GERMAN AND ROMANCE LANGUAGES AND LITERATURES

http://grll.jhu.edu/

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.

Undergraduate Programs
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
The requirements below are for students starting at Hopkins in 2016/17 and later. Current juniors and seniors should refer to archived catalog versions.

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

<table>
<thead>
<tr>
<th>Required Courses</th>
<th>Total Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.210.301</td>
<td>Advanced French I: Achieving Accuracy 3</td>
</tr>
<tr>
<td>AS.210.302</td>
<td>Advanced French II: Reaching Fluency 3</td>
</tr>
<tr>
<td>AS.212.333</td>
<td>Introduction à la littérature française 3</td>
</tr>
<tr>
<td>AS.212.334</td>
<td>Introduction à la littérature française II 3</td>
</tr>
<tr>
<td>AS.210.417</td>
<td>Eloquent French (no later than fall of senior year) 3</td>
</tr>
<tr>
<td>AS.212.353</td>
<td>La France Contemporaine 3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Elective Courses</th>
<th>Total Credits</th>
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</thead>
<tbody>
<tr>
<td>*</td>
<td>12</td>
</tr>
</tbody>
</table>

Up to one (1) course listed under 210.3xx/4xx may be counted towards the major.

Up to one (1) course listed as 211 “French” may be counted towards the major.

At least one (1) course listed under 212.4xx is required for the major. Any remaining electives must be 212.3xx/4xx.

Note about courses taken in study abroad programs:
A maximum of two upper-level courses can count toward the minimum requirements for the major under the AS212 prefix. Other courses
can count only as additional transfer credits or as the equivalent of either Introduction à la littérature I or Introduction à la littérature II or, in exceptional cases, La France Contemporaine.

Any study abroad course that a student wishes to substitute for a JHU course must be pre-approved by the French Study Abroad Advisor before departure and re-approved by the French Study Abroad Advisor upon return and upon submission of ALL materials from the course. Because courses for which pre-approval is granted before departure may not in fact be offered, or be offered in a substantially different form, students must keep in close contact with the French Study Abroad Advisor during the initial weeks of the stay to ensure pre-approval for the final academic 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).

Honors in French
Honors in French will be granted to majors who entered before Fall 2016 whose course work for the French major is completed at a GPA of 3.7 or higher.

For students entering in Fall 2016 or later, qualified majors meeting minimal GPA requirements (3.7 in all French classes) are eligible to complete a four-credit capstone thesis bearing Honors in French. This includes the 1-credit "Thesis Prep" and the 3-credit "Senior Thesis." Note that these courses, usually taken in the Senior year, are in addition to the 10 required three-credit courses.

Sample 4-year plan
Students with previous exposure to French must take a web-based language placement test to determine the appropriate course level in which to enroll (Elements, Intermediate, Advanced, or an introductory upper-level course offering in French). The plan below is conceived as a guideline for students starting with no previous skills or high school coursework in the French language. Beginning the three-tier language sequence in the Fall of the first year of matriculation is strongly recommended so that all major requirements (10 courses, taken at the Advanced 300-level and higher, for a total of 30 credits) can be completed by the senior year. The calendar of study may be accelerated by participation in a summer or semester-long Study Abroad-approved program in a French-speaking country. Note that of the ten courses required for the French major, only one may be a course taught in English (indicated under both the the 211 and 212 prefixes with a GRLL-ENGL pos tag).

<table>
<thead>
<tr>
<th>Freshman</th>
<th>Credits</th>
<th>Spring</th>
<th>Credits</th>
</tr>
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<tbody>
<tr>
<td>Fall</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AS.210.101</td>
<td>4</td>
<td>French</td>
<td>4</td>
</tr>
<tr>
<td>AS.210.102</td>
<td>4</td>
<td>Elements I</td>
<td>Elements II</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sophomore</th>
<th>Credits</th>
<th>Spring</th>
<th>Credits</th>
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<tbody>
<tr>
<td>Fall</td>
<td></td>
<td></td>
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<tr>
<td>AS.210.201</td>
<td>3</td>
<td>Intermediate French I</td>
<td>3</td>
</tr>
<tr>
<td>AS.210.202</td>
<td>3</td>
<td>Intermediate French II</td>
<td>3</td>
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</tbody>
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<thead>
<tr>
<th>Junior</th>
<th>Credits</th>
<th>Spring</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AS.210.301</td>
<td>3</td>
<td>Advanced French I: Achieving Accuracy</td>
<td>3</td>
</tr>
<tr>
<td>AS.210.302</td>
<td>3</td>
<td>Advanced French II: Reaching Fluency</td>
<td>3</td>
</tr>
<tr>
<td>AS.212.353</td>
<td>3</td>
<td>La France Contemporaine</td>
<td>3</td>
</tr>
<tr>
<td>AS.212.334</td>
<td>3</td>
<td>Introduction à la littérature française II</td>
<td>3</td>
</tr>
<tr>
<td>one AS.210.3xx-4xx French course or AS.212.3xx-4xx elective</td>
<td>3</td>
<td></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Senior</th>
<th>Credits</th>
<th>Spring</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AS.210.417</td>
<td>3</td>
<td>Eloquent French</td>
<td>3</td>
</tr>
<tr>
<td>AS.212.333</td>
<td>3</td>
<td>Introduction à la littérature française</td>
<td>3</td>
</tr>
<tr>
<td>one AS.211.3xx-4xx French course or AS.212.3xx-4xx elective</td>
<td>3</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Total Credits: 44

French Minor
All minor requirements must be completed with a grade of C or better and may not be taken satisfactory/unsatisfactory. Please see the French Study Abroad page on the GRLL department website for restrictions on study abroad courses for minor credit. Students are expected to consult with either the Director of Undergraduate Studies or the appointed French faculty advisor to review all elective course selections.

Required Courses
AS.210.301     Advanced French I: Achieving Accuracy (or equivalent placement) | 3 |
AS.210.302     Advanced French II: Reaching Fluency (or equivalent placement) | 3 |
AS.212.333     Introduction à la littérature française or AS.212.334 Introduction à la littérature française II | 3 |
AS.212.353     La France Contemporaine | 3 |
AS.210.417     Eloquent French | 3 |

Elective Courses
AS.212.3xx-4xx elective taught in French | 3 |
AS.210.3xx-4xx (taught in French) or AS.212.3xx-4xx elective taught in French | 3 |

Total Credits: 21

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 210.3xx (German language); 211.xxx (with POS-TAG GRLL-GERM) and 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</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.210.361 Advanced German I: Cultural Topics of the Modern German-speaking World</td>
<td>3</td>
</tr>
<tr>
<td>AS.210.362 Advanced German II: Contemporary Issues in the German Speaking World</td>
<td>3</td>
</tr>
<tr>
<td>21 credits of additional German courses*</td>
<td>21</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>27</strong></td>
</tr>
</tbody>
</table>

* Courses designated as 210.3xx (German language); 211.xxx (with POS-TAG GRLL-GERM) and 213.xxx apply towards the additional 21 credits.

**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.

**Sample 4-year plan:**

The following 4-year plan presents a sample guideline for students starting with no prior knowledge in German. Beyond the completion of the Advanced German sequence, the selection of courses suggested below is just a suggestion; students are free to choose other courses and vary the sequence as long as they complete the total number of credit hours and do not exceed the maximum number of credits for courses taught in English. Students with prior knowledge in German must take the departmental placement exam before registering for a German class. It is recommended that they discuss specific arrangements for the completion of their requirements with the DUS.

**Freshman**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.210.161 German Elements I</td>
<td>4</td>
</tr>
<tr>
<td>AS.210.162 German Elements II</td>
<td>4</td>
</tr>
<tr>
<td>German elective taught in English</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>11</strong></td>
</tr>
</tbody>
</table>

**Sophomore**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.210.261 Intermediate German I</td>
<td>3</td>
</tr>
<tr>
<td>German elective taught in English</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>6</strong></td>
</tr>
</tbody>
</table>

**Junior**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.210.361 Advanced German I: Cultural Topics of the Modern German-speaking World</td>
<td>3</td>
</tr>
<tr>
<td>German elective</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>6</strong></td>
</tr>
</tbody>
</table>

**Senior**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.210.362 Advanced German II: Contemporary Issues in the German Speaking World</td>
<td>3</td>
</tr>
<tr>
<td>German elective</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>6</strong></td>
</tr>
</tbody>
</table>

Total Credits: 41

**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. 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</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.210.361 Advanced German I: Cultural Topics of the Modern German-speaking World</td>
<td>3</td>
</tr>
<tr>
<td>AS.210.362 Advanced German II: Contemporary Issues in the German Speaking World</td>
<td>3</td>
</tr>
<tr>
<td>12 credits of additional German courses*</td>
<td>12</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>18</strong></td>
</tr>
</tbody>
</table>

* Courses designated as 210.3xx (German language); 211.xxx (with POS-TAG GRLL-GERM) and 213.xxx apply towards the additional 12 credits.

**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

Language courses through Intermediate Italian I and II (AS.210.251-252) or equivalent placement as well as Advanced Italian I and II (AS.210.351-352). Two courses (6 credits) from the "Italian Journeys" series, including "Medieval and Early Modern" (AS.214.362) and "Modern and Contemporary" (AS.214.363) Four courses (or the equivalent of 12 credits) from the Italian Culture series (AS.211.200-499) and the Italian Literature series (AS. 214.200-499). May also include one course in Italian film/history/art history (as long as it is approved by the DUS) and one independent study in the senior year (taken after completing an Italian Literature series course). At least two of the four courses (or the equivalent of 6 credits) must be conducted in Italian. All major requirements must be completed with a grade of C- or better and may not be taken satisfactory/unsatisfactory.

Required Core Courses

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>AS.210.351 Advanced Italian I</td>
<td>3</td>
</tr>
<tr>
<td>AS.210.352 Advanced Italian II</td>
<td>3</td>
</tr>
<tr>
<td>AS.214.362 Italian Journeys: Medieval and Early Modern</td>
<td>3</td>
</tr>
<tr>
<td>AS.214.363 Italian Journeys: Modern and Contemporary Literature</td>
<td>3</td>
</tr>
</tbody>
</table>

Electives

- Two AS.211.2xx-4xx or AS.214.2xx-4xx taught in Italian | 6 |
- Two AS.211.2xx-4xx (related to Italian) or AS.214.2xx-4xx taught in English or Italian | 6 |

* Please note that the Italian program offers 1-credit courses in Italian culture (211.xxx) taught in English that can be freely combined as long as the total number of credits taken satisfies the general requirements.

Total Credits: 24

Honors in Italian

Students have the opportunity to earn honors in the major by successfully completing an honors senior essay. Italian majors who select this option may enroll, during either fall or spring semester of their senior year, in a for-credit independent study dedicated to the preparation of the honors senior essay.

Sample 4-year plan:
The plan is conceived as a guideline for students starting with no previous skills in Italian language. The sequence of language courses is strongly recommended in order to complete all the requirements for the major by senior year. It is conceivable, though, to postpone Italian Elements to sophomore year. The sequence of courses below is just a suggestion; the sequence can be arranged otherwise as long as (1) the student majoring in Italian takes two courses from the "Italian Journeys" series; and (2) at least two of the remaining four courses are taught in Italian. One independent study in the senior year is acceptable toward the course requirements, provided it is taken after completing an Italian Literature series course. At least two of the four courses (or the equivalent of 6 credits) must be conducted in Italian. All major requirements must be completed with a grade of C- or better and may not be taken satisfactory/unsatisfactory.

Freshman

<table>
<thead>
<tr>
<th>Fall</th>
<th>Credits</th>
<th>Spring</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.210.151 Italian Elements</td>
<td>4</td>
<td>AS.210.152 Italian Elements</td>
<td>4</td>
</tr>
</tbody>
</table>

Sophomore

<table>
<thead>
<tr>
<th>Fall</th>
<th>Credits</th>
<th>Spring</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>AS.210.251 Intermediate Italian I</td>
<td>3</td>
<td>AS.210.252 Intermediate Italian II</td>
<td>3</td>
</tr>
<tr>
<td>AS.214.363 Italian Journeys: Modern and Contemporary Literature</td>
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<tr>
<th>Credits</th>
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<tbody>
<tr>
<td>6</td>
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<td>3</td>
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Junior

<table>
<thead>
<tr>
<th>Fall</th>
<th>Credits</th>
<th>Spring</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.210.351 Advanced Italian I</td>
<td>3</td>
<td>AS.210.352 Advanced Italian II</td>
<td>3</td>
</tr>
<tr>
<td>Italian elective</td>
<td>3</td>
<td></td>
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<tr>
<th>Credits</th>
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<tr>
<td>6</td>
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Senior

<table>
<thead>
<tr>
<th>Fall</th>
<th>Credits</th>
<th>Spring</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Italian elective (taught in Italian)</td>
<td>3</td>
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<table>
<thead>
<tr>
<th>Credits</th>
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<tbody>
<tr>
<td>3</td>
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<td>3</td>
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</tbody>
</table>

Total Credits: 38

Italian Minor

Language courses through Intermediate Italian I and II (AS.210.251-252) or equivalent placement as well as Advanced Italian I and II (AS.210.351-352). One course (3 credits) from the "Italian Journeys" series, including "Medieval and Early Modern" (AS.214.362) or "Modern and Contemporary" (AS.214.363) Three additional courses (or the equivalent of 9 credits) from the Italian Culture series (AS.211.200-499) and the Italian Literature series (AS. 214.200-499). One independent study is acceptable toward the course requirements, provided it is taken after completing a course from the Italian Literature series. At least two of the four courses (or the equivalent of 6 credits) must be conducted in Italian. All major 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

The Department offers a Romance Languages major in two different configurations: a dual-language option, where the student specializes
in two Romance languages, and a three-language option, where the student specializes in three Romance languages. Students interested in pursuing a Romance Languages major should get in touch with the Directors of Undergraduate Studies for each language. Students majoring in Romance Languages will be assigned an advisor for each relevant language, including a primary advisor in their main field of specialization.

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

Required of All Romance Languages Majors

AS.211.400 Topics in Romance Literatures 3
Completion of a dual language or triple language option 36-42
Total Credits 39-45

Dual Language Options
Students must complete the requirements listed below for two languages (French, Italian, or Spanish). They must also take the 3-credit, capstone course AS.211.400 Topics in Romance Literatures.

