and librettists who created Italian opera (Peri, Rinuccini, Monteverdi, Striggio, and others) made the Orpheus myth the most characteristic theme of this new art form. In this course we will study these and other Early Modern works based on the Orpheus myth, as well as their classical antecedents (including texts by Virgil, Ovid, Boethius). We will explore the literary, musical, and artistic repercussions of the rediscovery and reinterpretation of ancient Greek Orphic poetry by intellectuals and poets of Lorenzo de’ Medici’s circle, including Marsilio Ficino, Cristoforo Landino, and Giovanni Pico della Mirandola. Discussions will be conducted in English. Some knowledge of Italian is desirable, but advanced Italian is not a prerequisite.
Instructor(s): J. Coleman.

In this seminar we will examine a selection of literary reflections on and engagements with globalization and its mounting failures and burdens, as it has emerged in Europe and the Americas from the mid-twentieth century to the present. From the economic, constitutional, and cultural politics around the unification of Europe, to the ideological and imperial misfortunes of the U.S. after the collapse of the “End-of-History” thesis, to the resurgence of state populism in Latin America and imperial misfortunes of the U.S. after the collapse of the “End-of-History” thesis, to the resurgence of state populism in Latin America, the history of technology and popular culture, film has emerged as the interdisciplinary object of study par excellence. Based on intensive weekly viewing and on classic and contemporary statements in film theory, this seminar—required for the Graduate Certificate in Film and Media—opens up questions of film language, authorship, genre, spectatorship, gender, technology, and the status of national and transnational cinemas.
Instructor(s): B. Wegenstein; D. Schilling.

AS.214.790. What is Philology?.
In recent years, philology has gained new attention as a field of methodological reflection which at the same time opens up Literary Criticism towards interdisciplinary research and media studies as it emphasizes the specific status of Literary Criticism in the humanities. The course will examine the changing field(s) of philology from the 18th century to the present in both historical and systematic scope. Including methods of textual criticism, edition philology, and hermeneutics, philology has been addressing questions of theory, methodology and epistemology in various constellations. Precisely because philology’s interest lies in connecting languages and literatures to their historical contexts, one of its primary tasks is to account for the epistemic framework and limitations of such historicization, so as to ensure that the literary object not be confused with historical contexts but is perceived as a distinct phenomenon in itself. – In addition to these questions, the course will discuss methods of edition philology, ranging from historical-critical edition to “material philology” and “genetic criticism” along with analyzing editions of Kafka, Joyce and Flaubert. Further, we will examine the more recent discussion on philology and new media (e.g. digital editions). Readings will include Vico, Schlegel, Schleiermacher, Nietzsche, Auerbach, Sondi, Bolbach, Nichols, Cerquiglini, and Ferrer among others. The course will be taught in English. Meets with 212.790, 213.790, and 215.790
Prerequisites: ;;
Instructor(s): E. Strowick; J. Neefs
Area: Humanities.

Placed at the crossroads of aesthetics and politics, psychology and economics, the history of technology and popular culture, film has emerged as the interdisciplinary object of study par excellence. Based on intensive weekly viewing and on classic and contemporary statements in film theory, this seminar—required for the Graduate Certificate in Film and Media—opens up questions of film language, authorship, genre, spectatorship, gender, technology, and the status of national and transnational cinemas.
Instructor(s): B. Wegenstein; D. Schilling.

AS.214.792. GRLL SEMINAR/Fellini - Almodóvar.
In this co-taught graduate seminar, Professors Eduardo González and Bernadette Wegenstein will be discussing these two seminal European directors in their cultural and historical context and with an eye to both their radical eccentricity and utter centrality to cinema today (e.g., The Great Beauty). Our discussions will start with questions that are intrinsic to film theory such as mimicry, travesty, the visual and narrative construction of the erotic, as well as questions pertaining to the degree of realism in these directors’ work, i.e., the “road beyond neorealism” for Fellini, and Almodóvar’s queerness as expressed in his “true-and-false testimonies.” We will then proceed to read and watch some historical documents around the constructions of some of these directors’ films, such as Petronius’ Satyricon, about the worshipping of the most important female deity in late antiquity, Isis, in light of Fellini’s Satyricon; and Thierry Jonquet’s novel Tarantula and the French-Italian horror film, Eyes Without a Face (1960), which were both the basis for Almodóvar’s The Skin I Live In (2011). We will be reading Karen Pinkus’ Montesi Scandal, a unrealized screenplay about the birth of the Paparazzi in Fellini’s Rome, as well as Almodóvar’s columns from La Luna de Madrid, written in the persona of a female prostitute. The class will also include several guest speakers TBA.
Instructor(s): B. Wegenstein; E. Gonzalez
Area: Humanities.
AS.214.851. Italian Foreign Language Teaching Practicum I.  
Required for first-year Italian Graduate Students. Must take Italian 
Foreign Language Teaching Practicum II (AS.214.852) to receive credit 
for this course. This course will not have a scheduled meeting time. 
Instructor(s): A. Zannirato  
Area: Humanities.

AS.214.852. Italian Foreign Language Teaching Practicum II.  
Required for First Year Italian Graduate Students. This course will not 
have a scheduled meeting time.  
Prerequisites: AS.214.851  
Instructor(s): A. Zannirato  
Area: Humanities.

AS.214.861. Italian Independent Stdy.  
Instructor(s): C. Celenza; E. Refini; W. Stephens.

AS.214.862. Italian Dissertation Res.  
Instructor(s): B. Wegenstein; C. Celenza; E. Refini; P. Forni; W. Stephens.

AS.214.863. Italian Proposal Prep.  
Instructor(s): Staff.

The revolts of African slaves and Native Americans in colonial and 
present-day Latin America have captured the attention of some of the 
best Latin American and European filmmakers of the last decades. 
This course will explore the representation of African slaves and Indian 
rebels on the big screen from a revisionist historical perspective paying 
attention to the struggle for their liberation and resistance against the 
abuses of capitalism in connection with postcolonial studies and the 
key notion of the coloniality of power. We will focus on these issues 
through the critical analysis of six films: QUILOMBO (Brazil), BURN! (Italy 
and France), THE LAST SUPPER (Cuba), ERENDIRA IKIKUNARI (Mexico), 
TUPAC AMARU (Cuba and Peru) and SHIP OF FOOLS (Argentina). All films 
have English subtitles and all discussions will be in English.  
Instructor(s): J. Valiente-Nunez  
Area: Humanities, Social and Behavioral Sciences.

AS.215.113. The Andes through Quechua.  
Quechua, the lingua franca of the Inka Empire, is the first language 
of more than ten million people throughout the Andes and second 
language of millions more. This multi-media course prepares students 
for further study of Quechua and the Andes. Through film, song, short 
story, and communicative language instruction, students will learn basic 
words, phrases, and grammar for oral communication; reading and 
writing skills; as well as study habits and resources to continue their 
learning.  
Instructor(s): A. Smith  
Area: Humanities.