French
AS.210.301 Advanced French I: Achieving Accuracy 3
AS.210.302 Advanced French II: Reaching Fluency 3
AS.212.333 Introduction à la littérature française 3
or AS.212.334 Introduction à la littérature française II 3
Three French courses from the AS.211.3xx-4xx or AS.212.3xx-4xx series, at least one of which must be at the 400 level 9
Total Credits 18

Spanish
AS.210.311 Advanced Spanish I 3
AS.210.312 Advanced Spanish II 3
AS.215.231 Introduction to Literature in Spanish 3
Three Spanish courses from the AS.211.3xx-4xx or 215.3xx-4xx series. One course may be an independent study. 9
Total Credits 18

Italian
AS.210.351 Advanced Italian I 3
AS.210.352 Advanced Italian II 3
AS.214.362 Italian Journeys: Medieval and Early Modern 3
or AS.214.363 Italian Journeys: Modern and Contemporary Literature 3
Three Italian courses from the AS.211.3xx-4xx or 214.3xx-4xx series. One course may be an independent study. 9
Total Credits 18

Sample 4-year plan (dual languages - Spanish and Italian)

Freshman
Fall Credits Spring Credits
AS.210.111 Spanish Elements I 4 AS.210.112 Spanish Elements II 4
AS.210.151 Italian Elements I 4 AS.210.152 Italian Elements II 4
8 8

Sophomore
Fall Credits Spring Credits
AS.210.211 Intermediate Spanish I 3 AS.210.212 Intermediate Spanish II 3

Junior

Fall Credits Spring Credits
AS.210.311 Advanced Spanish I 3 AS.210.312 Advanced Spanish II 3
AS.210.351 Advanced Italian I 3 AS.210.352 Advanced Italian II 3
AS.215.231 Introduction to Literature in Spanish 3 One course from the AS.211.3xx-4xx series with GRLL-ITAL POS tag or from the 215.3xx-4xx series 3
AS.214.362 Italian Journeys: Medieval and Early Modern 3 One course from the AS.211.3xx-4xx series with GRLL-ITAL POS tag or from the 214.3xx-4xx series 3
12 12

Senior

Fall Credits Spring Credits
Two courses from the AS.211.3xx-4xx series with GRLL-SPAN POS tag or from the 215.3xx-4xx series 6 One course from the AS.211.3xx-4xx series with GRLL-ITAL POS tag or from the 214.3xx-4xx series 3
AS.211.400 Topics in Romance Literatures 3
9 6

Total Credits: 67

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. Students must also take the capstone course, AS.211.400 Topics in Romance Literatures.

Languages 1 and 2

French
AS.210.301 Advanced French I: Achieving Accuracy 3
AS.210.302 Advanced French II: Reaching Fluency 3
AS.212.333 Introduction à la littérature française 3
or AS.212.334 Introduction à la littérature française II 3
Two French courses from the AS.212.3xx-4xx series, at least one of which must be at the 400 level 6
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 15
### Italian

- AS.210.351 Advanced Italian I 3
- AS.210.352 Advanced Italian II 3
- AS.214.362 Italian Journeys: Medieval and Early Modern 3
  or AS.214.363 Italian Journeys: Modern and Contemporary Literature 3
  Two Italian courses from the AS.211.3xx-4xx or AS.214.3xx-4xx series 6
- **Total Credits:** 15

### Language 3

The student must satisfy their third language requirement as described below.

### French

- AS.210.301 Advanced French I: Achieving Accuracy 3
- AS.210.302 Advanced French II: Reaching Fluency 3
- AS.212.333 Introduction à la littérature française 3
  or AS.212.334 Introduction à la littérature française II 3
- One French course from the AS.212.3xx-4xx series 3
- **Total Credits:** 12

### Spanish

- AS.210.311 Advanced Spanish I 3
- AS.210.312 Advanced Spanish II 3
- AS.215.231 Introduction to Literature in Spanish 3
- One Spanish course from the AS.215.3xx-4xx series 3
- **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
- One Portuguese course from the AS.210.3xx or AS.211.3xx series 3
- **Total Credits:** 12

### Spanish

- **Spanish Major**
  The Spanish Major consists of 9 courses. Students must either completed language study courses through AS.210.311 Advanced Spanish I or demonstrate equivalent proficiency before beginning the courses required of the major. All students must take the Spanish language placement exam before registering for a Spanish course. Speakers with prior language proficiency should consult with the Spanish major adviser about the waiver of language courses. Note, however, that a waived language course may not be used to substitute for one of the nine required courses of the major. All major requirements must be completed with a grade of C- or better and may not be taken satisfactory/unsatisfactory. Students may include a focus on Spanish for the professions in their Spanish major - see footnotes below. One pre-approved upper-level course taught in English in adjacent fields (e.g. History, History of Art, etc.) may be considered in lieu of certain major and minor requirements. If you are interested in such a substitution, please contact the director of undergraduate studies.

### Core Requirements

- Any language course with AS.210.311 as a prerequisite, or one course from the AS.215.xxx series 3
- Three courses from the AS.215.2xx, AS.215.3xx, and AS.215.4xx, or from the Spanish for the professions track* 9
- Three courses from AS.215.3xx or AS.215.4xx 9
- Two courses from AS.215.4xx 6
- **Total Credits:** 27

### Honors in the Major

Honors in Spanish requires a cumulative GPA of 3.5 or higher, and GPA of 3.7 or higher major required courses.

### Sample 4-year plan

This plan assumes the student is starting at the beginning level of the language.

#### Freshman

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<thead>
<tr>
<th>Fall</th>
<th>Credits</th>
<th>Spring</th>
<th>Credits</th>
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<tbody>
<tr>
<td>AS.210.111 Spanish Elements I</td>
<td>4</td>
<td>AS.210.112 Spanish Elements II</td>
<td>4</td>
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<tr>
<td>3</td>
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#### Sophomore

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<th>Fall</th>
<th>Credits</th>
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<tbody>
<tr>
<td>AS.210.211 Intermediate Spanish I</td>
<td>3</td>
<td>AS.210.212 Intermediate Spanish II</td>
<td>3</td>
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#### Junior

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<tr>
<td>AS.210.311 Advanced Spanish I</td>
<td>3</td>
<td>AS.210.3xx or AS.215.3xx course*</td>
<td>3</td>
</tr>
<tr>
<td>AS.210.3xx-4xx course</td>
<td>3</td>
<td>AS.215.2xx-4xx course</td>
<td>3</td>
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#### Senior

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<tr>
<td>AS.215.4xx course</td>
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<td>AS.215.4xx course</td>
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<tr>
<td>AS.215.3xx-4xx course</td>
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<td>AS.215.3xx-4xx course</td>
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<tr>
<td>AS.215.3xx-4xx course</td>
<td>3</td>
<td>AS.215.2xx-4xx course</td>
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</table>

* If a language study course is used (AS.210.3xx), it must have a prerequisite of AS.210.311.
Spanish Minor

The Spanish Minor consists of 6 courses. Students must either complete language study courses through AS.210.311 Advanced Spanish I or demonstrate equivalent proficiency before beginning the courses required of the minor. All students must take the Spanish language placement exam before registering for a Spanish course. Speakers with prior language proficiency should consult with the Spanish major advisor about the waiver of language courses. Note, however, that a waived language course may not be used to substitute for one of the six required courses of the minor. All minor requirements must be completed with a grade of C- or better and may not be taken satisfactory/unsatisfactory. Students may include a focus on Spanish for the professions in their Spanish minor - see footnotes below. One pre-approved upper-level course taught in English in adjacent fields (e.g. History, History of Art, etc.) may be considered in lieu of certain major and minor requirements. If you are interested in such a substitution, please contact the director of undergraduate studies.

Spanish Minor Requirements

Any language course with 210.311 as prerequisite, or one course from the 215.xxx series 3

Three courses from 215.2xx, 215.3xx, and 215.4xx, or from the Spanish for the professions track 9

One course from 215.3xx or 215.4xx 3

One course from 215.4xx 3

Total Credits 18

* Spanish for the professions track: Students may specialize in Spanish for the professions by taking three of the following in order to fulfill requirement #3 in either the Spanish major or minor: 210.314 Spanish for International Commerce or 210.313 Medical Spanish or 210.315 Spanish for International Relations; 210.411 Translation for the Professions; and 210.412 Spanish Language Practicum.

Spanish Study Abroad

We strongly recommend that Spanish majors and minors study abroad, either for a semester in the Hopkins in Madrid program or for a summer or winter intersession term in our programs in Salamanca (Spain) and Coronado (Costa Rica). The Hopkins in Madrid Program, which is for advanced language students, allows students to complete a significant number of major requirements and all of the minor requirements while abroad.

Hopkins is also affiliated with a number of study abroad programs. With the prior approval of the director of undergraduate studies and the director of the Spanish language program, two Spanish courses taken abroad (in programs other than Hopkins in Madrid) or at another institution may be used toward the major or minor. Students wishing to transfer credit from language courses taken elsewhere should contact Loreto Sánchez- Serrano for approval. All students will be required to take the departmental placement test upon return to Hopkins as part of the requirements for the transferring of credits.

Graduate Programs

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 École 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://grll.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://grll.jhu.edu/directory/

**Faculty Chair**

Derek Schilling
Director, Centre pluridisciplinaire Louis Marin: Modern and contemporary French literature,film esthetics and theory,geocriticism,urban and suburban studies

**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

Daniel Desormeaux
William D. and Robyn Mayer Chair in Arts and Sciences: 19th-century French literature and criticism, Romanticism, the novel, historiography, the literatures and cultures of Haiti and the Antilles

William Egginton
Decker Professor in the Humanities, Director, Alexander Grass Humanities Institute: 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

Jennifer Gosetti-Ferencei
William Kurrelmeyer Chair in German: Modern German and European literature, poetry, Continental philosophy, aesthetics, philosophy of literature

Elena Russo
17th- and 18th-century French literature, cultural and intellectual history of the Enlightenment, religious dissidences, sociability, the history of aesthetics, literary theory

Harry Sieber
Renaissance and Baroque literature of Spain

Walter Stephens
Charles S. Singleton Professor of Italian: Medieval and Renaissance literature and its relation to philosophy and theology

Rochelle Tobias
Co-Director, Max Kade Center for Modern German Thought: Modern German literature and thought, German-Jewish culture

Bernadette Wegenstein
Director, Center for Advanced Media Studies: Media studies, film theory, history of the body, gender and sexuality, documentary

**Associate Professors**

Katrin Pahl
German literature and philosophy in comparative perspective, the theory, poetics and history of emotionality, gender and sexuality, theater, Hegel, Kleist

Neta Stahl
Director, Stuhlman Program in Jewish Studies: Modern Hebrew literature, religion and literature, narrative theory, genre theory

**Assistant Professors**

Laura Di Bianco
Modern Italian literature and cinema, film Studies, women’s and gender Studies, ecocriticism, translation

Bécquer Seguín
Modern and contemporary Iberian literature, film, and culture, transatlantic studies, political theory, art history

Sam Spinner
Tandetnik Chair in Yiddish Language, Literature and Culture: Yiddish literature 19th and 20th centuries, German-Jewish culture and literature, visual culture, history of anthropology, museum studies, Holocaust studies

**Faculty Emeriti**

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

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

**Language Program Directors**

Flávia Azeredo Cerqueira
Associate Teaching Director of Portuguese

Kristin Cook-Gailloud
Senior Lecturer in French

Beatrice Lang
Senior Lecturer in Yiddish

Deborah McGee Mifflin
Associate Teaching Professor of German

Loreto Sánchez-Serrano
Associate Teaching Professor of Spanish

Alessandro Zannirato
Associate Teaching Professor of Italian

**Senior Lecturers**

Bruce Anderson
French language

Claude Guillemard
French language

Naiara Martínez Vélez
Spanish language

Aranzazu Moreno Hubbard
Spanish language

Maria del Rosario Ramos

Spanish language

Suzanne Roos
French language

Michelle Tracy
Spanish language

Heidi Wheeler
German language

April Wuensch
French language

**Lecturers**

Mariana Alvarez Torres
Spanish language

Grecia Chirinos-Delgado
Spanish language

Cortney Dávila
Spanish language

Julie Lirot
Spanish language

Julio Lopez Raja
Spanish language

Leonardo Proietti
Italian language

**Associate Teaching Professors Emeriti**

Mary Miglio Bensabat-Ott
Sociolinguistics, bilingualism

**Recent and Current Visiting Faculty**

Francesco Bausi
Visiting Professor, University of Calabria

André Benhaiim
Visiting Associate Professor of French, Princeton University

Marton Dornbach
Visiting Assistant Professor in German

Evelyn Ender
Visiting Professor of French, Hunter College/ CUNY Graduate Center

Achim Geisenhanslüeke
Max Kade Visiting Professor, Goethe-Universität Frankfurt/Main

Andrea Goulet
Visiting Professor, University of Pennsylvania

Earle Havens
Nancy H. Hall Curator of Rare Books and Manuscripts, JHU Sheridan Libraries

Anja Lemke
Institut für deutsche Sprache und Literatur 1, Universität zu Köln

Christoph Menke
Max Kade Visiting Professor, Goethe-Universität Frankfurt/Main

Martin Schäeffer
Max Kade Visiting Professor, Hamburg University

Juliane Vogel
Max Kade Visiting Professor, University of Konstanz

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

Courses

AS.210.101. French Elements I. 4.0 Credits.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): C. Guillemard
Area: NA

AS.210.102. French Elements II. 4.0 Credits.
The second semester of this intensive course for beginners provides students with the tools to read a play (Antigone by Jean Anouilh), to polish a written autobiography, and to develop their oral skills. A variety of cultural materials help students acquire grammatical structures and expand their vocabulary. May not be taken on a Satisfactory/Unsatisfactory basis. Pre-requisites: AS.210.101 or AS.210.103. New students must take the placement exam (http://www.advising.jhu.edu/placement_french.php) and contact the instructor: cguille1@jhu.edu.
Prerequisites: NA
Corequisites: NA
Instructor(s): C. Guillemard
Area: NA

AS.210.103. Learner Managed French Elements I. 3.0 Credits.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Anderson
Area: NA

AS.210.104. Learner Managed French Elements II. 3.0 Credits.
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
Corequisites: NA
Instructor(s): B. Anderson
Area: NA

AS.210.111. Spanish Elements I. 4.0 Credits.
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: Greetings, University Life, Family and Leisure. 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. A placement exam is 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Tracy
Area: NA

AS.210.112. Spanish Elements II. 4.0 Credits.
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 placement exam score.
Prerequisites: AS.210.111 or Spanish placement exam score.
Corequisites: NA
Instructor(s): J. Lirot; M. Tracy
Area: NA
AS.210.150. Program Abroad: Preliminary Portuguese. 3.0 Credits.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): F. De Azeredo Cerqueira
Area: NA
Writing Intensive.

AS.210.151. Italian Elements I. 4.0 Credits.
This is a four-credit course, and Italian Elements II (AS.210.152) must be completed in the Spring to receive credit. The aim of the course is to provide students with basic listening, reading, writing 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Zannirato; L. Proietti
Area: NA
NA.

AS.210.152. Italian Elements II. 4.0 Credits.
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.
Corequisites: NA
Instructor(s): Staff
Area: NA
NA.

AS.210.161. German Elements I. 4.0 Credits.
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. May not be taken on a Satisfactory/Unsatisfactory basis. Tuesday section is a mandatory hour; choose your section based on the MWF schedule. 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): D. Mifflin
Area: NA
NA.

AS.210.162. German Elements II. 4.0 Credits.
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 MWF 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.
Corequisites: NA
Instructor(s): D. Mifflin
Area: NA
NA.

AS.210.163. Elementary Yiddish I. 3.0 Credits.
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 both 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 Elementary Yiddish I must complete Elementary Yiddish II with a passing grade.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Lang
Area: NA
NA.

AS.210.164. Elementary Yiddish II. 3.0 Credits.
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 both 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Lang
Area: NA
NA.

AS.210.171. Accelerated Italian Elements I for Advanced Spanish Speakers. 4.0 Credits.
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 completing both semesters with a grade of A- or higher will be able to place into Advanced Italian I (AS.235I).
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Zannirato
Area: Humanities
NA.
AS.210.172. Accelerated Italian Elements II for Advanced Spanish Speakers. 4.0 Credits.
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.210.201 with a grade of A- or higher.
Corequisites: NA
Instructor(s): A. Zannirato
Area: Humanities
NA.

AS.210.177. Portuguese Elements I. 4.0 Credits.
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. 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): F. De Azeredo Cerqueira
Area: NA
NA.

AS.210.178. Portuguese Elements II. 4.0 Credits.
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 with, 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 or instructor approval.
Corequisites: NA
Instructor(s): F. De Azeredo Cerqueira
Area: NA
NA.

AS.210.201. Intermediate French I. 3.0 Credits.
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 ] are ineligible to register for AS.210.201
Corequisites: NA
Instructor(s): S. Roos
Area: Humanities
NA.

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

AS.210.211. Intermediate Spanish I. 3.0 Credits.
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). There is no final exam. May not be taken satisfactory/unsatisfactory. No new enrollments permitted after the third class session.
Prerequisites: AS.210.112 or appropriate Spanish placement exam score.
Corequisites: NA
Instructor(s): C. Davila; J. Lirot; N. Martinez-Velez
Area: Humanities
NA.

AS.210.212. Intermediate Spanish II. 3.0 Credits.
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). There is no final exam. May not be taken satisfactory/unsatisfactory. No new enrollments permitted after September 13th
Prerequisites: AS.210.211 or appropriate Spanish placement exam score.
Corequisites: NA
Instructor(s): G. Chirinos Delgado; M. Alvarez Torres; N. Martinez-Velez
Area: Humanities
NA.
AS.210.250. Program Abroad: Ojective Portuguese - Level II. 3.0 Credits.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): F. De Azeredo Cerqueira
Area: NA
Writing Intensive.

AS.210.251. Intermediate Italian I. 3.0 Credits.
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
Corequisites: NA
Instructor(s): A. Zannirato; L. Proietti
Area: Humanities
NA.

AS.210.252. Intermediate Italian II. 3.0 Credits.
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).
Corequisites: NA
Instructor(s): A. Zannirato; L. Proietti
Area: Humanities
NA.

AS.210.261. Intermediate German I. 3.0 Credits.
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.
Corequisites: NA
Instructor(s): H. Wheeler
Area: Humanities
NA.

AS.210.262. Intermediate German II. 3.0 Credits.
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 topical 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.
Corequisites: NA
Instructor(s): H. Wheeler
Area: Humanities
NA.

AS.210.263. Intermediate Yiddish I. 3.0 Credits.
This course will focus on the Yiddish language as a key to understanding
the culture of Yiddish-speaking Jews. Topics in Yiddish literature, cultural
history and contemporary culture will be explored through written and
aural texts, and these primary sources will be used as a springboard for
work on all the language skills: reading, writing, listening, and speaking.
Prerequisite: AS.210.164 or equivalent, or permission of instructor.
Prerequisites: AS.210.164 or Permission of instructor.
Corequisites: NA
Instructor(s): B. Lang
Area: Humanities
NA.

AS.210.264. Intermediate Yiddish II. 3.0 Credits.
Continuation of Intermediate Yiddish I: this course will focus on the
Yiddish language as a key to understanding the culture of Yiddish-
speaking Jews. Topics in Yiddish literature, cultural history and
contemporary culture will be explored through written and aural texts, and
these primary sources will be used as a springboard for work on all the
language skills: reading, writing, listening, and speaking.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Lang
Area: Humanities
NA.

AS.210.265. Individualized Yiddish Practicum. 3.0 Credits.
This course will allow students at any stage of Yiddish language
acquisition to hone their skills in reading, writing, listening and speaking.
The program will be individualized for each student according to his or
her needs while at the same time providing joint activities in which all can
participate.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Lang
Area: Humanities
NA.

AS.210.266. German Conversation. 1.5 Credits.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): Staff
Area: NA
NA.
AS.210.269. Intermediate Yiddish Texts I. 3.0 Credits.
For students who have completed at least one year of Yiddish language study, this course will provide the opportunity to broaden and deepen their knowledge of Yiddish culture while continuing to improve their skills in reading, writing, listening and speaking Yiddish. Alongside textbook-based language work, students will read, listen to and interact with a variety of texts, for example literature, journalism and oral history. Prerequisite: AS.210.164 or equivalent, or permission of instructor.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Lang
Area: Humanities
NA.

AS.210.275. Fast Portuguese for Spanish Speakers and speakers of other Romance Languages I. 4.0 Credits.
This course is designed as an accelerated introductory course for speakers with a sound knowledge of Spanish and other romance languages. The course will cover the basics of Portuguese grammar and present selected aspects of the cultures of the Portuguese speaking countries. All classes are conducted in Portuguese. Students must complete both semesters with passing grades to receive credit. THERE IS NO FINAL EXAM. May not be taken on a Satisfactory / Unsatisfactory basis. No previous knowledge of Portuguese is required.
Prerequisites: NA
Corequisites: NA
Instructor(s): F. De Azeredo Cerqueira
Area: Humanities
NA.

AS.210.277. Intermediate Portuguese I. 3.0 Credits.
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. Lab is required. May not be taken on a Satisfactory/Unsatisfactory basis. Prereq: AS.210.178, or placement test.
Prerequisites: AS.210.178 or equivalent score on placement test or instructor approval.
Corequisites: NA
Instructor(s): Staff
Area: Humanities
NA.

AS.210.278. Intermed/Adv Portuguese. 3.0 Credits.
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 equivalent score on placement test or instructor approval.
Corequisites: NA
Instructor(s): M. Spiker
Area: Humanities
NA.

AS.210.288. Portuguese: Conversation through Film & Music. 3.0 Credits.
Improve your Portuguese conversational and speaking skills through colorful Brazilian media. 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. Prereq: one semester of Portuguese (AS.210.177), two semesters of Spanish or Placement test.
Prerequisites: NA
Corequisites: NA
Instructor(s): Staff
Area: Humanities
NA.

AS.210.301. Advanced French I: Achieving Accuracy. 3.0 Credits.
Students in AS.210.301 will focus primarily on written expression, learning to 'decipher' classic and contemporary French texts, in order to expand their vocabulary and communicate their ideas in writing with clarity and accuracy. (A primary focus on oral expression is provided in AS.210.302; the two advanced-level courses may be taken in either order or simultaneously.)
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Anderson; K. Cook-Gailloud
Area: Humanities
Writing Intensive.

AS.210.302. Advanced French II: Reaching Fluency. 3.0 Credits.
Students in 210.302 will focus primarily on oral expression through individual and group work on contemporary media (music, film, current events) in order to expand their vocabulary and become fluent in conversation across social-cultural contexts. (A primary focus on written expression is provided in 210.301; the two advanced-level courses may be taken in either order or simultaneously.)
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Wuensch
Area: Humanities
NA.

AS.210.306. Medical French. 3.0 Credits.
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)
Corequisites: NA
Instructor(s): NA
Area: Humanities
NA.
AS.210.309. The Sounds of French. 3.0 Credits.
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).
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Anderson
Area: Humanities
NA.

AS.210.311. Advanced Spanish I. 3.0 Credits.
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 sharpen 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. There is no final exam. May not be taken satisfactory/unsatisfactory. No new enrollments permitted after the third class session.
Prerequisites: AS.210.212 OR AS.210.213 or appropriate Spanish placement exam score.
Corequisites: NA
Instructor(s): A. Hubbard; C. Davila; J. López Raja; M. Alvarez Torres
Area: Humanities
NA.

AS.210.312. Advanced Spanish II. 3.0 Credits.
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. There is no final exam. May not be taken satisfactory/unsatisfactory. No new enrollments permitted after the third class session.
Prerequisites: AS.210.311 or appropriate Spanish placement exam score.
Corequisites: NA
Instructor(s): A. Hubbard; G. Chirinos Delgado
Area: Humanities
NA.

AS.210.313. Medical Spanish. 3.0 Credits.
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. There is no final exam. May not be taken satisfactory/unsatisfactory. Not open to native speakers of Spanish. No new enrollments permitted after the third class session.
Prerequisites: AS.210.311 OR AS.210.312 or appropriate Spanish placement exam score.
Corequisites: NA
Instructor(s): G. Chirinos Delgado; J. López Raja
Area: Humanities
NA.

AS.210.314. Spanish for International Commerce. 3.0 Credits.
Spanish for international business is an overview of business topics in an international Spanish-speaking context with an emphasis on deep review of grammar and vocabulary acquisition. On completion of this course the student will have developed the ability to read and critically discuss business and government relations in Latin America and will have examine entrepreneurship, finance, marketing, business ethics, human resources and commerce in the Spanish speaking world. 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 professional interests. Concepts learned in this course will be directly applicable to careers linked to international relations and will apply to various careers in business. There is no final exam. May not be taken satisfactory/unsatisfactory. Not open to native speakers of Spanish. No new enrollments permitted after the third class session. Language Program Director: Loreto Sanchez-Serrano
Prerequisites: AS.210.311 or or appropriate Spanish placement exam score.
Corequisites: NA
Instructor(s): A. Hubbard
Area: Humanities
NA.

AS.210.315. Spanish for International Relations. 3.0 Credits.
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 webcape score
Corequisites: NA
Instructor(s): M. Ramos
Area: Humanities
NA.
AS.210.316. Conversational Spanish. 3.0 Credits.
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. There is no final exam. May not be taken satisfactory/unsatisfactory. Not open to native speakers of Spanish. No new enrollments permitted after the third class session.
Prerequisites: AS.210.311 or appropriate Spanish placement exam score.
Corequisites: NA
Instructor(s): L. Sanchez; M. Ramos
Area: Humanities
NA.

AS.210.317. Adv Spanish Composition. 3.0 Credits.
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 Spanish placement exam score.
Corequisites: NA
Instructor(s): J. López Raja; L. Sanchez
Area: Humanities
Writing Intensive.

AS.210.350. Program Abroad: Objective Portuguese - Level III. 3.0 Credits.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): F. De Azeredo Cerqueira
Area: NA
Writing Intensive.

AS.210.351. Advanced Italian I. 3.0 Credits.
Course presents a systematic introduction to a variety of complex cultural and historical topics related to present-day Italy, emphasizing intercultural comparisons, interdisciplinary, 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).
Corequisites: NA
Instructor(s): Staff
Area: Humanities
Writing Intensive.

AS.210.352. Advanced Italian II. 3.0 Credits.
Course presents a systematic introduction to a variety of complex cultural and historical topics related to present-day Italy, emphasizing intercultural comparisons, interdisciplinary, 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).
Corequisites: NA
Instructor(s): Staff
Area: Humanities
Writing Intensive.

AS.210.353. Advanced Italian III. 3.0 Credits.
Course presents a systematic introduction to a variety of complex cultural and historical topics related to present-day Italy, emphasizing intercultural comparisons, 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
Corequisites: NA
Instructor(s): Staff
Area: Humanities
Writing Intensive.

AS.210.361. Advanced German I: Cultural Topics of the Modern German-speaking World. 3.0 Credits.
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 underlie the course. Focus on improving expression in writing and speaking. Language Program Director: Deborah Mifflin
Prerequisites: AS.210.262 or placement exam.
Corequisites: NA
Instructor(s): D. Mifflin
Area: Humanities
Writing Intensive.

AS.210.362. Advanced German II: Contemporary Issues in the German-speaking World. 3.0 Credits.
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.
Corequisites: NA
Instructor(s): D. Mifflin
Area: Humanities
Writing Intensive.

AS.210.363. Business German. 3.0 Credits.
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: NA
Corequisites: NA
Instructor(s): J. Birke
Area: Humanities
NA.
AS.210.365. German for Science and Engineering. 3.0 Credits.
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.
Corequisites: NA
Instructor(s): NA
Area: Humanities
NA.

AS.210.371. From the yidishe gas to the Yiddish Farm: Yiddish Identity and Yiddish Community. 3.0 Credits.
In premodern Ashkenaz, the vernacular Yiddish was an important factor maintaining a distinct Jewish communal identity. With the advent of modernity, and the abandoning 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Lang
Area: Humanities, Social and Behavioral Sciences
NA.

AS.210.375. Avant-garde movements: The MODERNISM in Portuguese speaking countries. 3.0 Credits.
This course surveys the avant-garde movements in Portuguese speaking countries, giving special attention to Portugal and Brazil. In the first half of the past century, Brazilian and Portuguese writers started a movement that later was considered as a revolution in the literary world. Analysis and discussion of the movement, on both sides of the Atlantic, will offer the opportunity to contemplate authors including, but not limited to Fernando Pessoa, Almada Negreiros, Sá-Carneiro, Branquinho da Fonseca, Gaspar Simões, Casais Monteiro, José Régio, and on the Brazilian side Mario de Andrade, Oswald de Andrade, Manuel Bandeira, Menotti del Picchia, and much later, Graciliano Ramos, Rachel de Queiroz, José Lins do Rego and obviously Jorge Amado. It explores the impact the Lusophone Modernism had in other avant-garde movements. Readings in Portuguese; the class is taught in Portuguese. THERE IS NO FINAL EXAM. May not be taken on a Satisfactory / Unsatisfactory basis. Pre-req: Advanced Portuguese and Literature I (AS.210.391) or Placement test.
Prerequisites: NA
Corequisites: NA
Instructor(s): V. Rodrigues
Area: NA
NA.

AS.210.391. Advanced Portuguese Language & Literature I. 3.0 Credits.
This third-year course focuses on reading, writing, and oral expression. Under the supervision of the instructor, students will read 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. All classes are conducted in Portuguese. Prereq: 210.278 or placement test. Permission required
Prerequisites: AS.210.278 or equivalent score on placement test or instructor approval.
Corequisites: NA
Instructor(s): Staff
Area: Humanities
Writing Intensive.

AS.210.392. Advanced Portuguese: Language and Literature II. 3.0 Credits.
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. Pre-requisites: 210.391 or placement test.
Prerequisites: AS.210.391 or equivalent score on placement test or instructor approval.
Corequisites: NA
Instructor(s): M. Spiker
Area: Humanities
Writing Intensive.

AS.210.394. Portuguese for the professions. 3.0 Credits.
Portuguese for the professions is a comprehensive examination of vocabulary and grammar for students who either work or intend to work in a Portuguese speaking environment. It focuses on the development of advanced communication skills according to students’ individualized professional interests through conversations, readings, discussions, writings and media. The course also highlights cultural nuances of the professional Portuguese-speaking world. Grammar will be reviewed as needed in class, but most of it will be done outside of class with tutors or a TA, freeing class time for more communicative activities. There is no final exam. May not be taken on a Satisfactory / Unsatisfactory basis. Pre-req: one semester of Portuguese (AS.210.177), Two semesters of Spanish or Placement test.
Prerequisites: NA
Corequisites: NA
Instructor(s): F. De Azeredo Cerqueira
Area: Humanities
NA.
AS.210.409. Le monde francophone. 3.0 Credits.
This course examines both sociolinguistic and cultural aspects of the French-speaking world and the relationship between la francophonie and France itself. We focus on five regions—Sub-Saharan Africa (Cameroun and Senegal), Northern Africa (Morocco and Algeria), the Caribbean (Martinique and Haiti), North America (Quebec), and Europe (Belgium) —and consider language features unique to those regional varieties, the status of French as opposed to other indigenous languages and creoles, the demographics of their speakers, and the representation of their culture in media (particularly in short stories, poetry, song, and film). A semester-long research project on one of these main areas will allow students to combine their study of the French-speaking world with other disciplines of interest to them.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Anderson
Area: Humanities
Corequisites: NA
Prerequisites: NA

AS.210.411. Translation for the Professions. 3.0 Credits.
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. There is no final exam. May not be taken satisfactory/unsatisfactory. Not open to native speakers of Spanish. No new enrollments permitted after the 4th class session.
Prerequisites: AS.210.313 or AS.210.314 or AS.210.315
Corequisites: NA
Instructor(s): M. Ramos
Area: Humanities
Writing Intensive.