AS.215.117. Film & Feminism.  
This course is an introduction to the intersections between film and 
feminist theory, activism and criticism. Each session will involve a 
screening and discussion of readings exploring topics such as the 
nature of the gaze, global feminism, "girl" culture, and constructions 
of femininity and beauty. Directors include Fellini, Almodovar, Claudia 
Llosa, Deepa Mehta, Ousmane Sembène and others. The course aims to 
prepare students for future courses in film and/or women, gender and 
sexuality studies.  
Instructor(s): A. Sheeran  
Area: Humanities.

Paul Leduc is a unique independent filmmaker from Mexico whose 
films explore different aspects of the history of his country. If there 
is something that defines Leduc’s films, this is his social compromise 
with the poor and the oppressed and their liberation as well as the 
denunciation of the abuses committed by capitalist globalization in 
Mexico. In this course, we will pay attention to these issues when 
watching Leduc’s five most important films: Reed: Insurgent Mexico 
(1989) and Cobrador, in God We Trust (2006). All films have English 
subtitles.  
Instructor(s): J. Valiente-Nunez  
Area: Humanities, Social and Behavioral Sciences.

Latino/as form a rich and important cultural component of the American 
community and Latino/a writers comprise a dynamic demographic in 
The U.S. literary world. This course will examine the work of key Latino/a 
authors (Junot Diaz, Sandra Cisneros, Julia Alvarez), with a particular 
emphasis on those of Chicano and Caribbean heritage. In this survey 
of U.S.-Latino/a fiction, we will explore the various ways that native bi-
cultural and bi-lingual individuals negotiate the challenges of identity, 
belonging, and self-expression through literature.  
Instructor(s): J. Baumgardt  
Area: Humanities.

During a 1955 gathering of filmmakers in Salamanca, several directors 
implored their peers and colleagues to rebel against the stringent 
censorship of Francisco Franco’s regime. In this course, we will examine 
films produced in Spain following that seminal moment and during the 
decline of Franco’s dictatorship. In addition to providing the films with 
a cultural and historical background, we will consider the variety of 
responses to the state censorship that abounded during Franco’s reign. 
Instructor(s): C. Kozey  
Area: Humanities.

AS.215.231. Introduction to Literature in Spanish.  
The main objective of this course is to examine and discuss specific 
authors and topics in literature in Spanish from the Middle Ages to the 
20th century. The course is designed to cover a selection of Hispanic 
texts from Spain and Latin America. Literary genres to be studied will 
include narratives, poetry, and drama. The bulk of each class session 
will be dedicated to the discussion of the assigned readings. This course 
is taught in Spanish. This course is required for the major in Spanish.  
Instructor(s): E. Gonzalez; Staff  
Area: Humanities.

AS.215.243. Freshman Seminar: The Middle Ages in Film.  
The Middle Ages and medieval themes are ubiquitous in popular movies 
of our times. This course studies the Middle Ages as they have been 
portrayed in film, with a focus on Spain. Course materials include 
studies on the imaginative uses of the Middle Ages as well as films like 
The Cid, Tirante el Blanco, Ladyhawke, and Destiny, among others. 
Instructor(s): N. Altschul  
Area: Humanities.

AS.215.303. Program Abroad: Cuba in Film and Literature.  
Intersession Abroad Program. The course examines Cuba through 
contemporary film and literature.  
Instructor(s): E. Gonzalez  
Area: Humanities.
During a 1955 gathering of filmmakers in Salamanca, several directors implored their peers and colleagues to rebel against the stringent censorship of Francisco Franco’s regime. In this course, we will examine several films produced in Spain following that seminal moment and during the decline of Franco’s dictatorship. In addition to providing the films with a cultural and historical background, we will consider the variety of responses to the state censorship that abounded during Franco’s reign.
Instructor(s): C. Kozev
Area: Humanities.

This course explores the work of the amorous poet and the “lady of his thoughts” from Garcilaso’s sonnets (1543) to don Quijote’s infamous love for the immaterial Dulcinea (1605). A chronological selection of amorous poetry from the period, including Cervantes’ own work as a poet, will be read in conjunction with excerpts from Leon Hebreo’s, Dialogues of Love, the key philosophical text for Neo-platonic love which was in wide circulation among poets of the period.
Instructor(s): G. Ponce
Area: Humanities.

AS.215.311. Radicalism, Film & Literature in Modern Latin America-Community Based Learning.
This course will explore the cultural symbiosis of radical politics, film, and literature in modern Latin America. Beginning with Cuban revolutionary Jose Martí and the definitive end of the Spanish Empire and concluding with current socialist movements in South America, we will analyze key radical texts by the likes of Friedrich Engels and Ernesto “Che” Guevara, classic films like The Battle of Chile by Patricio Guzman, and important works of literature by authors such as Pablo Neruda and Rigoberta Menchu. Note: Class will be conducted in English and all assigned texts will also be in English in order to encourage interdisciplinary enrollment and participation.
Instructor(s): M. Strayer
Area: Humanities.

The readings bring into consideration the question of terror (of war) and displacement as experienced by migrants in novels by prize winning authors such as Arguedas, Vargas Llosa, Alarcon, Riesco, Roncagiolo and Silva Passuni.
Instructor(s): S. Castro-Klaren
Area: Humanities.

Desde la conquista musulmana hasta la expulsión de los moriscos la Península Ibérica fue una sociedad caracterizada por el multilingüismo y la presencia, muchas veces conflictiva, de habitantes de las tres religiones monotheistas. Este curso presenta un panorama de las literaturas y culturas hispano-musulmanas e hispano-judías, así como hispano-cristianas y de temática morisca, desde la conquista musulmana (711) hasta la segunda parte del Quijote (1615).
Recommended Course Background: AS.210.311-AS.210.312 or instructor permission.
Instructor(s): H. Sieber; N. Altschul
Area: Humanities.

AS.215.327. Modern Political Thought in Latin America.
Sophomores, Juniors and Seniors only. The course is an introduction to modern political thought in Latin America. It draws on essays and novels written by major and influential political thinkers such as D.F. Sarmiento, Gonzalez Prada, J.C. Mariategui, Leopoldo Zea, J. E. Rodó, Octavio Paz, Jose Revueltas, Jose Maria Arguedas, Mario Vargas Llosa, Darcy Ribeiro, Enrique Dusssel and the authors of the Sumac Kawsay as well as Liberation Theology central writings. The course will be taught in English. Students wishing to do work in the original Spanish or Portuguese will be encouraged to do so.
Instructor(s): S. Castro-Klaren
Area: Humanities.

A close reading and discussion primarily in Spanish of Cervantes’ masterpiece, with concentration on its major themes and contributions to the formation of the modern novel. We will use A. Murillo’s edition of the novel, Editorial Castalia.
Prerequisites: AS.210.311 AND AS.210.312
Instructor(s): H. Sieber
Area: Humanities.

AS.215.337. Teatro Espanol del Siglo del Oro.
Close reading of various Spanish authors, among them Lope de Vega, Calderon de la Barca, Moreto, and Zorilla. Students should have taken courses beyond intermediate level or advanced Spanish. This class will be conducted primarily in Spanish as a seminar and will require active participation and discussion. Papers will be written in Spanish. Undergraduate Seminar.
Instructor(s): H. Sieber
Area: Humanities.

AS.215.338. Introduccion a la literatura argentina.
La literatura se enmarca en la realidad social y es una ventana hacia la cultura. En esta introducción consideraremos diferentes temas de especial importancia en la cultura y literatura argentina, como la separación entre la ciudad (puerto, civilización, contacto europeo) y el campo (provincias, barbarie, tradicionalismo rural) que empieza con el texto fundacional de Domingo F. Sarmiento, Facundo. Observaremos asimismo que esta influyente dicotomía que se establece con la independencia política es modificada con la llegada masiva de inmigrantes a fin de siglo y finalmente pierde su fuerza con la dictadura militar de los años ’70 y con el desencanto neoliberal que estalla con la crisis del 2001.
Instructor(s): N. Altschul
Area: Humanities.

An interdisciplinary approach to the study of Latin America since Independence. The course will reply on an historical approach to the the study of literature, art and the formation of cultural epochs and periods.
Instructor(s): S. Castro-Klaren
Area: Humanities.

AS.215.343. Nación criolla: cultura y literatura en el siglo XIX.
El curso examina la formación de nuevas identidades hispanoamericanas y la búsqueda de un pasado que las haga legítimas, especialmente en el Cono Sur (Chile, Argentina, Uruguay). Consideraremos en particular las relaciones con el pasado español y con el pasado amerindio en textos políticos, críticos y literarios de figuras clave del siglo diecinueve, e.g. Domingo Faustino Sarmiento, Andrés Bello, Simón Bolívar, Esteban Echeverría, y José Victorino Lastarria.
Area: Humanities.
Through the close reading of primary texts written by or about adolescents, this course examines youth participation in Latin American art and society from the mid 20th century. Students wishing to complete the writing portions of the course in Spanish or Portuguese should enroll in section 2 which will award 4 credits instead of the usual 3.
Instructor(s): L. Judy
Area: Humanities.

AS.215.350. Mexico: An interdisciplinary approach to the construction of our image and understanding of Mexico.
The course studies the accounts of the Mexica on the journey and foundation of Tenochtitlan. Later we move on to the clash of cultures with the Spanish conquest (1521). After studying the art of the colonial period, the course focuses of the Mexican Revolution of 1910 and ends with a consideration of the image of the nation in murals and writers such as Octavio Paz, Carlos Fuentes and Elena Garro. Taught in English.
Instructor(s): S. Castro-Klaren
Area: Humanities.

The first objective of the course is to train students in close reading and analysis of literary texts. The second objective is to read prose and poetry by some of the canonical texts in the Latin American tradition written by women. Taught in English.
Instructor(s): S. Castro-Klaren
Area: Humanities.

This course will examine the cinema of Spain that was produced from the onset of the Spanish Civil War in 1936 until the death of dictator Francisco Franco in 1975. The films we will analyze include partisan documentaries, government propaganda shorts, escapist musicals, wry comedies, neo-realist thrillers, iconoclastic dramas, and meditations on national and personal trauma. In addition, we will contextualize our analyses by reading seminal works of Spanish cultural history, social criticism and film theory. This course is taught in English.
Instructor(s): C. Kozey
Area: Humanities.

We will study and discuss a selection of recent films from Spain, Argentina, Peru, Mexico and Cuba. We will concentrate on hot political and social issues in these countries as reflected in each film. Issues under discussion will be: the formal study and vocabulary of film and cinema in Spanish; gender and sexuality; national memory and trauma; trends in commercial film-making at the local and global levels; the imprint of social media networks. Taught in Spanish. Advanced Spanish is a prerequisite. The course counts as credit for the Major and Minor in Spanish and may apply as the equivalent to Intro to Literature in Spanish AS. 215. 231.
Instructor(s): E. Gonzalez
Area: Humanities.

AS.215.388. Narrating Mexico: Novel and History. 3 Credits.
The 200 years since the eruption of Mexican Independence present a panorama of struggle, strife, and literary creation. This course explores how Mexican literature formulates, contests and conditions portrayals of the national reality of Mexico. Taught in Spanish. Recommended Course Background: Advanced Spanish I or another Spanish survey course.
Instructor(s): C. Ray
Area: Humanities
Writing Intensive.

Through the careful study of Carlos Fuentes’ novel of Mexico City, La región más transparente, we will examine the city’s multiple and contending histories and mythographies from the Aztecs to the present as rendered in visual, textual, and performance media: murals, cinema, TV, burlesque, lucha libre, etc. Taught in Spanish; the course requires advanced reading skills in Spanish. Prior consultation with the instructor is required.
Prerequisites: AS.210.311
Instructor(s): E. Gonzalez
Area: Humanities.

Advanced Spanish and reading proficiency. Estudio de las culturas literarias de Argentina, Uruguay y Chile en sus respectivos contextos sociales y políticos desde la conquista española. Las culturas indígenas, el desarrollo de la nación, las culturas populares, culturas inmigrantes, regímenes políticos, actualidad económica y social en la época de la globalización.
Instructor(s): E. Gonzalez
Area: Humanities.

What is human madness? Taking into account Foucault’s famous dictum, “There can be no madness without society,” this course returns to the earliest constructions of madness in the early modern period and moves forward into modernity through a close reading of literary, philosophical and scientific texts published in Spain. Readings include: Cervantes, Leon Hebreo, Huarte de San Juan, Lope de Vega, Calderon, Galdos, Freud, and others. Earlier representations of mental disquiet will be compared with the latest advances in psychology and neuroscience published in the JHU Gazette and the HUB. Recommended Course Background: AS.210.312
Instructor(s): G. Ponce
Area: Humanities.

While our modern conception of “horror” owes much to English literature of the 19th century, it has an under-appreciated precedent in the literature of the Spanish Golden Age. In this course we will read tales of witches, monsters, and the living dead from an age that predates ours by 400 years, but whose darkest fears are surprisingly familiar.
Instructor(s): W. Egginton
Area: Humanities.
AS.215.422. Amor y romanticismo en una Novela y tres películas.
**Prerequisites:** AS.210.311 AND AS.210.312
Area: Humanities.

Close reading of the Lazarillo de Tormes, Guzman de Alfarache, Miguel de Cervantes, and others. Taught in Spanish.
**Prerequisites:** AS.210.312
Instructor(s): H. Sieber
Area: Humanities.

AS.215.443. Hispanic Literatures and the Arts.
Literary works from different genres (fiction, drama, poetry) by authors from Spain and Latin America are studied and illustrated in reference to the plastic and visual arts and cinema, indigenous, popular, and religious cultures. Cross-listed with PLAS
Instructor(s): E. Gonzalez
Area: Humanities.

El arte cinematográfico del gran cineasta español será estudiado a través de su obra, vista en partes selectas, obras enteras y dentro del marco escénico provisto por otras películas del cine español. Recommended Course Background: AS.210.326 or demonstrated proficiency in the language.
Instructor(s): E. Gonzalez
Area: Humanities.