AS.210.412. Community Based Learning - Spanish Language Practicum. 3.0 Credits.
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. There is no final exam. May not be taken satisfactory/unsatisfactory. No new enrollments permitted after first week of class.
Prerequisites: AS.210.411
Corequisites: NA
Instructor(s): L. Sanchez
Area: Humanities
Writing Intensive.

AS.210.413. Curso de Perfeccionamiento. 3.0 Credits.
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 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.210.312 OR AS.210.317) AND (AS.210.313 OR AS.210.314 OR AS.210.315)
Corequisites: NA
Instructor(s): L. Sanchez
Area: Humanities
Writing Intensive.

AS.210.417. Eloquent French. 3.0 Credits.
This highly interactive, writing intensive course places emphasis on: 1) providing students with linguistic tools that will help them reach a high level of written proficiency (advanced lexical, stylistic and idiomatic expressions, linking words used to develop and enrich complex sentences, stylistic and grammatical differences between French and English) 2) enhancing students’ analytical skills by introducing them to the French method of Explication de textes 3) teaching students to develop an academic style of writing by studying the different components of the dissertation française (introduction, problématique, argumentation, conclusion, utilisation de sources) 4) teaching students to develop their own style of writing. To that effect, we will study excerpts of French literary texts that deal with themes likely to enhance their own creative writing (lieux imaginaires, mémoire et autobiographie, création d’un personnage de roman, for example).
Prerequisites: NA
Corequisites: NA
Instructor(s): K. Cook-Gailloud
Area: Humanities
Writing Intensive.

AS.210.450. Program Abroad: Objective Portuguese - Level IV. 3.0 Credits.
Summer Abroad Program. Emphasis on the development of communication skills: the ability to comprehend both written and spoken texts, adapt a speaking, read, and write in Portuguese with native-like proficiency. Open to Brazil Program applications only. Course must be taken for a letter grade.
Prerequisites: NA
Corequisites: NA
Instructor(s): F. De Azeredo Cerqueira
Area: NA
Writing Intensive.
AS.210.451. Corso di Perfezionamento. 0.0 - 3.0 Credits.
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.
Corequisites: NA
Instructor(s): A. Zannirato
Area: NA
Writing Intensive.

AS.210.501. French Independent Study/Language. 3.0 Credits.
NA
Prerequisites: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.
Corequisites: NA
Instructor(s): Staff
Area: NA
NA.

AS.210.502. French Indep Stdy-Lang. 0.0 - 3.0 Credits.
NA
Prerequisites: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.
Corequisites: NA
Instructor(s): A. Wuensch; K. Cook-Gailloud
Area: NA
NA.

AS.210.531. Independent study of Spanish. 3.0 - 4.0 Credits.
This course is geared towards the student’s independent completion of requirements for courses in Spanish. You may complete 210.111-112 Spanish Elements, 210.211-212 Intermediate Spanish or 210.311 Advanced Spanish through this independent study. Students are responsible for completing all work assigned for his/her individual level. Please see individual course description for more information. Independent study of Spanish is taught online.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Gonzalez
Area: NA
Writing Intensive.

AS.210.541. Italian Independent Study-Language. 0.0 - 3.0 Credits.
NA
Prerequisites: AS.210.252 or higher or placement exam score Parts I and II.
Corequisites: NA
Instructor(s): A. Zannirato
Area: NA
NA.

AS.210.551. Portuguese Independent Study. 3.0 Credits.
NA
Prerequisites: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.
Corequisites: NA
Instructor(s): F. De Azeredo Cerqueira; S. Castro-Klaren
Area: NA
NA.

AS.210.561. German Independent Study - Language. 3.0 Credits.
NA
Prerequisites: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.
Corequisites: NA
Instructor(s): A. Zannirato
Area: NA
NA.

AS.210.592. French Independent Study-Summer. 3.0 Credits.
NA
Prerequisites: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.
Corequisites: NA
Instructor(s): Staff
Area: NA
NA.

AS.210.596. German Internship - Summer. 1.0 Credit.
NA
Prerequisites: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.
Corequisites: NA
Instructor(s): Staff
Area: Humanities
NA.

AS.210.661. Reading and Translating German for Academic Purposes. NA Credit.
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, with permission from instructor. 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 by permission & Graduate students only.
Prerequisites: NA
Corequisites: NA
Instructor(s): H. Wheeler
Area: Humanities
NA.
AS.210.662. Reading & Translating German for Academic Purposes II. NA Credit.
Taught in English. Seniors by permission & 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.
Corequisites: NA
Instructor(s): H. Wheeler
Area: Humanities
NA.

AS.210.701. German Language Teaching Practicum II. NA Credit.
Required for German Graduate Teaching Assistants in the first year of their teaching in the program. Second semester of a two-semester sequence.
Prerequisites: NA
Corequisites: NA
Instructor(s): D. Mifflin
Area: NA
NA.

AS.211.102. The Cosmic Imagination: How Literature Changes Our Understanding of the Universe. 3.0 Credits.
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 literary and philosophical imagination 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.
Prerequisites: Students may not take and receive credit for AS.145.102 and AS.211.102.
Corequisites: NA
Instructor(s): W. Egginton
Area: Humanities, Social and Behavioral Sciences
Writing Intensive.

AS.211.202. Freshman Seminar: A Thousand Years of Jewish Culture. 3.0 Credits.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Lang
Area: Humanities
NA.

AS.211.203. Propaganda: From Blut und Boden to Post-Fact. 3.0 Credits.
This course taught by Writing Seminars professor Wayne Biddle and Media Studies professor Bernadette Wegenstein covers the 20th-century history of propaganda with special focus on its visual techniques, on censorship, and how media serve as sites of both control and resistance to power. We will pay particular attention to the influence of misinformation abetted by the new media revolution, and both the rise of the political rhetoric of “fake news” and the massive dissemination of actual fake news since the 2016 election. Students will write papers pegged to current issues and events using the critical framework developed in class. Cap 30 students. Reader: Jason Stanley: How Propaganda Works, Princeton University Press, 2015.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Wegenstein; W. Biddle
Area: NA
Writing Intensive.

AS.211.217. Freshman Seminar: From Rabbis to Revolutionaries: Modern Jewish Identities. 3.0 Credits.
Many Jews in the modern period abandoned the traditional religious way of life, but continued to identify strongly as Jews, and even those who remained committed to tradition had to adapt. Through the prism of the Yiddish language, the vernacular of Eastern European Jewry, this course will explore different ways in which Jews reacted to historical developments and embraced political and cultural movements of their time, from the founding of modern Yiddish theater in Romania, to the creation of a Jewish autonomous region in the far east of the Soviet Union, to the development of avant-garde poetry in New York. 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 explore food culture by preparing a meal of Eastern European Jewish dishes. No prior knowledge of Yiddish is necessary for this course.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Lang
Area: Humanities
NA.

AS.211.222. Italian Cinema: The classics, the Forgotten and the Emergent.. 3.0 Credits.
This course traces the history of Italian cinema from the silent era to the new millennium, highlighting its main trends and genres, and reflecting on the major transformations modern and contemporary Italian society experienced over the twentieth and twentieth-first centuries. We shall examine iconic films such as Vittorio De Sica’s Bicycle Thieves, Federico Fellini’s La Dolce Vita, Michelangelo Antonioni’s L’Avventura, and Pier Paolo Pasolini’s Mamma Roma, that received international recognition and influenced other national, cinematic productions. We shall also look at the work of less famous, or independent filmmakers who received less critical attention. While this class takes an historical approach, it also includes a theoretical component and introduces students to the specificity of the cinematic language, examining films in relation to the mise-en-scène, frame composition, camera movements, editing, and sound. This class is taught in English.
Prerequisites: NA
Corequisites: NA
Instructor(s): L. Di Bianco
Area: Humanities
NA.
AS.211.224. Made in Italy: Italian style in context. 3.0 Credits.
Italy and the “Italian style” have become synonym of exquisite taste, class, and elegance thanks to the quality of Italian craftsmanship. This course will explore some of the major factors that contributed to the rise of Italian fashion and Italian industrial design as iconic all around the world. The classes will focus on the main protagonists and art movements that influenced the development of Italian style. We will analyze trends, clothing, and style—not only in a historical context, but also through a critical apparatus that will include themes related to gender, culture, power, and politics. The course is taught in English. No knowledge of Italian is required, but those who can read in Italian will have an opportunity to do so. Everyone will learn some Italian words and expressions.
Prerequisites: NA
Corequisites: NA
Instructor(s): L. Proietti
Area: Humanities
NA.

AS.211.247. Tortured Body, Tortured Soul: Pain in Early Modern Europe. 3.0 Credits.
The evolution of humanity’s relationship to pain is an intricate narrative, one which traces not only the history of medicine, but the history of culture as well. Through a survey of anthropological, philosophical, religious, literary and medical sources, this course aims to situate the question of early-modern pain studies into an evolving historical discourse on the way we interpret—and treat—pain and suffering in the modern age. Themes will include illness in the classical world, pain and suffering in Christian theology, the role of early-modern physicians, women and childbirth, psychological and spiritual distress, and the history of pain relief. The course is writing intensive and will be taught in English.
Prerequisites: NA
Corequisites: NA
Instructor(s): C. Freddo
Area: Humanities
Writing Intensive.

AS.211.259. Introduction to Medical and Mental Health Interpreting. 3.0 Credits.
This course is a broad introduction to the fields of medical and mental health interpreting. Modules will include: (1) Three-way communication: managing role expectations and interpersonal dynamics; (2) Basic interpreting skills and techniques in a healthcare setting; (3) Ethical principles, dilemmas, and confidentiality; (4) Elements of medical interpreting; (5) Elements of mental health interpreting; (6) Trauma-informed interpreting: serving the refugee population. The course is taught in English, and has no foreign language pre-requisites.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Zannirato
Area: Humanities
NA.

AS.211.265. Panorama of German Thought. 3.0 Credits.
This course explores the rich terrain of German literature and philosophical thought, from the Enlightenment to today. At each meeting, we will investigate canonical texts of the German intellectual tradition, with an eye to establishing their well-deserved place in wider, global discourses. In this way, we will learn to think critically with these important literary and philosophical texts from German-speaking lands as a means of viewing and appreciating the full panorama of German thought. Authors discussed may include Kant, Goethe, Schiller, Hegel, Kleist, Heine, Fontane, Nietzsche, Freud, Kafka, Heidegger, Mann and Bernhard. Readings and discussion will be in English. German is appreciated but not required. Students have the option of an additional hour of German discussion (to be scheduled at a mutually agreed time) and doing all the assignments in German for German-language credit (3+1) towards the major or minor. Students interested in that option should register for section 2.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Dornbach
Area: Humanities
Writing Intensive.

AS.211.278. Freshman seminar: Eataly: An Exploration of Italian Food Cultures. 3.0 Credits.
Italian cuisine is often recognized as one of the finest in the world. This Freshman Seminar will offer an exploration of Italian food cultures past and present. Discussion topics will include the Slow Food Movement, the tension between local and global, food and social justice, and the representation of food in literature, film, and other media. The course is taught in English. No knowledge of Italian is required, and everyone will learn some Italian words and expressions.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Zannirato; L. Proietti
Area: Humanities
NA.

AS.211.294. Freshman Seminar: Soccer in Brazil: opium of the masses. 3.0 Credits.
The course is taught in English. Futebol offers a unique perspective on politics, race and citizenship in Brazil. This course seeks to understand Brazilian culture through the historic national pastime of futebol. In addition to the main textbooks chosen for the class, by reading a variety of texts from newspapers, academic journals, fiction and film, students will be able to find their own approach to understanding the phenomenon of futebol within the social and political traditions of Brazil. No knowledge of Portuguese is required, but those who can read in Portuguese will have an opportunity to do so. Everyone will learn some Portuguese words and expressions. This class may count toward the Minor in Portuguese.
Prerequisites: NA
Corequisites: NA
Instructor(s): F. De Azeredo Cerqueira
Area: Humanities
NA.
AS.211.316. Brazilian Cinema and Topics in Contemporary Brazilian Society. 3.0 Credits.
Course is taught in ENGLISH - This course is an introduction to the academic study of cinema as a communicative art and to Brazilian film. The films selected focuses on films from the late 1950s to the present and highlight import episodes and challenges in the advancement of the Brazilian society as well as its cinematic production with a special view to the film aesthetics through analysis from a number of critical perspectives, including class, race, gender as well as ethnicity, nationalism or national identity, colonialism, social changes, and the politics of representation. In this sense, the films and documentaries that we will be watching and studying encompass the period from the rise of New Cinema (Cinema Novo) up to films exploring the most recent trends, including movies launched up to 2016. Students wishing to do the course work in English, for 3 credits exploring the most recent trends, including movies launched up to 2016. Students wishing to do the course work in Portuguese should register for section 02. THERE IS NO FINAL EXAM. May not be taken on a Satisfactory / Unsatisfactory basis.
Prerequisites: NA
Corequisites: NA
Instructor(s): F. De Azeredo Cerqueira
Area: Humanities
Writing Intensive.

AS.211.319. ¡Salsa! The Afro-Antillean song. 3.0 Credits.
¡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 archipelago of the Antilles. 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. Concepts learned in this course will be directly applicable to careers linked to intercultural and international relations while also apply to multiple careers in media, music industry and dance. There is no final exam. May not be taken on a Satisfactory/unsatisfactory. Not open to native speakers of Spanish. No new enrollments permitted after the third class session.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Ramos
Area: Humanities
NA.

AS.211.325. Representing Otherness in Literature and Film. 3.0 Credits.
The term ‘Otherness’ is known to be rooted in the Self-Other opposition as it emerged in German Idealism, adopted by psychoanalysis and transformed to Post-Colonial and Feminist theories. This theoretical framework will allow us to explore the role of the Other in literature and cinema. Students will become familiar with the historical development of the notion of the “stranger” through reading and analyzing various contemporary works of prose, poetry and cinema from various countries. We will analyze the ways in which these works depict Otherness and will investigate questions regarding their social, political and philosophical framework as well as the literary and cinematographic devices they employ. The course will have a comparative nature with the aim of learning more about the differences between the literary and cinematic representations.
Prerequisites: NA
Corequisites: NA
Instructor(s): N. Stahl
Area: Humanities
NA.