AS.215.452. Che Guevara and Magical Realism.
His detractors often compare him to Hitler while many of his admirers see him in a saint and a martyr like Jesus Christ. Cuban school children are taught to be like him. Che was killed in 1967, the same year in which Gabriel García Márquez published Cien años de soledad (One Hundred Years of Solitude). We will study Guevara’s life as a militant revolutionary through his own writings and the exorbitant style known as realismo mágico, crafted by García Márquez, one of Che’s great admirers. Four movies will anchor our visual take on the myth and the man: Los diarios de motocicleta (Walter Salles, 2004), Che I and Che II (Steven Soderbergh, 2008), and Wall Street (Oliver Stone, 1987). The nineteen-eighties narcotraffic boom in Colombia and the cocaine-driven financial high times during the late Reagan years will frame our study. Taught in Spanish
Instructor(s): E. Gonzalez
Area: Humanities.

Study of the music and literature inspired by three groups of great liminal influence in the cultural and political affairs of their respective nations. Gauchos (Argentina), Afro Hispanics (Cuba, Puerto Rico, Santo Domingo), Gitanos (Spain). Attention given to popular and learned myths and stereotypes and the history of efforts to establish self-identity. Conducted in Spanish. Recommended Course Background: AS.210.326
Instructor(s): E. Gonzalez
Area: Humanities.

We will study the visual and textual arts, cinema, political culture, and blogosphere; reaching back to the first phases in the building of the revolutionary state apparatus and its sovereign mandate. Taught in Spanish.
**Prerequisites:** AS.210.312[C]
Instructor(s): E. Gonzalez
Area: Humanities.

This course will deal with close readings of Borges ficciones and critical essays in order to determine how his thinking on the problem of writing and thinking is fictionalized in his stories.
Instructor(s): S. Castro-Klaren
Area: Humanities.

AS.215.466. The Spanish Avant-garde.
From the turn of the 20th century until the outbreak of Civil war in 1936, Spain witnessed the greatest flourishing in its literary and artistic scenes since its Golden Age 300 years before. In poetry, prose, painting, and film, Spanish artists and intellectuals were innovating artistic forms and participating in new kinds of cultural production and critical practice. In this course we will examine this period, paying special attention to the works of such writers and artists as Miguel de Unamuno, José Ortega y Gasset, Luis Buñuel, Salvador Dalí, Federico García Lorca, and Pablo Picasso. The course will be taught in Spanish.
Instructor(s): W. Egginton
Area: Humanities.

Readings will include selections from Medieval and Renaissance Works, such as "El Conde Lucanor", "Amadís de Gaula", "La carcel de amor", "El Abencerraje", "Lazirillo de Tormes", "La Diana", "El buscon", "Novelas ejemplares" (Cervantes) and "Don Quixote".
Instructor(s): H. Sieber
Area: Humanities.

Taught in Spanish. This course examina la presencia del Islam y el concepto del “oriente” en el Cono Sur, especialmente Argentina. Leeremos obras de los siglos 19 y 20 que representan al oriente, y discutiremos los significados y cambios que la llegada de inmigrantes “islámicos” produjo en la cultura literaria de esta zona de América Latina. Tendremos en cuenta de forma particular que el problema del “oriente” en España y sus colonias es un problema “interno”. Debido a que la península ibérica tuvo una importante presencia musulmana durante toda la edad media (711-1609), en los círculos europeos España fue considerada “islámica” u “oriental” también durante los tiempos modernos. Es así que el Oriente llega a América con la conquista de los españoles “islamizados.” Cross-listed with PLAS
Instructor(s): N. Altschul
Area: Humanities.

Desde el 711 hasta el 1609 de la era cristiana, la Península Ibérica fue una sociedad multi-lingüística con zonas y ciudades pobladas y/o administradas por miembros de las tres religiones abrahámicas monoteístas. Este curso presenta un panorama de las literaturas hispano-musulmanas, hispano-judías e hispano-cristianas haciendo especial hincapié en el contexto histórico de la península. Los textos en árabe y hebreo serán leídos en traducción inglesa o castellana, dependiendo de su accesibilidad. Taught in Spanish
Instructor(s): N. Altschul
Area: Humanities.
AS.215.525. Spanish Independent Study.
Instructor(s): E. Gonzalez; W. Egginton.

Instructor(s): E. Gonzalez; H. Sieber; N. Altschul; S. Castro-Klaren
Area: Humanities.

AS.215.527. Spanish Internship.
Instructor(s): E. Gonzalez
Area: Humanities.

We will hone our skills in reading novels as political documents and political documents as narrative with revolution and revolt in the background and Marxism as the main informing theoretical legacy. Writings by Cortázar, Vargas Llosa, Euclides da Cunha, Carpentier, Bolaño, Marx, Gramsci, Mariátegui, Fanon, Deleuze, Toscano, Badiou.
Instructor(s): E. Gonzalez.

Close readings in historical context of José Donoso’s El obsceno pájaro de la noche and Casa de campo, Isabel Allende’s La casa de los espíritus, and Pilar Donoso’s Correr el tupido velo, as well as selected essays from Sandra M. Gilbert’s “Rereading Women
Instructor(s): E. Gonzalez
Area: Humanities.

AS.215.623. Literary Patronage in the Age of Cervantes.
This seminar will concentrate on the roles and relationships of patrons and clients, particularly after the death of Phillip II (1598). Dedication by authors to their patrons will be discussed and each student will select a particular author as a semester-long project. Authors include Cervantes, Gongora, Quevedo, Lope de Vega, Velez de Guevara and Maria de Zayas.
Instructor(s): H. Sieber
Area: Humanities.

This seminar will be based on close readings of the ‘Lazarillo de Tormes’, selections from Mateo Aleman’s ‘Guzman de Alfarache’, and three of Cervantes’ ‘Novelas ejemplares’. These texts reflect the impact that Spanish fiction exerted on Golden Age Spanish literary history and on the European novel in general. An extensive bibliography will also be covered.
Instructor(s): H. Sieber.

AS.215.635. Spanish Golden Age Theater.
Close reading of plays by lope de Vega, Calderon, Tirso de Molina, and others.
Instructor(s): H. Sieber
Area: Humanities.

AS.215.639. Don Quijote de la Mancha.
The novel will be the focus of the entire seminar. Recent trends in Cervantes criticism, textual issues related to the novel’s publication, biographical, cultural, and social history, and patronage in the Courts of Philip II and III will be topics of discussion and research. The goal is a wide-ranging appreciation and understanding of the novel’s original contexts.
Instructor(s): H. Sieber.

Taking into account the crisis in self (national) representation and the fluidity of identities, the course will delve into the work of major Latin American writers in order to study issues of self-representation across time and specific contexts. The course will begin with the work of Sarmiento and move on to Gilberto Freire, Rachel de Queiroz and Clarise Lispector. In a second stage the course will delve into Garcia Marquez’ autobiography and Mario Vargas Llosa’s “La tía Julia y el escribidor”, to end with Ernesto Cardenal’s autobiography.
Instructor(s): S. Castro-Klaren.

Four authorships deeply embroiled in translation and the work of Eros and Thanatos will be studied: J. L. Borges (Pierre Menard), J. Derrida (fragments from La carte postale), Javier Marías (Corazón tan blanco), and Andrés Neuman (El viajero del siglo).
Instructor(s): E. Gonzalez
Area: Humanities.

AS.215.646. The Narrative of Conquest in the Andes, 1530 - 1680.
Departing form narratology and the perspective of post-colonial studies, the course will analyze the narrative of conquest as developed by Cieza de Leon, Garcilaso de la Vega, Inca, Guaman Poma, Jose de Acosta and William Prescott.
Instructor(s): E. Gonzalez
Area: Humanities.

From neuroscience to political theories, we will examine early modern and late modern works in literature and critical thought in which dreams and dreaming intersect with power under diverse political regimes and modalities.
Instructor(s): E. Gonzalez
Area: Humanities.

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

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

Readings from colonial times to the present from three cultural legacies, Hispanic, English and French. Centered on slavery and its sequels.
Instructor(s): E. Gonzalez.
AS.215.688. Postcolonial Middle Ages.
Taught in English. Postcolonial Studies dramatically changed inquiry on the Middle Ages in the last two decades, mainly in the study of English and French materials. This seminar brings medieval Iberian subjects into the discussion and examines the new critical idioms and approaches of pan-European postcolonial medievalism.
Instructor(s): N. Altschul
Area: Humanities.

AS.215.692. Islamic Spain 711-1609.
Spain was a cultural contact zone throughout the Middle Ages. Emphasizing historical context, this seminar examines the cultures and literatures of Islamicate Iberia from the Muslim conquest to the expulsion of the moriscos. Taught in English. Some readings in Spanish. Open to seniors with permission.
Instructor(s): N. Altschul.

AS.215.695. New and Old Disputations of/for the New World.
This course will focus on readings of original texts—chronicles, reports, treatises, and polemics—and critical commentary on the issues central to the disputation for control and deployment of the meanings of the “new” world and its status in the realm of coloniality. Besides selections from the Inca Garcilaso de la Vega, Guaman Poma, and Ixtlilxochitl, we will read from Jose de Acosta and Bernabe Cobo. Antonello Gerbi’s Disputa Del Nuevo Mundola and Walter Mignolo’s The Darker Side of the Renaissance, along with Enrique Dussel’s El Encubrimento Del Otro, and Charles Man’s 1491 will constitute the totality of readings and problematic of the seminar.
Instructor(s): S. Castro-Klaren
Area: Humanities.

AS.215.710. Medievalisms.
This course examines variegated constructions and redeployments of “the middle ages” in postmedieval times. Topics include historical revivals, the national philologies, literary, and filmic reconstructions, postcolonial medievalisms, and theories of temporality, among others. Readings in English and Spanish.
Instructor(s): N. Altschul.

From telegrams to tweets, the twentieth-century media revolution appears unique; but the magnitude of the revolution is not unprecedented. Another media revolution preceded ours by about 400 years, and coincided with the dawn of modern Europe. This course will examine examples of inflationary media—media whose deployment affects not just the content being transmitted, but also a culture’s entire understanding of reality—from both ages, with special attention to those deployed in the context of emergent early modern nation states like Spain, but with an eye to better understanding the effects and potentials of analogous media practices today.
Instructor(s): W. Egginton.

AS.215.713. What Are Humanities?.
They are one of three established divisions of knowledge. Almost half the departments at our own university are categorized under that division. We all feel we know what the “humanities” are, but how? Is the best answer we have to that question a paraphrase of Justice Potter Stewart’s definition of pornography, “I know them when I see them”? In this seminar we will examine the question of what the humanities are through the close reading of a series of key texts spanning the period from the Renaissance to the twentieth century. In many ways our readings will be necessarily proleptic, since the very category we are interrogating postdates many of the sources we will be analyzing. Our guiding question, however, will be how the specific division of knowledge under which we now organize our disciplines came into being, and what presuppositions that organization implies. The course will be conducted in English but will include, to the extent possible, readings in the original language. Graduate students should be prepared to work in the original language if it is one that they already master (which may include Latin, Spanish, Italian, French, or German) and with translations when not. Readings may include selections by Desiderius Erasmus, Lorenzo Valla, Juan Luis Vives, Juan Ginés de Sepúlveda, Francisco de Vitoria, Bartolomé de las Casas, Denis Diderot, Johann Wolfgang von Goethe, Immanuel Kant, Martin Heidegger, Maurice Merleau-Ponty, and Jean-Paul Sartre.
Instructor(s): W. Egginton
Area: Humanities.

A close reading of Cervantes’ short stories, with concentration on their literary tradition and their relationship to some of his other works. We will also investigate Spanish court society, politics, and history between 1598 & 1621 and critical bibliography.
Instructor(s): H. Sieber.

Graduate students or advanced seniors. This seminar will explore the corpus of political thought in Latin America since independence (1810) to the present by focusing on the discourses that constructed and continue to construct 5 key questions in the negotiation of power in the post-colonial res politica: territory, nationhood, national subjectivation, cultural imagination, justice and regimes of inclusion and exclusion. Readings will include the work of Sarmiento, Euclides da Cunha, Gonzalez Prada, Mariategui, Marti, Revueltas, Paz, Dussel, Ribeiro, Freire, Arguedas, Liberation Theology and Sumaz Kawsay authors.
Instructor(s): S. Castro-Klaren
Area: Humanities.

The course engages close readings of Borges critical essays and some of his fiction in order to establish the points of interpellation that Postmodern theory takes from or shares with Borges’s meditation on the problem of writing.
Instructor(s): S. Castro-Klaren.
AS.215.753. Latin American Premodern.
Focusing on the idea that Iberian colonization was premodern in character, this course examines the association of Spanish and Portuguese America with topics like feudality, the orient, despotism, and medieval cultural lifestyles. Among others, theoretical discussions include the medieval-modern divide, (neo)medievalism, settler postcolonial theory and comparative colonialisms, modernization and dependency theories; texts include, among others, Argentinians Domingo Sarmiento and José Ingenieros, Brazilians Euclides da Cunha and Gilberto Freire, Peruvian José Carlos Mariátegui, and Cuban Alejo Carpentier.
Instructor(s): N. Altschul.

AS.215.763. Vargas Llosa and García Marquez: Intertextual crossing and World Literature.
The objective of the course is to read critically key works by these two writers in the context of their self stipulated intertexts--Flaubert and Faulkner, respectively--and the place such intertextual readings in the contexts of the recent discussions on "world literature".
Instructor(s): S. Castro-Klaren.