AS.211.326. We Conduct - Documentary Production Internship. 3.0 Credits.
To apply for this practicum, you should send an email of motivation to professor Wegenstein at berna@jhu.edu. During this internship will accompany Bernadette Wegenstein (director), Shana Hagan (cinematographer), and Judy Karp (sound recordist) on the documentary Vérité set, as they document the history of women orchestral conductors. Most importantly, it shows their power in pursuing a field not historically welcoming to women, breaking down barriers of gender and race. The documentary feature presents women from different walks of life, each accompanied by the music they embody, will culminate to reveal their astounding accomplishments as they conduct — the music, and the worlds around them. Filming will take place mainly at the Peabody Conservatory. Some field-trips will be optional (including to foreign destinations). Please note that this class will be held as a practicum, and some of the dates and times will be flexibly adapted to the needs of the artists’ residency. If you have a very full calendar in the Spring it is best advised not to take this class.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Wegenstein
Area: Humanities
NA.
AS.211.327. Ecocinema: Framing Italy’s Environmental Crises. 3.0 Credits.
Over the past decade, growing numbers of filmmakers in Italy have addressed ecological crises in their work. This class takes an eco-critical approach to contemporary Italian cinema, examining a body of compelling place-centered stories that deal with local and global issues. Defining the scope of eco-cinema and the ways we can interrogate films as ecological texts, we shall screen earth-centered films that raise consciousness about the consequences of human manipulation of the natural world; the complicity of industry, government, and organized crime in creating environmental crises; and the effects of economic and social malaise. Screenings include iconic films such as Michelangelo Antonioni’s Red Desert (1963), more recent, critically acclaimed films such as Matteo Garrone’s Gomorrah (2008), Alice Rohrwacher’s Happy as Lazzaro (2018), and many others.
Prerequisites: NA
Corequisites: NA
Instructor(s): L. Di Bianco
Area: Humanities
NA.

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

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

AS.211.330. Curating Media Artists in Residence at JHU. 3.0 Credits.
The students will be closely involved with JHU’s Center for Advanced Media Studies (CAMS directed by Bernadette Wegenstein), and the Baltimore Museum of Art (curator Kristen Hileman) in preparing the BMA Black Box exhibit of Mary and Patrick Kelley’s new film, We Are Ghosts, set in a submarine: the film tells the story of life as experienced by the sailors in a U.S. submarine at the end of the second world war. Artist Mary Reid Kelley focuses on “minor aspects of life” in the submarine during non-combat — such as boredom, claustrophobia, and the effects of heavy drinking on the sailors. Included is also a restaging of Harry Truman’s announcement of the bombing of Hiroshima — told from the sailors’ point of view. While this new work will be on display in the BMA’s Black Box, Kelley’s 2016 film This is Offal (set in a morgue) will be showing at the museum. This film is centered around a dialogue between the ghost of a deceased woman, the victim of a suicide, and her animated organs. Students will also be traveling to Woodstock, NY on a field trip with professor Wegenstein for a studio visit with the artists at the beginning of the semester. Mary Reid Kelley is an artist who makes arresting, playful, and erudite videos that explore the condition of men and women throughout history. Drawing on literary and historical material, the videos involve intensive research and critical reassessments of standard historical narratives. Mary Reid Kelley is involved in every aspect of the videos’ creation—from writing the scripts (typically in highly structured poetic verse), to designing the sets, props, and costumes, to performing the leading roles—and all of the videos are produced by her and her partner, Patrick Kelley, at their private studio. Kelley is known for her feminist videos that recall the theater of the absurd and German Expressionist cinema. Please note that this class will be held as a practicum, and some of the dates and times will be flexibly adapted to the needs of the artists’ residency. If you have a very full calendar in the Spring it is best advised not to take this class.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Wegenstein
Area: Humanities
NA.
AS.211.331. Vagabonds and Ramblers: Space & Place in Women’s Cinema. 3.0 Credits.
In recent times in Italy, a new generation of women filmmakers has found its own space in the traditionally male dominated film industry. This “counter cinema” abounds with female city walkers, migrants, vagabonds and other types of urban nomads, whose movement through space signifies a quest for freedom, gestures of protest and rebellion, and a search for place. We start by looking at the work of a pioneer filmmakers such as Elvira Notari, the first woman director in Italy, and then discuss the issue of gender and space in contemporary films by directors Francesca Comencini, Alice Rohrwacher, and Eleonora Danco. To enrich the analysis, we shall also examine films directed by non-Italians who deal with the theme of women’s mobility and their centrality/marginality from different socio-geographic contexts. Other directors included will be Agnès Varda (France), Chantal Akerman (Belgium), Haifa al-Mansour (Saudi Arabia), and Xiaolu Guo (China) Readings will include essays by Laura Mulvey, Ann E. Kaplan, Linda Williams, and Patricia White. 
Prerequisites: NA
Corequisites: NA
Instructor(s): L. Di Bianco
Area: Humanities
NA.

AS.211.332. Heidegger’s Being and Time and the Examined Life. 3.0 Credits.
This course will explore Heidegger’s Being and Time with attention to such central concepts as Dasein’s unique relation to Being, worldliness, care, authentic and inauthentic existence, attunement, understanding, projection, and being unto death. The first eight weeks will be devoted to a thorough reading of Being and Time and selected critical texts. The last five will consider works of art that expand our understanding of Heidegger’s magnum opus.
Prerequisites: NA
Corequisites: NA
Instructor(s): R. Tobias
Area: Humanities
NA.

AS.211.333. The Holocaust in Film and Literature. 3.0 Credits.
How has the Holocaust been represented in literature and film? Are there special challenges posed by genocide to the traditions of visual and literary representation? Where does the Holocaust fit in to the array of concerns that the visual arts and literature express? Where do art and literature fit in to the commemoration of communal tragedy and the working through of individual trauma entailed by thinking about and representing the Holocaust? These questions will guide our consideration of a range of texts — nonfiction, novels, poetry — in Yiddish, German, English, French and other languages (including works by Primo Levi and Isaac Bashevis Singer), as well as films from French documentaries to Hollywood blockbusters (including films by Alain Resnais, Claude Lanzmann, and Steven Spielberg). All readings in English.
Prerequisites: Cannot be taken by anyone who previously took AS.213.361
Corequisites: NA
Instructor(s): S. Spinner
Area: Humanities
NA.

AS.211.336. We Conduct Documentary Production Practicum II. 3.0 Credits.
During this internship will accompany Bernadette Wegenstein (director), Shana Hagan (cinematographer), and Judy Karp (sound recordist) on the documentary Vérité set, as they document the history of women orchestral conductors. The film profiles the conductors’ incredible dedication, devotion, mentorship, and love for music itself, and highlights the camaraderie and mentorship between generations of female conductors and musicians. Most importantly, it shows their power in pursuing a field not historically welcoming to women, breaking down barriers of gender and race. This documentary feature presents women from different walks of life, including Sylvia Caduff, Marin Alsop, Alexandra Arrieche, Lina Gonzalez, 16-year old aspiring conductors Sumaya Elkashif and Maya Johnson, and members of the Baltimore OrchKids afterschool music program for children. The intertwining stories of these women and children, each accompanied by the music they embody, will culminate to reveal their astounding accomplishments as they conduct — the music, and the worlds around them. Filming will take place mainly at the Peabody Conservatory. Some field-trips will be optional (including to foreign destinations). Please note that this class will be held as a practicum, and some of the dates and times will be flexibly adapted to the needs of the artists’ residency. If you have a very full calendar in the Fall it is best advised not to take this class. To apply for this practicum, you should send an email of motivation to professor Wegenstein at berna@jhu.edu.
Prerequisites: AS.211.326 or Permission from the Instructor
Corequisites: NA
Instructor(s): B. Wegenstein
Area: Humanities
NA.

AS.211.337. Wandering Jews? Jewish Migration in Film and Literature. 3.0 Credits.
Migration in all its forms has played a major role in shaping Jewish identity throughout history. From the Biblical exodus from Egypt through the beginnings of the diaspora under the Romans to the massive European Jewish immigration to America in the late 19th and early 20th centuries to the founding of the state of Israel, the migrations of Jews have also had a major place in Jewish literature. Going all the way back to the Bible, but focusing on the 20th century, this course will explore the ways in which literature and film represent the experience of migration, whether negative (compelled by expulsion or violence); positive (lured by economic or social opportunity); or somewhere in-between. We will examine poetry, plays, prose and film in Yiddish, German, Hebrew, and English (all in translation) on aspects of Jewish migration including the social and political factors motivating migration from the countryside to the shtetl (town) to the city and from Central and Eastern Europe to the Americas, Palestine, and Israel. Issues under discussion will include: adaptation and assimilation; minority rights; what is the relationship of old and new or major and minor languages and literatures?; what is the place of tradition and heritage in a diasporic context? We will also consider the resonances between contemporary debates on migration and historical examples of these issues as they are reflected in literature and film.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Spinner
Area: Humanities
Writing Intensive.
AS.211.341. Power and Resistance in French Political Thought. 3.0 Credits.

Even as a strong, divine-right monarchy emerged in France, following the Renaissance wars of religion, rebellious French thinkers never stopped questioning the foundations of power. They focused critically not only on the claims of authority issuing from the top, but also on the submissiveness of the governed and the reach of propaganda. This course examines how power shapes minds and bodies, from absolutism to the Revolution, to democratic laïcité. Readings include works by La Boétie, Montaigne, Loyseau, Bayle, Rousseau, Saint-Just, Maistre, Tocqueville, Foucault, Lefort, Rancière and the Assemblée Nationale. Readings and discussion in English.

Prerequisites: NA
Corequisites: NA
Instructor(s): E. Russo
Area: Humanities
NA.

AS.211.342. Emerging Latin American Cinema. 3.0 Credits.

This survey of emerging cinema in Latin America focuses on thematic clusters such as gender identity, violence against women, the struggle for indigenous rights and recognition of their history, the politics of ecological crises, and the plight of youth who don’t see a viable future. We will focus on films from Brazil, Mexico, Argentina, and Colombia, among other cultures.

Prerequisites: NA
Corequisites: NA
Instructor(s): B. Wegenstein
Area: Humanities
NA.

AS.211.347. Monsters, Ghosts, and Golems. 3.0 Credits.

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

Prerequisites: NA
Corequisites: NA
Instructor(s): B. Wegenstein
Area: Humanities
NA.

AS.211.348. Holocaust Consciousness — An Intercultural and Interdisciplinary Approach Through Media Studies and Psychology. 3.0 Credits.

This course approaches Holocaust consciousness in the U.S. and Europe within a psychological and media-theoretical framework. It is also part of a larger research project between the Center for Advanced Media Studies at JHU and the Sigmund Freud University in Vienna. During the semester students will be tele-conferencing during five to six class sessions with students in the same course held at the Sigmund Freud University and taught by Professors Nora Ruck and Markus Brunner. Together we will examine Holocaust consciousness in the U.S. and Europe, and such phenomena as trauma, inter-generational transmission, and projection of the trauma of the victims’ and/or the perpetrators’ As primary materials we will be using war memoirs and documentary films (from the films of the “Bilderverbot” to today’s family ethnographies). Students will be teamed in small, inter-cultural groups to address both U.S. and a European perspectives on these materials. An excursion to the U.S. Holocaust Memorial Museum in Washington D.C. will also be part of the course.

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

AS.211.349. JHU Bologna Program: Food for Thought: Gastronomy, Politics & Identity. 3.0 Credits.

Italian Culture course offered on the JHU Summer Program in Bologna. Permission required. Must be taken for a letter grade. Open to students admitted to the JHU Summer Program in Bologna only.

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

AS.211.361. Narratives of Dissent in Israeli Society and Culture. 3.0 Credits.

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

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

AS.211.366. Cuisine and Culture in Latin American Film. 3.0 Credits.
This course is a comprehensive study of presentations of food in Latin American Film. Cuisines are cultural symbols that bind together people in ritual and into a community. The goal of this class is to interpret how food habits function beyond providing calories and sustenance. Films from Latin America will be used as an entrée to discussing topics of food as medicine, family/community, and gender and as links to the history of Latin America. Students will be able to identify and differentiate between tropes of, as well as approaches to, food in film, and theories of food production, distribution and consumption in Latin America. Assignments will include a weekly film viewing, along with primary theoretical readings (in Spanish) around food and culture. Several presentations and a final project will focus on continuing research into food representations in films selected by individual students in which you will be able to apply what you have learned during this course to analyze additional works, thereby gaining a deeper understanding of Latin American cultures and values.
Prerequisites: Advanced Spanish I (210.311), or appropriate placement exam score
Corequisites: NA
Instructor(s): J. Lirot
Area: Humanities
NA.

AS.211.368. Program Abroad: Italië: Politics, Culture, and Society. 3.0 Credits.
Course in Italian culture offered on the JHU summer program in Bologna. Open to students on the JHU Bologna Summer Program only. Permission required.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Refini; S. Morgan
Area: Humanities
NA.

AS.211.369. We Conduct: Editing a Documentary. 3.0 Credits.
This course will provide a hands-on opportunity to work with film director and professor of media studies Bernadette Wegenstein in the editing process of We Conduct, a documentary about the magic of orchestral conducting and the changing face of those who are called to this vocation. The film follows famed conductor Marin Alsop as she breaks new ground in her already distinguished career. The film was shot predominantly in Baltimore, but also in New York, São Paulo, Vienna, Lucerne, and London, with Shana Hagan (Los Angeles) as Director of Photography, additional cinematography by Judith Benedikt (Vienna), and John Benam (Baltimore). During the semester we will be looking at the various narratives in their rough format, and see the film take shape from treatment to full-fledged documentary narrative. Editor Victor Livingston based in Los Angeles will come to work with the class twice during the semester.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Wegenstein
Area: Humanities
NA.

AS.211.374. Gendered Voices. 3.0 Credits.
The course will explore the notion of ‘voice’ in order to show how poetry, literature, philosophy, and music have been dealing with it throughout the ages. In particular, by focusing on classical figures such as the Sirens, Circe and Echo, as well as by considering the seminal discussions of the ‘voice’ in Plato and Aristotle, the course will address the gendered nature of the voice as a tool to seduce and manipulate the human mind. More specifically, the course will discuss the ways in which male, female, queer, gendered and un-gendered voices embody different functions. Course materials include classical, medieval and early modern sources as well as later rewritings of myths concerned with the voice by authors such as Jules Verne, Karen Blixen, Giuseppe Tomasi di Lampedusa, and Italo Calvino. A selection of theoretical works (e.g. Cavarero, Silverman, Dollar, Butler) will also be discussed. The course is taught in English and all materials will be available in English translation; Italian majors and minors should enroll in section 2.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Refini
Area: Humanities, Social and Behavioral Sciences
Writing Intensive.

AS.211.380. Modern Latin American Culture. 3.0 Credits.
Taught in Spanish. This course will explore the fundamental aspects of Latin American 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.
Prerequisites: AS.210.312
Corequisites: NA
Area: Humanities
NA.
AS.211.390. Modern Spanish Culture. 3.0 Credits.
This course will explore the fundamental aspects of Spanish culture from the nineteenth to the twenty-first centuries. The 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 going to the JHU Fall Semester in Madrid, at Carlos III University. Taught in Spanish. Recommended Course Background: AS.210.311 or appropriate Webcape score. NOTE: THIS COURSE IS NOW AS.215.390 as of 3/27/17
Prerequisites: AS.210.312
Corequisites: NA
Instructor(s): E. Gonzalez
Area: Humanities
NA.

AS.211.394. Brazilian Culture & Civilization. 3.0 Credits.
The course is taught in English. No knowledge of Portuguese is required. 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)
Prerequisites: NA
Corequisites: NA
Instructor(s): F. De Azeredo Cerqueira
Area: Humanities
Writing Intensive.

AS.211.397. Program Abroad: Brazilian Culture & Civilization. 3.0 Credits.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): F. De Azeredo Cerqueira
Area: Humanities
Writing Intensive.

AS.211.400. Topics in Romance Literatures. 3.0 Credits.
This course provides an introduction to Romance Literatures from their origins to the present day. Topics and texts discussed vary year-to-year (e.g. the idea of progress in modern Europe; literature and war; poetry and music in medieval and Renaissance Europe). Special attention will be given to how Romance literatures and cultures have evolved in dialogue with each other throughout the centuries. The main language of teaching and discussion will be English, but students will be encouraged to read the materials in the original language compatibly with their skills. The course is a requirement for the Romance Languages and Literatures major
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Refini; W. Egginton
Area: Humanities
Writing Intensive.

AS.211.401. La France Contemporaine. 3.0 Credits.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Wuensch
Area: Humanities
NA.

AS.211.402. La France Contemporaine II. 3.0 Credits.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Wuensch; B. Anderson
Area: Humanities
NA.

AS.211.421. Almodóvar Measure for Measure. 3.0 Credits.
A select few films from Spain’s renowned director and top cultural mule. Focus on inter species identities, cyborg antics, mythmaking through the altering of memories and remade of Hollywood studio and post-studio celebrities in the spectrum of perversity.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Gonzalez
Area: Humanities
NA.
AS.211.445. Rogues, Tricksters, and Saints: Boccaccio’s Decameron. 3.0 Credits.
Boccaccio’s Decameron (1352), a collection of 100 short stories, ranges from the bawdy through the cynical to the romantic and even fantastic. It has inspired numerous writers, artists, musicians and film-makers. We will read Boccaccio’s masterpiece on its own terms and in relation to the development of story-telling, from gossipy “news” (novelle) to artistic short story, theatrical adaptation, literary fairy-tale, and the fantastic. The Decameron will be compared with its forerunners in saints’ lives, bawdy fabliaux, and moral exempla, and with its literary, theatrical, and cinematic imitators in Italy and Europe. Italian graduate students and undergraduate majors will attend an extra weekly meeting conducted in Italian.
Prerequisites: Students may not have taken AS.214.445.
Corequisites: NA
Instructor(s): W. Stephens
Area: Humanities
Writing Intensive.

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

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

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

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

AS.211.500. Independent Study-Portuguese Culture. 0.0 - 3.0 Credits.
NA
Prerequisites: NA
Corequisites: NA
Instructor(s): F. De Azeredo Cerqueira
Area: NA
NA.

AS.211.501. Independent Study-French Culture. 0.0 - 3.0 Credits.
NA
Prerequisites: NA
Corequisites: NA
Instructor(s): Staff
Area: NA
NA.

AS.211.566. Independent Study - CAMS/undergraduate. 1.0 - 3.0 Credits.
requires permission of instructor
Prerequisites: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service.
Registration > Online Forms.
Corequisites: NA
Instructor(s): B. Wegenstein
Area: Humanities
NA.
Writing Intensive.
Area: Humanities
Instructor(s): B. Wegenstein
Corequisites: NA
Prerequisites: NA
Korea.
Llosa, Peru; Mira Nair, India-USA; Marialy Rivas, Chile; So Yong Kim, include Jane Campion, Australia; Aurora Guerrero, Mexico-USA; Claudia cinematic norms. The filmmakers whose work we will analyze may geographical, or sexual—and whose work has challenged mainstream films) who have endeavored to speak from the margins—be they social, films of a group of women auteurs (those who write and direct their own distinctive mark on the medium. In this seminar we will examine the expanse of his career. In this seminar we will examine the films of Chilean cult director Alejandro Jodorowsky have confounded, infuriated, and intrigued critics and audiences alike throughout his 50- plus-year career. In this seminar we will examine the expanse of his cinematic production in order to delve into fundamental philosophical questions of representation, violence, and the relation between visual imagery and poetry.
Prerequisites: NA
Corequisites: NA
Instructor(s): W. Egginton
Area: Humanities
Writing Intensive.

AS.211.623. Reading Modern Hebrew Literature. NA Credit.
“And Jesus was a Jew with ear-locks and prayer shawl” claimed Uri Zvi Greenberg, the ultra-nationalist giant of modern Jewish poetry. A flesh- and-blood Jew, a demon, a spoiled student, an idol, a suffering brother, a (failed) Messiah, a nationalist rebel, a Greek god in a Jewish garb – these images of Jesus accompanied Jewish thought and literature for almost two thousand years. This course will study these images through a close reading of major Jewish texts from the Talmud to modern times.
Prerequisites: NA
Corequisites: NA
Instructor(s): N. Stahl
Area: Humanities
NA.

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

AS.211.641. Women Filmmakers from the Margins. NA Credit.
Filmmaking remains an overwhelmingly male-dominated profession, but women are making significant inroads, and in so doing are leaving their distinctive mark on the medium. In this seminar we will examine the films of a group of women auteurs (those who write and direct their own films) who have endeavored to speak from the margins—be they social, geographical, or sexual—and whose work has challenged mainstream cinematic norms. The filmmakers whose work we will analyze may include Jane Campion, Australia; Aurora Guerrero, Mexico-USA; Claudia Llosa, Peru; Mira Nair, India-USA; Marialy Rivas, Chile; So Yong Kim, Korea.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Wegenstein
Area: Humanities
Writing Intensive.

AS.211.658. Nomadic Narratives: Italian Women’s Literature and Cinema. NA Credit.
This interdisciplinary graduate seminar examines the work of women writers, directors, and photographers in modern and contemporary Italy. We shall explore the question of female authorship and themes such as female subjectivity and mobility, women’s participation in, or exclusion from, history. We shall read foundational texts such as Elsa Morante’s La storia (1974), Anna Maria Ortise’s collection of short stories Il mare non bagna Napoli (1953), and more contemporary novels such as Giolinda Sapienza’s L’arte della gioia, and Elena Ferrante’s L’amore molesto (1995). In the second part of the semester, we will study the work of female directors from different generations, from pioneer Elvira Notari, to mid- century Cecilia Mangini, and contemporary Alice Rohrwacher, as well as the work of photographers such as Carla Cerati and Letizia Battaglia.
Prerequisites: NA
Corequisites: NA
Instructor(s): L. Di Bianco
Area: Humanities
NA.

AS.211.666. Graduate practicum: Mapping the Scholarly Landscape I (Research Skills). NA Credit.
From online resources to core printed reference works, this course acquaints students with the range of scholarly apparatus in the field of literary and cultural studies, with attention to issues of access, retrieval, and research. The course, which is required for all first-year graduate students in GRLL, will be conducted in six (6) two-hour sessions.
Prerequisites: NA
Corequisites: NA
Instructor(s): Staff
Area: Humanities
NA.

AS.211.667. Graduate practicum: Mapping the Scholarly Landscape II (Tools for Professional development). NA Credit.
Spring Semester (coordinated by GRLL faculty with the participation of advanced grad students) 1. Preparing a syllabus, marketing your classes (DTF, Summer, Intersession) [with the participation of successful DTF/Intersession instructors] Options for online teaching 2. Writing a conference paper abstract; conference presentations 3. Organizing a conference/symposium [led by advanced grad students] 4. How to get published (what, when, where) 5. Academic review writing 6. Options for fellowships/grants/career development
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Refini
Area: Humanities
NA.

AS.211.707. Film and Philosophy: The Surrealism Cinema of Alejandro Jodorowsky. NA Credit.
The films of Chilean cult director Alejandro Jodorowsky have confounded, infuriated, and intrigued critics and audiences alike throughout his 50- plus-year career. In this seminar we will examine the expanse of his cinematic production in order to delve into fundamental philosophical questions of representation, violence, and the relation between visual imagery and poetry.
Prerequisites: NA
Corequisites: NA
Instructor(s): W. Egginton
Area: Humanities
Writing Intensive.
AS.211.711. Adapting Myths for the Screen. NA Credit.
In this course we will look at examples of adaptations of sacred narratives for the screen from Pasolini’s adaptations of the gospels to Disney’s adaptations of Grimm, and the recent boom of 21st century fairy-tale films; we will be reading Jack Zipes’ The Enchanted Screen, and Fairy-tale Films Beyond Disney, ed. Jack Zipes, and Sacred Narratives: Readings in the Theory of Myth, ed. Alan Dundes, among others.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Wegenstein
Area: Humanities
Writing Intensive.

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

AS.211.727. Humanity in Question. NA Credit.
Although it is often assumed that any inquiry into the human inevitably leads to pernicious forms of anthropocentrism, current debates about the Anthropocene suggest that we avoid such reflection at our own peril. Drawing on philosophy, biology, and sociology, Helmuth Plessner’s Levels of Organic Life and the Human: An Introduction to Philosophical Anthropology (1928) offers a powerful account of humans’ “excentric positionality,” whose key ideas Plessner would further flesh out in his Political Anthropology (1931). Plessner’s 1928 book was overshadowed, however, by the near-simultaneous appearance of Being and Time and Heidegger’s imperious dismissals of philosophical anthropology. Disturbed by Heidegger’s blindspot and its political consequences, during the World War II Hans Jonas, one of Heidegger’s most original students, began to outline a conception of organic life as “an experiment with mounting stakes,” with the highest stakes reached in human freedom. That conception, fully elaborated in The Phenomenon of Life: Toward a Philosophical Biology (1966), would serve as the basis for Jonas’s influential theory of bioethical and ecological responsibility. Now that Plessner’s key works are finally available in English translation, a joint examination of his, Heidegger’s, and Jonas’s conceptions is in order. We will ask what these three thinkers have to tell us about our current situation.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Dornbach
Area: Humanities
NA.

AS.211.732. The Literature of Speculative Genres: Science Fiction, Bandes dessinées, MMOGs, Mangas... NA Credit.
The francophone and anglophone worlds have longstanding distinct if complementary traditions for staging the primordial literary gesture, the imagining of the “What if”. This course will confront the two cultures in early works like Cyrano de Bergerac’s Histoire comique des états et empires du soleil, C. N. Ledoux’s utopian workers’ paradise, or Jules Verne’s novels. It will then address the modern literate spaces in which the two traditions cross-fertilize each other— for example the French reception of Philip K Dick’s oeuvre, Korogodski’s Pink Noise-A Posthuman Tale, Catherine Dufour’s Le Goût de l’immortalité, cyberpunk, mangas co-authored by francophone artists and writers, the “9e art” of the high graphic novels, especially the Cités obscures of Schuiten and Peeters, or hybrid French/anglophone MMOG communities like Ubisoft’s Assassin’s Creed. The materials will be in French or English, so the ability to understand French is necessary, with class discussion in English. Undergraduates are welcome with permission of the instructor, and this course may count for the French major or minor.
Prerequisites: NA
Corequisites: NA
Instructor(s): W. Anderson
Area: Humanities
NA.

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

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

AS.211.791. Film Theory and Critical Methods. NA Credit.
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
Corequisites: NA
Instructor(s): D. Schilling
Area: Humanities
NA.

AS.211.866. Independent Study - CAMS/graduate. NA Credit.
requires permission of instructor
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Wegenstein
Area: Humanities
NA.

AS.211.875. GRLL CPT Research Practicum. NA Credit.
NA
Prerequisites: NA
Corequisites: NA
Instructor(s): Staff
Area: Humanities
NA.

AS.211.894. Independent Study - Portuguese Culture. NA Credit.
NA
Prerequisites: NA
Corequisites: NA
Instructor(s): F. De Azeredo Cerqueira
Area: Humanities
Writing Intensive.

AS.212.229. French New Wave. 3.0 Credits.
An exploration of the major films and directors of the French New Wave that is also designed to help students consolidate their skills in the analysis of film. The course will examine the origins of the French New Wave, looking at the directors as critics and as passionate film fans, along with the institutional and historical context of the films. It will also ask how the French New Wave changed the process of filmmaking, and transformed the way we think about the work of the director—inspiring more vocations in filmmaking than any other movement in cinema history. Conducted in English.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Roos
Area: Humanities
NA.

AS.212.308. The Battle of the Sacré Coeur in Fin-de-Siècle Paris. 3.0 Credits.
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. In other words, it is all about propaganda. The course will open out onto contemporary debates that show similar ethical conflicts. Recommended Course Background: AS.210.301 or AS.210.302.
Prerequisites: NA
Corequisites: NA
Instructor(s): K. Cook-Gailloud
Area: Humanities
NA.
AS.212.318. Women in French Literature of the 17th and 18th Centuries. 3.0 Credits.
This course will examine the changes in the relationship of women to literature in France before 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 productions? Texts by Mme. de Sévigné, Molière, Mme. de Lafayette, Prévost, Diderot, Rousseau, Laclos, and Beaumarchais.
Prerequisites: NA
Corequisites: NA
Instructor(s): W. Anderson
Area: Humanities
Writing Intensive.

AS.212.331. Paris 1900. 3.0 Credits.
Held in Paris, the 1900 World’s Fair introduced to the modern world such striking innovations as subways, moving images on giant screens, escalators, colossal electrical shows, and the first painting by Pablo Picasso to be shown on French soil. Focused on key cultural and socio-political events surrounding this momentous turn-of-the-century display of wealth and power, this course examines the paradoxes of a modernizing French nation which even as it promoted individual rights alongside technology and economic growth was headed towards world conflict. Students will perform original research by exploring the rare book collection at JHU as well as the substantial digital archives now documenting the period.
Prerequisites: NA
Corequisites: NA
Instructor(s): K. Cook-Gailloud
Area: Humanities
NA.

AS.212.333. Introduction à la littérature française. 3.0 Credits.
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. This sequence is intended as an introduction to the methods, questions, and techniques of textual analysis through intensive reading, discussion, and production of written texts. Introduction à la littérature française I covers some of the greatest classics of French literature and thought from the Middle Ages to the Revolution. The two semesters may be taken in either order. This sequence is a prerequisite 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. For more info see http://grll.jhu.edu/french/undergraduate/courses/
Prerequisites: AS.210.301 AND AS.210.302
Corequisites: NA
Instructor(s): E. Russo; W. Anderson
Area: Humanities
Writing Intensive.

AS.212.340. Topics in French Cinema: Immigration, identité, différence culturelle. 3.0 Credits.
An exploration of immigration, identity, and cultural differences through the lens of recent French and Francophone films. Focus on discussion and analyses of film sequences in class and on oral presentations. Students will have the opportunity to progress in vocabulary, oral expression, and in critical analysis. Films studied include works of Kassowitz, the Dardennes, Kechiche, Sciamma, Haneke, and Audiard. Conducted in French. Recommended course background: completion of AS. 210.301 or equivalent score on Placement test.
Prerequisites: NA
Corequisites: NA
Instructor(s): D. Schilling; E. Russo
Area: Humanities
NA.

AS.212.342. Topics in French Cinema: Le crime dans le cinéma. 3.0 Credits.
Focus on French crime films, thrillers, and films noirs. Films studied will include movies by Jean-Pierre Melville, Dassin, Godard, Chabrol; French responses to US genre movies and to Hitchcock, and contemporary versions of the crime film in France (Jacques Audiard, Michael Haneke). Strong focus on discussion and analyses of film sequences in class and on oral presentations. Additional assignments will involve vocabulary and grammar study. Recommended Background: 210.301 or 210.302 or equivalent score on placement test
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Roos
Area: Humanities
NA.
AS.212.344. Topics in French Cinema: Amour, Sexualité, Mariage. 3.0 Credits.
What is the nature of desire? Where does it come from, and what determines and conditions it? What do we fall in love with when we fall in love? An exploration of a series of films that ask essential questions about the psychological, political, and social stakes of human love, desire and sexuality, and about the institution of marriage. Focus on discussion and analyses of film sequences in class and on oral presentations. Students will have the opportunity to progress in vocabulary and oral expression. Films studied include works of Truffaut, Godard, Bunuel, Kechiche, Haneke, Breillat and Audiard. Requirements for this course: completion of 210.301, 201.302, or equivalent score on Placement test.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Roos
Area: Humanities
NA.