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

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

AS.215.790. What is Philology?
In recent years, philology has gained new attention as a field of methodological reflection which at the same time opens up Literary Criticism towards interdisciplinary research and media studies as it emphasizes the specific status of Literary Criticism in the humanities. The course will examine the changing field(s) of philology from the 18th century to the present in both historical and systematic scope. Including methods of textual criticism, edition philology, and hermeneutics, philology has been addressing questions of theory, methodology and epistemology in various constellations. Precisely because philology’s interest lies in connecting languages and literatures to their historical contexts, one of its primary tasks is to account for the epistemic framework and limitations of such historicization, so as to ensure that the literary object not be confused with historical contexts but is perceived as a distinct phenomenon in itself. – In addition to these questions, the course will discuss methods of edition philology, ranging from historical-critical edition to “material philology” and “genetic criticism” along with analyzing editions of Kafka, Joyce and Flaubert. Further, we will examine the more recent discussion on philology and new media (e.g. digital editions). Readings will include Vico, Schlegel, Schleiermacher, Nietzsche, Auerbach, Szondi, Bollass, Nichols, Cerquiglini, and Ferrer among others. The course will be taught in English. Meets with 212.790, 213.790, and 214.790
Prerequisites: ;
Instructor(s): E. Strowick; J. Neefs
Area: Humanities.

Placed at the crossroads of aesthetics and politics, philology and economics, the history of technology and popular culture, film has emerged as the interdisciplinary object of study par excellence. Based on intensive weekly viewing and on classic and contemporary statements in film theory, this seminar—required for the Graduate Certificate in Film and Media—opens up questions of film language, authorship, genre, spectatorship, gender, technology, and the status of national and transnational cinemas.
Instructor(s): B. Wegenstein; D. Schilling.

AS.215.792. GRLL SEMINAR/Fellini - Almodóvar.
In this co-taught graduate seminar, Professors Eduardo González and Bernadette Wegenstein will be discussing these two seminal European directors in their cultural and historical context and with an eye to both their radical eccentricity and utter centrality to cinema today (e.g., The Great Beauty). Our discussions will start with questions that are intrinsic to film theory such as mimicry, travesty, the visual and narrative construction of the erotic, as well as questions pertaining to the degree of realism in these directors’ work, i.e., the “road beyond neorealism” for Fellini, and Almodóvar’s queerness as expressed in his “true-and-false testimonies.” We will then proceed to read and watch some historical documents around the constructions of some of these directors' films, such as Petronius’ Satyricon, about the worshipping of the most important female deity in late antiquity, Isis, in light of Fellini’s Satyricon; and Thierry Jonquet’s novel Tarantula and the French-Italian horror film, Eyes Without a Face (1960), which were both the basis for Almodóvar’s The Skin I Live In (2011). We will be reading Karen Pinkus’ Montesi Scandal, an unrealized screenplay about the birth of the Paparazzi in Fellini’s Rome, as well as Almodóvar’s columns from La Luna de Madrid, written in the persona of a female prostitute. The class will also include several guest speakers TBA.
Instructor(s): B. Wegenstein; E. Gonzalez
Area: Humanities.
AS.215.826. Spanish Independent Study.
Instructor(s): E. Gonzalez; H. Sieber; N. Altschul; S. Castro-Klaren.

Instructor(s): E. Gonzalez; H. Sieber; N. Altschul; S. Castro-Klaren; W. Egginton.

Instructor(s): E. Gonzalez; H. Sieber; N. Altschul; S. Castro-Klaren; W. Egginton.

AS.216.300. Contemporary Israeli Poetry.
This course examines the works of major Israeli poets such as Yehuda Amichai, Nathan Zach, Dalia Rabikovitch, Erez Biton, Roni Somek, Dan Pagis, Yona Wollach, Yair Horwitz, Maya Bejerano, and Yitzhak Laor. Against the background of the poetry of these famous poets we will study recent developments and trends in Israeli poetry, including less known figures such as Mois Benarroch, Shva Salhoov and Almog Behar. Through close reading of the poems, the course will trace the unique style and aesthetic of each poet, and will aim at presenting a wide picture of contemporary Hebrew poetry.
Prerequisites: Students may receive credit for AS.216.300 or AS.300.413, but not both.
Instructor(s): N. Stahl
Area: Humanities.

Palestinian and Israeli cinemas have emerged side by side, each depicting its Other as a deceiving mirror of its own self. This course will analyze the different images of these Others in both cinemas.
Instructor(s): N. Stahl; Z. Cohen
Area: Humanities.

AS.216.342. The Holocaust in Israeli Society and Culture.
This course examines the role of the Holocaust in Israeli society and culture. We will study the emergence of the discourse of the Holocaust in Israel and its development throughout the years. Through focusing on literary, artistic and cinematic responses to the Holocaust, we will analyze the impact of its memory on the nation, its politics and its self-perception.
Instructor(s): N. Stahl
Area: Humanities.

AS.216.370. Israel Through Prose.
This course examines representations of various aspects of Israeli society and culture in contemporary Israeli prose. The course will follow both a thematic and chronological path in order to study the ways in which Israeli prose reflects political, ideological, social and cultural aspects of contemporary Israel. In this context, we will read works by several major authors such as: Agnon, Shabtai, Kahanah-Carmen, Oz, Kenaz, Yehoshua, Grossman, Castel-Bloom, Matalon, Laor, Kashua and Hoffmann. Students who sign up for section 2 will work an additional hour in Hebrew with Professor Cohen at a time mutually agreed upon by the professor and the students enrolled.-Carmen, Oz, Kenaz, Yehoshua, Grossman, Castel-Bloom, Matalon, Laor, Kashua and Hoffmann.
Instructor(s): N. Stahl; Z. Cohen
Area: Humanities.

AS.216.373. War in Israeli Arts and Culture. 3 Credits.
In this course we will study the various representations of what functions as one of Israel’s most unifying and yet dividing forces: war. By analyzing literary and cinematic works as well as visual art and popular culture we will attempt to understand the role of war in shaping Israeli society, culture and politics. Topics such as commemoration and mourning, dissent and protest, trauma and memory and the changing image of the soldier will stand at the center of the course. Students with a knowledge of Hebrew wishing to do extra work in Hebrew should enroll in section 2 and the fourth hour will be scheduled at a time convenient to the enrollees and instructor.
Instructor(s): N. Stahl; Z. Cohen
Area: Humanities.

AS.216.398. Zionism: Literature, Film, Thought.
This course studies the relation between Israeli culture and Zionism. Based on a close reading of both literary and non-literary Zionist texts, we will explore the thematic, social and political aspects of the Zionist movement. The course focuses on primary sources and its main goal is to familiarize students with the history of Zionism and its influence on Israeli culture. In the last part of the semester we will investigate the different meanings of Post-Zionism through contemporary literary and non-literary texts as well as recent Israeli films. Students wishing to do additional work in Hebrew should enroll in section 2 where students will meet for an additional hour at a time TBD and will earn 4 credits for the course.
Prerequisites: Students may receive credit for AS.216.398 or AS.300.398, but not both.
Instructor(s): N. Stahl; Z. Cohen
Area: Humanities.