AS.212.353. La France Contemporaine. 3.0 Credits.
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.
Prerequisites: Students may not have taken AS.211.401.
Corequisites: NA
Instructor(s): A. Wuensch
Area: Humanities
NA.

AS.212.363. The French Education System: Culture, Class, Race, and Religion in School. 3.0 Credits.
This course is an overview of the French education system and questions of race, religion, social class, and culture as they relate to public schools. We will study a variety of art forms including film, music, and literature to analyze the relationship between art, public discourse, and education policy. Students wishing to take the class for French major or minor credit should enroll in section 2.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Bulakites
Area: Humanities
NA.

AS.212.402. The Count of Monte Cristo and its Avatars. 3.0 Credits.
Alexandre Dumas’s Le Comte de Monte Cristo (1844-46) is widely regarded as one of the most popular novels of all time and as one of the best adventure novels ever written. Perhaps no other masterpiece of French literature has been subjected around the world to such countless film adaptations, including animation, television series, and serials. This course aims to study and contextualize the reasons behind this sustained transnational and transcultural interest. Close reading and analysis of Dumas’ novel will provide a good point of departure to explore problems that cut across nineteenth-century French society: politics, social class, revolution, family, love and desire, revenge, justice, science, and religion. Course conducted in French; most films in English or with English subtitles.
Prerequisites: NA
Corequisites: NA
Instructor(s): D. Desormeaux
Area: Humanities
NA.

AS.212.413. For the Record: Jazz Cultures of Modern France. 3.0 Credits.
Across the 20th century, mainstream and avant-garde French culture was deeply impacted by the presence of African American musicians and performing artists hailing from the jazz tradition. From the Josephine Baker craze of the 1920s to the second post-war which welcomed the innovations of bebop and sixties-era free improvisation, metropolitan France proved a space where expatriate and exiled African Americans could both perpetuate the tradition and innovate by turns. At the same time, French taste-makers, critics, and musicians eager to adopt new forms and styles debated the extent to which American jazz music in its various strains could be made French. This course in transcultural French studies will feature readings in music criticism, history, and literature, as well as frequent close listening. It will culminate in an international symposium (to be held Nov. 15 and 16; attendance mandatory) uniting noted scholars and legendary jazz musicians. Although some background in French language and basic musical notation is desirable (students are encouraged to engage in original-source research), all core course readings will be provided in English.
Prerequisites: NA
Corequisites: NA
Instructor(s): D. Schilling
Area: Humanities
NA.

AS.212.422. Esthétique et politique: autour des révoltes de Mai 68. 3.0 Credits.
What prompts a society to turn its back on tradition and to topple its most sacred institutions? This exploration of the French “Sixties” highlights the cultural ferment behind the historic student/worker revolts of May/June 1968, which brought the nation to a standstill. Through novels, essays, songs, and films, we will examine linkages between authority and desire; thought and action; revolutionary aspiration and the consequences of failed revolt.
Prerequisites: AS.211.401 OR AS.212.353
Corequisites: NA
Instructor(s): D. Schilling
Area: Humanities
NA.
AS.212.429. Honors Thesis Prep. 1.0 Credit.
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: AS.212.333-334 and either prior enrollment or concurrent enrollment in AS.210.417 Elloquent French
Prerequisites: AS.210.417, AS.212.333 AND AS.212.334
Corequisites: NA
Instructor(s): Staff
Area: Humanities
NA.

AS.211.417. AS.212.333 AND AS.212.334
Corequisites: NA
Instructor(s): D. Schilling, E. Russo; W. Anderson
Area: Humanities
Writing Intensive.

AS.212.431. Style, Gender and Politics from Marie-Antoinette to the Burqini. 3.0 Credits.
From effeminate kings, to slutty queens, to post-revolutionary dandies, to the manifest invisibility adopted by some French citizens today, debates on the gendering and styling of political bodies have always been central to power struggles in France. Students will read from sociology, history and literature in order to understand the complex interplay among fashion, gender and political identity. Taught in English, but French minor/major credit possible by completing written work in French and by attending a weekly discussion section conducted in French. Students interested in the 4-credit French option should enroll in section 2. All others should enroll in section 1.Special Notes: This course is meant to be a small class experience. Enrollment limits will be strictly enforced.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Russo
Area: Humanities
NA.

AS.212.432. The Dreyfus Affair. Lying for Truth. 3.0 Credits.
In 1894 French military captain Alfred Dreyfus was found guilty of a crime of treason he did not commit. The true reasons for his arrest are still under debate today: was this a sheer act of antisemitism? Why did the army create false proof against a man they knew was innocent? What did such “cultural productions” shape the imagination and nourish the creative endeavors of many artists and writers? As there was no camera to document this moment, we’ll need to rely on writers to describe or, even better, evoke a universe of new aesthetic experiences that richly shaped the nineteenth-century literary world. What were these new visions and personal dreams? Why the eroticism? What was it like to live in a time that made it possible to carry your heart on your sleeve without ridicule? Literary writings will be our archive, as we explore such cultural offerings as romantic ballet, the stage (both as opera and theater), collaborations between musicians and writers, and translations of major romantic themes across the arts. With the help of texts and visual as well as musical examples, we will try to imagine what it means to declare yourself “un romantique.” Modern film excerpts and productions of romantic art will help us see the lasting effects of this period of cultural effervescence. Among the authors and creators whose work we will study are Victor Hugo, Nerval, Gautier, Baudelaire, Chopin and George Sand, Berlioz., Taglioni, as well as Shakespeare in French. Recommended Course Background: AS.212.333 or AS.212.334. http://www.wilda.org/Courses/CourseVault/Undergrad/ReasonRev/syllabus.html
Prerequisites: NA
Corequisites: NA
Instructor(s): W. Anderson
Area: Humanities
Writing Intensive.

AS.212.442. Souvenirs de la France occupée 1940-1944 [Memories of Occupied France, 1940-1944]. 3.0 Credits.
How have writers and filmmakers active in France since World War II shaped the collective memory of German occupation, deportation, and liberation, both forging and contesting myths of the French nation through the wartime experience of resistance and collaboration? In what ways do distinct modes of written and audiovisual expression (fiction, testimony, documentary) conjoin with individual or group perspectives to color our understanding of France’s “dark years”? See full description here: http://grll.jhu.edu/french/undergraduate/courses/
Prerequisites: AS.212.334 OR (AS.211.401 AND AS.211.402)
Corequisites: NA
Instructor(s): D. Schilling
Area: Humanities
NA.

AS.212.445. French romanticism across the arts. 3.0 Credits.
This course is designed to introduce you to a glamorous moment in French culture and the arts, namely the first half of the nineteenth-century. This was a time when talent and ingenuity, and a desire to mend the wounds left by war and terror created an aesthetic movement that brought its own form of revolution. What was it like then to be in Paris in the theater, at the ballet, in literary salons, at concerts, at the opera? How did such “cultural productions” shape the imagination and nourish the creative endeavors of many artists and writers? As there was no camera to document this moment, we’ll need to rely on writers to describe or, even better, evoke a universe of new aesthetic experiences that richly shaped the nineteenth-century literary world. What were these new visions and personal dreams? Why the eroticism? What was it like to live in a time that made it possible to carry your heart on your sleeve without ridicule? Literary writings will be our archive, as we explore such cultural offerings as romantic ballet, the stage (both as opera and theater), collaborations between musicians and writers, and translations of major romantic themes across the arts. With the help of texts and visual as well as musical examples, we will try to imagine what it means to declare yourself “un romantique.” Modern film excerpts and productions of romantic art will help us see the lasting effects of this period of cultural effervescence. Among the authors and creators whose work we will study are Victor Hugo, Nerval, Gautier, Baudelaire, Chopin and George Sand, Berlioz., Taglioni, as well as Shakespeare in French. Recommended Course Background: AS.212.302 and either AS.212.333 or AS.212.334
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Ender
Area: Humanities
NA.
AS.212.449. France, terre des migrations [French Histories of Migration]. 3.0 Credits.
Comme le Canada ou les Etats-Unis, la France est une grande terre d'immigration qui depuis le 19e siècle a accueilli sur son sol des populations du monde entier. En examinant témoignages, textes de fiction et films documentaires, nous suivrons les expériences contrastées de diverses vagues de migrants chassés par la faim, le chômage ou les persécutions. Quels mécanismes ont favorisé ou freiné l'intégration économique, sociale et civique de ces migrants qui ont rejoint la République française? Que veut dire "être immigré" aujourd'hui?
Prerequisites: AS.211.401
Corequisites: NA
Instructor(s): D. Schilling
Area: Humanities
NA.

AS.212.469. Limit-Experience, Limit-Texts. 3.0 Credits.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): W. Anderson
Area: Humanities
Writing Intensive.

AS.212.470. Censorship in Language and Practice. From the Ancien Regime to Democracy. 3.0 Credits.
An exploration of the boundaries of acceptability when speaking about religion, government, sexuality and gender. Students will learn about the political, theological and legal basis of blasphemy and punishable behavior, and how they have changed from the time of divine-right monarchy to contemporary laïcité. Selected readings ranging from the clandestine culture of free-thinkers and rakes in the 17th century, to the trials and causes célèbres of the Enlightenment, to modern-day democratic polemics.
Prerequisites: AS.210.302
Corequisites: NA
Instructor(s): E. Russo
Area: Humanities
NA.

AS.212.471. Jules Verne. 3.0 Credits.
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 colonizing contemporaries. A dabbler in the new human sciences and their role in the development of cultural models, he provides a unique entryway into the fin-de-siècle French mind set. This class will be taught in French. For more information, see http://www.wilda.org/Courses/CourseVault/Undergrad/Verne/Syllabus.html Recommended Prerequisites AS.212.333 or AS.212.334
Prerequisites: NA
Corequisites: NA
Instructor(s): W. Anderson
Area: Humanities
Writing Intensive.

AS.212.472. French Independent Study. 3.0 Credits.
Prerequisites: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.
Corequisites: NA
Instructor(s): D. Desormeaux; D. Schilling; E. Russo; W. Anderson
Area: NA
NA.

AS.212.502. French Indep Study-Lit. 3.0 Credits.
Prerequisites: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.
Corequisites: NA
Instructor(s): D. Schilling; E. Russo; J. Neefs; W. Anderson
Area: NA
NA.

AS.212.596. Independent Study - Spanish. 3.0 Credits.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Gonzalez
Area: NA
NA.

AS.212.598. Internship. 1.0 Credit.
Prerequisites: NA
Corequisites: NA
Instructor(s): NA
Area: NA
NA.
AS.212.651. Romantisme et Indigénisme. NA Credit.
Le romantisme littéraire, en tout temps et en tout lieu, est contagieux. Ce qui a fait la force pérenne du romantisme français au XIXe siècle, c’est sa capacité de susciter de nouveaux modèles en France et de miroiter son élan esthétique au-delà des frontières nationales. Ce séminaire abordera principalement la question du romantisme français et la manière dont ses prolégomènes ont été appropriées par une ancienne culture coloniale.
Prerequisites: NA
Corequisites: NA
Instructor(s): D. Desormeaux
Area: Humanities
Writing Intensive.

AS.212.683. Consciousness Revisited: French Literature and Phenomenology, from Rousseau to Sartre. NA Credit.
What if Rousseau's description of the sentiment de l'existence were to join to the models of consciousness Damasio develops in The Feeling of What Happens? This course explores aspects of consciousness in French literature (Rousseau, Sand, Nerval, Amiel, Flaubert, Valéry, Proust, Sartre) in a dialogue with recent texts in theory, philosophy, neuroscience (e.g. Poulet, Merleau-Ponty, Sartre, Scarry, Noël, Humphrey, Damasio, Sacks).
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Ender
Area: Humanities

AS.212.692. Research Methods. NA Credit.
Texts have lives. From handwritten manuscript to digital format, the various incarnations of the literary text have implications for literary scholarship. This course examines the many lives of a literary text and the issues of access, retrieval, and research. From online resources to the core printed reference works, this course acquaints graduate students with the range of scholarly apparatus in the field of literary studies.
Prerequisites: NA
Corequisites: NA
Instructor(s): T. Rose-Steel
Area: NA

AS.212.699. Cultures of Criticism from the Classics to Foucault. NA Credit.
From fault-finding to the crossover of aesthetic and political judgment, criticism never loses sight of its medical cognates critical and crisis. This course examines the emergence and the transformations of critical judgment in the arts, culture and politics, from the early days of its collusion with French monarchical propaganda, to the critical genealogies of the Enlightenment, to the postrevolutionary critique of history, to Foucault's critique of practices of veridiction. Works by Perrault, Bayle, Diderot, Rousseau, Tocqueville, Cassirer, Koselleck, Derrida, Barthes, Bourdie, Foucault. Taught in English; most texts available in translation, but knowledge of French recommended.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Russo
Area: Humanities

AS.212.705. Fictions d'espace: geopoetique du roman de langue francaise. NA Credit.
En quoi consiste et par quels moyens se construit l'espace dans les fictions littéraires? Quelles fonctions jouent les toponymes, les descriptions de lieux ou les trajectoires des personnages? 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? Seront abordées dans cette introduction à la géopoétique narrative des œuvres de Balzac, Maupassant, Giono, Gracq, Duras, Chamoiseau, Sony et Echenoz entre autres.
Prerequisites: NA
Corequisites: NA
Instructor(s): D. Schilling
Area: Humanities
Writing Intensive.

AS.212.707. French Documentary Filmmaking. NA Credit.
Overview of the history of French documentary filmmaking featuring works by Cavalier, Depardon, Epstein, Malle, Marker, Painlevé, Philibert, Resnais, Rouch, Simon, Varda, and Vautier. Emphasis will be placed on the rhetorical functions of editing and on the relation forged among filmmakers, their subjects, and the public. Extensive weekly viewing is required.
Prerequisites: NA
Corequisites: NA
Instructor(s): D. Schilling
Area: Humanities

AS.212.696. Literature Confronts Science: Zola. NA Credit.
Zola worked with the theories of heredity of his time in the Rougon-Macquart novels. But he also attempted to use his understanding of biology and thermodynamics to reform the theory of the novel in general. This course will examine these two different effects of science on literature and try to see what leads an author to undertake such a project. For a more extended description, please see http://www.wilda.org/Courses/CourseVault/Grad/Zola/Syllabus.html. Advanced undergraduates with sufficient background may register for this course with permission of the instructor.
Prerequisites: NA
Corequisites: NA
Instructor(s): NA
Area: NA
NA.
AS.212.725. Poe's French Legacies. NA Credit.
Edgar Allan Poe was considered a vulgar hack by many of his fellow Americans, but in 19th-century France, he was touted as a misunderstood poetic genius, the original _poète maudit_. Through the translations of Charles Baudelaire, who found in Poe a kindred spirit in the “goût de l'infini,” French intellectuals came to know the American writer as a fount of aesthetic wisdom, diabolical sensibility, and mystic mastery. In this course, we will study Baudelaire’s poetry as well as the many literary and artistic movements in France that were directly inspired by Poe’s uncanny mix of the macabre and the methodical: Symbolist poetry (Valéry, Mallarmé), the Scientific Fantastic (Maupassant, Villiers de l’Isle-Adam), fin-de-siècle Decadence (Huysmans, Odilon Redon), science fiction (Jules Verne), the detective novel (Emile Gaboriau), and 20th-century Surrealism (Breton, Max Ernst).