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

This course studies literary and cinematic representations of the apocalypse. We will investigate theoretical, theological, generic and aesthetic aspects of the topic and seek to trace the narrative dynamics as well as literary and cinematic means of apocalyptic representations. We will discuss works from various periods, languages, cultures and religions. Among the issues to be discussed: what is the apocalypse, war and the apocalypse, the Holocaust as apocalypse, Biblical apocalypse, post-apocalyptic works, the apocalypse in popular culture, realism, anti-realism and the apocalypse.
Instructor(s): N. Stahl
Area: Humanities.

AS.216.500. Independent Study.
Instructor(s): N. Stahl
Area: Humanities.
2.16.612. The Divine in Literature and Cinema.
This course studies various issues concerning literary and cinematic representations of the divine. We will investigate theoretical, theological, generic and aesthetic aspects of the topic and will familiarize ourselves with the general problem of the relation between religion, literature and cinema. Among the topics to be discussed are, negative theology in literature and film, theodicy and anti-theodicy, the question of religion and literary modernism, providence and narratology in the modern novel and in contemporary cinema.
Instructor(s): N. Stahl.

2.16.800. Independent Study.
Instructor(s): N. Stahl.

Cross Listed Courses

History of Art
2.010.204. Italian Art in the Middle Ages.
This course explores key monuments of medieval art and architecture in Italy from c. 400 until 1350. We will concentrate on historical, functional, and aesthetic aspects that lead to the creation of single monuments and art works. Emphasis is given to the analysis of “sacred space” by means of architecture, painted, and sculptural decoration, as well as ritual performances. Another focus is laid on the emergence on the political dimension of art for the creation of civic identity as well as in the context of the late medieval courts. We raise questions about the importance of materiality and science for the creation of medieval art works.
Instructor(s): N. Zchomelidse
Area: Humanities.

2.010.216. 20th Century Italian Art.
This course will be a critical survey of the major artistic movements in Italy during the 20th century, from Futurism to Arte Povera. Often seen as a secondary location of artistic production, the class will situate the artists working in Italy within a broader historical and global context.
Instructor(s): K. Johnson
Area: Humanities.

2.010.312. Surrealism.
Topics include: art and the unconscious; “psychic automatism” and its implications for theories of medium, genre, and composition; objects, journals, and exhibitions. Visits to Special Collections and the BMA. Students will curate and install an exhibition of Surrealist journals from MSEL Special Collections, to open in April 2014.
Instructor(s): M. Warnock
Area: Humanities.

With over 1,800 works attributed to him, Francisco de Goya (1746-1828) was constantly inventing, experimenting, and pushing the limits of the representable. This course will begin by examining Goya’s printed oeuvre as one possible itinerary for studying his life and work. The second half of the course will consider alternative narratives for Goya’s career based on genre and theme. Topics will include portraiture, madness, religious painting, and the discovery of Goya by later generations of artists, authors, and filmmakers. The course includes several visits to the print room at the Baltimore Museum of Art. There will be a final paper.
Instructor(s): A. Letvin
Area: Humanities.
History

**AS.100.602. The French Revolution.**
This seminar introduces graduate students to the rich historiography of the French Revolution. Topics include: revolutionary origins, political culture and radicalization, friendship and emotion, family and gender, the search for stability after the Terror, Napoleon’s Brumaire coup.
Instructor(s): L. Mason
Area: Humanities, Social and Behavioral Sciences.

**AS.145.101. Death and Dying in Art, Literature, and Philosophy: Introduction to Medical Humanities. 3 Credits.**
This team-taught course offers an introduction to the new concentration in medicine, science, and humanities by approaching the topic of death and dying from historical, anthropological, philosophical, theological, literary and art historical perspectives. Open to freshmen, and sophomores who have already taken either Great Books II or History of Medicine.
Prerequisites: AS.360.134 OR AS.140.106
Instructor(s): C. Wiener; E. Strowick; L. Lisi; M. Merback
Area: Humanities
Writing Intensive.

**AS.145.330. Insomnia in Modern Literature, Philosophy, and Film.**
Insomnia, while being defined and treated as a sleep disorder in the field of medical discourse, has attracted other kinds of interest, too. Philosophers and writers have been intrigued by insomnia since antiquity. From their perspectives, the capability of being sleepless not only distinguishes humankind from animals but testifies to human awareness in its ceaseless striving for wisdom and truth. Insomnia appears as vigilance, an exalted state of mind well suited for philosophic reflection, intense scrutiny of the world, and sudden inspiration. Yet these moments of sustained productivity are inextricably bound to insomnia’s “dark” side, the fact that sleeplessness torments the body and exhausts the mind, haunts the weary wakeful, and makes him meditate on insomnia. Thus sleeplessness turns into an obsession with the potential to transform thinking into endless introspection, self-absorbed melancholy, if not misanthropic sarcasm. This course will examine representations of insomnia in modern philosophy, literature and film. We will analyze to what extent interpretations of sleeplessness in the humanities differ from those in medical and scientific discourse. Particular emphasis will be placed on the relationship between insomnia, subjectivity, thinking, and writing. Authors and films to be considered will include among others Emanuel Lévinas, Emil Cioran, Franz Kafka, Samuel Beckett, Ernest Hemingway, F. Scott Fitzgerald, Djuna Barnes, Gabriel García Márquez and Insomnia (2002; Christopher Nolan).
Instructor(s): A. Krauss
Area: Humanities, Social and Behavioral Sciences.

**AS.150.483. Topics in Jewish Philosophy: Hassidism.**
Hassidism is the ecstatic religious movement that emerged in East European Jewry in the mid eighteenth century. In this research seminar we will concentrate on the teachings and activities of the circle of Dov Ber of Mezrich between 1760 and 1772. We will study both internal and external sources (such as Salomon Maimon’s report in his Lebensgeschichte). All materials will be available in English translation, though reading knowledge of Hebrew would be an asset.
Instructor(s): Y. Melamed.

Political Science

**AS.190.633. Hegel and Feminist Philosophy.**
The seminar will explore to what extent Hegel can be read as contributing to a feminist philosophy. We will focus on Hegelian openings onto the emotional in Phenomenology of Spirit. In addition, we will study feminist philosophers who have drawn on or offered critical readings of Hegel (Frigaray, Butler, Cavarero, Malabou, and others).
Instructor(s): J. Bennett; K. Pahl
Area: Social and Behavioral Sciences.

**AS.191.421. A Normal Country German Politics and Identity.**
This seminar deals with questions pertaining to the formation of modern German nationalism and national identity through the perspective of German politics and history. Dean’s Teaching Fellowship
Instructor(s): F. Bauwens
Area: Social and Behavioral Sciences.

Humanities Center

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

**AS.300.211. Great Poems of the Americas.**
This course investigates the long poem or post-epic in 20th- and 21st-century North and Latin America. The epic has been rearticulated in sequences and series, verse novels, lyric cycles, and collage poems: from T.S. Eliot’s The Waste Land, the encyclopedic Cantos of Ezra Pound, and the sweeping Canto General of Pablo Neruda to works by Derek Walcott and Gwendolyn Brooks and fragmented series by Gertrude Stein, Hart Crane, and César Vallejo. We will examine Aimé Césaire’s Notebook of a Return to the Native Land, Vicente Huidobro’s playful Altazor, and very recent epic poems from Canadian women poets such as Anne Carson, Lisa Robertson, and M. NourbeSe Philip. As we test the term post-epic against these texts, we will consider whether it may be applied equally to the heroic tale and the open field poem. How do poets interpret the idea of “the Americas” as lands and nations in these works, and in what tangled ways do their poetics develop through dialogue across linguistic and geographical distances? To situate the long poem in history, we’ll examine developments in poetic form alongside modernization and globalization, and technological and socio-political changes. We will draw on theories of poetry and poetics as well as critical theory, taking a comparative, Hemispheric Studies approach to literature.
Instructor(s): R. Galvin
Area: Humanities.
AS.300.349. Capitalism and Tragedy: from the 18th Century to Climate Change.
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 current prospects of our ecological future. Authors to be studied will include: Lillo, Büchner, Balzac, Dickens, Marx and Engels, Ibsen, Weber, Conrad, Brecht, Miller, Steinbeck, as well as contemporary fiction, politics, and philosophy on climate change. Cross listed with English.
Instructor(s): L. Lisi
Area: Humanities.

AS.300.379. Israeli Film and Literature.
This course examines representations of various aspects of Israeli society and culture in contemporary Israeli cinema and literature. The course will follow both a thematic and chronological path in order to study the ways in which Israeli cinema and literature reflect political, ideological, social, and cultural aspects of contemporary Israel. In this context, we will read well-known works by several major authors and will watch major Israeli films from the 1940s to these days. We will also use a comparative approach to study the different artistic means of both mediums and to evaluate their successes in representing the various tensions of Israeli society and culture.
Instructor(s): N. Stahl; Z. Cohen
Area: Humanities.

Proust’s great sequence of novels À la recherche du temps perdu is also a theory of the Novel and indeed of Art. A close reading of Du côté de chez Swann and Le Temps retrouvéd, will put this to the test. Required editions: Proust’s Du côté de chez Swann, Gallimard, Folio, Le Temps retrouvéd, Gallimard, Folio, Contre Sainte-Beuve, Gallimard, Folio. The seminar is open to advanced undergrads, with authorization of the instructor. Cross-listed GRLL-French
Instructor(s): J. Neefs; M. Fried
Area: Humanities.

AS.300.408. Lyric Modernity.
A comparative literature course on modern lyric and poetics. The main issue of the course is how the lyric voice is constructed and sustained under the pressures of modernization in the United States, Europe, and Korea. We will also emphasize issues of translation and the relationship of music and poetry. Readings will include texts by Adorno, Benjamin, Grossman, von Hallberg and Waters, and poems by Dickinson, Rilke, and Kim among others. All readings available in English. Cross-listing requested with East Asian Studies, GRLL, and English.
Instructor(s): S. Rhee
Area: Humanities.

AS.300.419. 1966 before and after: French theory.
The “Languages of Criticism” conference held at Hopkins marked a watershed moment in the history of literary studies and redefined, for many scholars and intellectuals, the nature of humanistic inquiries. This course involves the close study of key texts that, from the postwar years into 1970s (from Bachelard, Poulet, and Starobinski to Lacan, Barthes, and Derrida), are landmarks in this changing critical and philosophical landscape. Knowledge of French is desirable but not required.
Instructor(s): E. Ender
Area: Humanities.

Interdepartmental

AS.360.133. Freshman Seminar: Great Books at Hopkins.
Students attend lectures by an interdepartmental group of Hopkins faculty and meet for discussion in smaller seminar groups; each of these seminars is led by one of the course faculty. In lectures, panels, multimedia presentations, and curatorial sessions among the University’s rare book holdings, we will explore some of the greatest works of the literary and philosophical traditions in Europe and the Americas. Close reading and intensive writing instruction are hallmarks of this course; authors for Fall 2015 include Homer, Thucydides, Dante, Milton, Diderot, Shelley, Nietzsche, Nabokov, and Douglass.
Instructor(s): E. Patton; E. Russo; R. Bett; S. Achinstein; W. Stephens
Area: Humanities.

Program in Latin American Studies

AS.361.130. Introduction to Latin American Studies.
This course provides an introduction to the study of Latin American cultures and societies from the vantage point of city life and urban representation. We will engage literatures from a variety of disciplines to discuss how issues such as modernization and urbanization processes; tradition, identity and ethnicity; class, marginality and urban social movements; gender and the changing status of women; arts and literature are experienced and represented in the Latin American urban environments.
Instructor(s): E. Gonzalez; G. Paquette; V. Procupez
Area: Humanities, Social and Behavioral Sciences.

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

Center for Language Education

AS.384.115. First Year Hebrew.
Designed to provide reading and writing mastery, to provide a foundation in Hebrew grammar and to provide basic conversational skills. Cross-listed with Jewish Studies. Final day/time will be determined during the first week of classes based on students’ schedules.
Instructor(s): Z. Cohen.
AS.384.116. First Year Modern Hebrew II.
Designed to provide reading and writing mastery, to provide a foundation in Hebrew grammar and to provide basic conversational skills. Cross-listed with Jewish Studies.
Prerequisites: AS.384.115
Instructor(s): Z. Cohen.

AS.384.215. Second Year Hebrew.
Designed to enrich vocabulary and provide intensive grammatical review, and enhance fluency in reading, writing and comprehension. Cross-listed with Jewish Studies. Final day/time will be determined during the first week of classes based on students' schedules.
Prerequisites: AS.384.116 or equivalent.
Instructor(s): Z. Cohen
Area: Humanities.

AS.384.216. Second Year Modern Hebrew II.
Designed to enrich vocabulary and provide intensive grammatical review, and enhance fluency in reading, writing and comprehension. Recommended Course Background: AS.384.215 or permission required.
Prerequisites: AS.384.215
Instructor(s): Z. Cohen
Area: Humanities.

AS.384.315. Third Year Hebrew.
Designed to maximize comprehension and the spoken language through literary and newspaper excerpts providing the student with the language of an educated Israeli. Cross-listed with Jewish Studies. Final day/time will be determined during the first week of classes based on students' schedules.
Prerequisites: AS.384.216 or equivalent.
Instructor(s): Z. Cohen
Area: Humanities.

AS.384.316. Third Year Modern Hebrew II.
Designed to: maximize comprehension and the spoken language through literary and newspaper excerpts providing the student with the language of an educated Israeli. Recommended Course Background: AS.384.315 or permission required. Cross-listed with Jewish Studies.
Prerequisites: AS.384.315
Instructor(s): Z. Cohen
Area: Humanities.

Program in Museums and Society
Explores the material culture of knowledge through transformations in the technologies and arts of communication, taught entirely from rare books, manuscripts, and artifacts in JHU libraries and museum collections.
Instructor(s): E. Havens
Area: Humanities.

Explore the material culture of "wonder" from the Renaissance to the Enlightenment in literature, science, and art, with Hopkins' rare book collections and the Walters Art Museum. M&S practicum course.
Instructor(s): E. Havens
Area: Humanities.