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

AS.212.740. Proust and the Science of Memory. NA Credit.
What is personal memory? This course offers both an in-depth journey through Proust’s Recherche and a way of tracing major scientific questions about the formation of memory in connection with autobiography and medical history. The process of human remembering — with its counterpart, forgetting — has emerged over the last thirty years as an extraordinarily rich field of investigation as well as of creative endeavors in the arts. Poised between literature and science, this course offers both an in-depth introduction to Proust’s ground breaking modern work on human time, _À la recherche du temps perdu_, and an investigation into a modern history of memory (a history that unfolds in the nineteenth and early twentieth century, and has made a surprising return in our contemporary understanding of remembrance). That Proust’s petite madeleine should have turned, in recent years, into the magical token of autobiographical recollection and provided, at the same time, an immensely productive clinical and neuro-scientific model of how memory works serves as our point of departure. That human memory is an experience and not merely a biological function — its existence depending on language — will be our running thread. Proust’s book, filled with immensely learned and complex descriptions of mnemonic processes, serves as our case-study. Proust’s investigations into remembering reveal fascinating aspects of the 19th century advances into the psychology and nosography of memory. These will in turn prompt us to read his work in light of present controversies in scientific research, as for example on the construction of memory, on “body-memory,” the interface between cognition and emotion, and the mind/brain debate. As it prompts many questions on the relation between fiction and experience, this journey through major themes of Proust’s quest for memory will invite a broader reflection on the relation between literary and philosophical investigations. Requirements: Short oral presentation and final research paper. Taught in English, reading knowledge of French desirable but not required. Most readings are available in English. Required for this course are vol. I, V, VI of In Search of Lost Time in the 2003 Modern Library edition (ISBN 978-0-375-75154 – 1 and 4 and 7). For a copy of the syllabus, with a list of main recommended readings, available in mid-June, please write to e.ender@jhu.edu

Prerequisites: NA
Corequisites: NA
Instructor(s): E. Ender
Area: Humanities

AS.212.741. Rousseau: Citizenship and Exile. NA Credit.
Throughout his life Rousseau presented himself by turns as the citizen of a Republic, a stateless outcast, the resident of a vanishing homeland of the heart, and the focal point of an international conspiracy. He invented new foundations for political communities that could never be implemented or were severely misunderstood during the revolutionary Terror. The families he portrayed were both patriarchal and defiantly anti-normative. He affirmed his desire to belong and insisted on his irreducible difference; he extolled friendship and engineered breakups. Through readings of Rousseau’s major political, autobiographical and fictional works we shall examine how and why communities, personal identity and citizenship are alternately built and destroyed. Course open to undergraduates.

Prerequisites: NA
Corequisites: NA
Instructor(s): NA
Area: NA

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.

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

AS.212.768. Norms and Forms of Academic Communication. NA Credit.
How to write a book review, an article, a conference paper; how to choose the appropriate journal for publication.

Prerequisites: NA
Corequisites: NA
Instructor(s): W. Anderson
Area: Humanities
Writing Intensive.
AS.212.778. Les écritures contemporaines aux confins des genres [Contemporary French Writing Beyond the Genres. NA Credit.
Le système des genres littéraires consacré par la vieille trinité "roman, poésie, théâtre" ne fait plus la loi. Depuis les années 1980 ont émergé en France des formes d'écriture hybrides s'appuyant sur le montage, le recyclage, le catalogue ou encore la traduction intermédiaire. Notre objet sera d'interroger le statut de l'objet littéraire et de la figure de l'écrivain dans un paysage artistico-médiatique que caractérisent la surproduction de textes et d'images et une certaine déréalisation du lien social.
Prerequisites: NA
Corequisites: NA
Instructor(s): D. Schilling
Area: Humanities
NA.

AS.212.781. L'entre-deux-guerres en toutes lettres [French Literature Between the Wars]. NA Credit.
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, Queneau, and Simenon.
Prerequisites: NA
Corequisites: NA
Instructor(s): D. Schilling
Area: Humanities
NA.

AS.212.785. The Enlightenment and its Critics. NA Credit.
Are imperialism, universalism, soulless rationalism, reckless exploitation of nature, and social engineering the legacy of a so-called "Enlightenment project," as many have argued in the wake of World War II? This course explores some core aspects of that critique, from Rousseau to Foucault, while testing them against examples of the plurality of discursive practices that we call Enlightenment. Readings and discussion in French. Course open to undergraduates with the instructor's permission.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Russo
Area: Humanities
Writing Intensive.

AS.212.801. French Independent Study. NA Credit.
NA
Prerequisites: NA
Corequisites: NA
Instructor(s): D. Desormeaux; D. Schilling; E. Russo; W. Anderson
Area: NA
NA.

AS.212.802. French Dissertation Research. NA Credit.
NA
Prerequisites: NA
Corequisites: NA
Instructor(s): D. Desormeaux; D. Schilling; E. Russo; W. Anderson
Area: NA
NA.

AS.212.803. French Proposal Preparation. NA Credit.
NA
Prerequisites: NA
Corequisites: NA
Instructor(s): D. Desormeaux; D. Schilling; E. Russo; W. Anderson
Area: NA
NA.

AS.213.205. Outsiders, outlaws, outcasts. 3.0 Credits.
Introduction to the close reading of German-language literature in the original. We read and discuss literary works in which experiences of crisis give rise to novel forms of selfhood. Authors may include Tieck, Kleist, Büchner, Droste-Hülshoff, Heine, Keller, Storm, Kafka, and others. We will ask how narrative form can represent breakdowns in established ways of sense-making. Attention will be paid to writers' divergent responses to the challenges of modernity. Readings, discussion, and writing assignments in German.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Dornbach
Area: Humanities
NA.

AS.213.251. Freshman Seminar: Friedrich Nietzsche. 3.0 Credits.
Nietzsche’s writings continue to inform contemporary thinking about morality, psychology, art, culture, and politics. He started out as a daring scholar of Greek antiquity, went on first to advocate and then to repudiate a grand project of cultural renewal, and eventually transformed his authorial persona into the site of an unprecedented theorectical experiment in which the most cherished ideals of Western culture were turned against themselves. In discussing his works we will focus on such themes as the struggle to affirm life in the face of the challenge of nihilism, modernity, cultural decadence, selfhood and individualism, the status of nature, and the effort to overcome metaphysical thinking. Close attention will be paid to the strategies of writing through which Nietzsche negotiates the conflict between intellectual integrity and aesthetic appeal, truth and illusion.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Dornbach
Area: Humanities
NA.

AS.213.270. Die Erfindung der Moderne. 3.0 Credits.
Taught in German. An introduction to key conceptions of modernity elaborated in the German-language cultural context. We consider the rise of historical awareness and the question of whether history has a purpose, modernity’s difference from ancient and medieval times, secularization and the crisis of meaning, the role of intellectual reflection and subjectivity, the relation between cultural production, political power, and economic processes. Excerpts in the original German from works by Kant, Schiller, Novalis, Hegel, Heine, Marx, Nietzsche, Weber, Benjamin, Heidegger
Prerequisites: AS.210.362 or placement exam.
Corequisites: NA
Instructor(s): M. Dornbach
Area: Humanities
NA.
AS.213.303. Mini-Term: Feminist and Queer Theory: Past and Present. 2.0 Credits.
This course familiarizes participants with central texts in contemporary feminist and queer theory. We will read, discuss and engage with selections by Judith Butler, Gayatri Spivak, Jack Halberstam, Maria Lugones and Claudia Rankine. Many of these theorists, directly or indirectly, refer to philosophic concepts such as those addressed by the German Jewish thinker Walter Benjamin. We will therefore also examine a few philosophic echoes of these contemporary feminist and queer voices in 20th century German philosophy.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Strowick; M. Nitis
Area: Humanities
NA.

AS.213.304. German Aesthetic Thought. 3.0 Credits.
Central to modernity is the idea that certain perceptual experiences are worth having for their own sake, even if they do not directly serve any moral, political or cognitive aims. Aesthetics emerged in the eighteenth century as a theory of such experiences, and among them especially of the beautiful and the sublime. It soon became increasingly concerned with questions regarding the significance of art as a privileged realm of human production and experience. In the German-language intellectual lineage that begins with Kant, aesthetics moved from the margins of theoretical attention to its very center, where it could engage with some of the most pressing dilemmas of modernity. We will read excerpts from relevant theoretical texts (Kant, Schiller, the early Romantics, Hegel) as well as texts that perform model cases of aesthetic reflection in relation to concrete works of art (Lessing, Kierkegaard, Nietzsche, Benjamin, Adorno).
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Dornbach
Area: Humanities
NA.

AS.213.308. Schweigen in der Familie. 3.0 Credits.
We will study the psychic afterlives of involvements in WW1, National Socialism and the state security service of the GDR. In particular, we will focus on (auto-)biographical and documentary-film examinations of perpetrators in the family. Within the family, these stories are often shrouded in silence 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 hear and to talk. Recommended Course Background: AS.210.362.
Prerequisites: NA
Corequisites: NA
Instructor(s): K. Pahl
Area: Humanities
NA.

This course provides students with an introduction to foundational texts in the history of political thought. We will explore major concepts such as reason, right, and freedom. Students can expect to gain familiarity with 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. Participation in discussions, and two short papers dealing directly with the ideas of two different thinkers will be required.
Prerequisites: NA
Corequisites: NA
Instructor(s): NA
Area: Humanities
NA.

AS.213.321. Bodies and Pleasures. 3.0 Credits.
Taught in English. This course traces a literary history of sexuality from the Middle Ages to contemporary women's writing. We will analyze how sexual pleasure changed over time. In particular, we will discuss what role literature plays in the reproduction and transformation of bodily pleasures. The course explores how the pleasures of bodies are imagined in and through literature, but also whether words are bodies that give pleasure and perhaps even have their own pleasures. Authors discussed will include Boccaccio, Cleland, Rousseau, Schlegel, Kleist, Hoffmann, Novalis, Arnim, Büchner, Freud, Rilke, Kafka, Rich, Foucault, Kristeva, Cixous, Giddens, and Winterson.
Prerequisites: NA
Corequisites: NA
Instructor(s): K. Pahl
Area: Humanities
NA.

AS.213.324. What is Jewish Culture?. 3.0 Credits.
We talk about Jewish literature, music, and art—but can a book, or a song, or a painting be Jewish? We will examine the premises of this question and the many answers that have been formulated in response to it focusing on modern European (and some American) culture. Jewishness as it relates to human identity has been conceived of as related to religion, ethnicity, race, nation, language, geography, and politics. But these keywords have also been used to engage with the question of the Jewish identity not of a person, but of a cultural product. To understand the implications of calling, say, a book Jewish, we will examine the history of the concept of culture and its emergence in the context of the formation of modern Jewish identity. We will examine theoretical and literary texts originally written in German, Yiddish, Hebrew, and English, as well as painting, photography, film, and architecture from Europe, Israel and the Americas. We will aim to arrive at an understanding of the ways that the idea of culture intersects with the formation of Jewish identity in modernity. All readings will be in English.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Spinner
Area: Humanities
NA.
AS.213.328. German Literary Modernism. 3.0 Credits.
Taught in English. German Literary Modernism focuses on modernist works of literature between 1900-1930, considering central modernist authors against the backdrop of dramatic changes and events in European culture and society, including urbanization, technological change, the First World War, and social and artistic movements. Students will engage literary works—by such authors as Kafka, Rilke, Hofmannsthal and Thomas Mann—that express a sense of crisis about modern life, or provoke questions about the nature of reality, the human self, the reliability of perception, and the possibilities of language and art. <U+200B>Students have the option of an additional hour of German discussion and doing all the assignments in German for German-language credit (3+1) towards the major or minor. Students interested in that option should register for section 2.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Gosetti
Area: Humanities
NA.

AS.213.329. Berlin Ost-Ost-West. 3.0 Credits.
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 translilingual 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
Prerequisites: NA
Corequisites: NA
Instructor(s): K. Pahl
Area: NA
NA.

AS.213.334. Kafka. 3.0 Credits.
Franz Kafka is one of the most important — and one of the most challenging — writers of the twentieth century. This course will investigate why both are true. We will analyze a wide range of his works and learn "how" to read Kafka. We will become familiar with his characteristic subjects: law; family; power; institutions; modernity. We will also attempt to become familiar with his characteristic forms and styles and attempt, in the process, to find out what makes Kafka "kafkaesque." We will also consider his impact on art, literature, film, and thought from his time to the present. All readings in English. German majors/minors should enroll in section 02.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Spinner
Area: Humanities
NA.

AS.213.345. Healing and Health Beyond Theology. 3.0 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, Scholm, Tolstoy, Büchner, Flaubert, and Kafka. Taught in English.
Prerequisites: NA
Corequisites: NA
Instructor(s): R. Tobias
Area: Humanities
Writing Intensive.

AS.213.346. Uncanny Realism. 3.0 Credits.
Dominant in the second half of the 19th century, realism was a literary movement whose representatives devoted close attention to the quotidian particulars of a social world caught up in the transformations of modernity. Its German-language variants were often intensely local, portraying regional forms of life (in Westphalia, the Austrian and Swiss countryside, Frisia, Berlin and Brandenburg) with a richness of detail approaching that of ethnographic descriptions. Far from confining themselves to giving literal-minded inventories of observable facts, these authors portrayed social worlds haunted by intangible powers: ghosts, historical memories, and vestiges of religious experience in an increasingly secular world. We will explore this duality of local and spectral features in the works of Droste-Hülshoff, Stifter, Keller, Storm, and Fontane.
Prerequisites: AS.210.362 or equivalent
Corequisites: NA
Instructor(s): M. Dornbach
Area: Humanities
NA.

AS.213.350. Wie wir begehren. 3.0 Credits.
Taught in German. Human desire and sexuality proves of vital concern in German-speaking countries: from the invention by German sexologists of much of the terminology still in use today to the so-called sexual revolution in the late sixties to new perspectives on the topic today. We will study film, fiction and non-fiction. Recommended Background: AS.210.362
Prerequisites: NA
Corequisites: NA
Instructor(s): K. Pahl
Area: Humanities
NA.
AS.213.354. Introduction to German Poetry. 3.0 Credits.
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, Hofmannsthall, 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): R. Tobias
Area: Humanities
NA.

AS.213.359. Kleist. 3.0 Credits.
Heinrich von Kleist was one of the most intriguing literary figures of the early nineteenth century in Germany. Neither Classicist nor Romanticist, he developed a unique style that combines such different elements as complex rhythmicality, drastic imagery, and philosophical precision. His novellas, plays, and nonfiction prose explore questions of gender, colonialism, the tragic, and of innocence and double dealing. Among the texts we will read together are "The Betrothal in St. Domingo" (Kleist's literary response to the Haitian revolution), "Penthesilea" (the play about lovers who can find each other only in war ends in a splatter scene), and "Marquise of O" (the story of a woman whose father rejects her because she finds herself pregnant, and yet she has no memory of the sexual intercourse that must have led to her current situation). Language of Instruction: German
Prerequisites: Pre-req: AS.210.362
Corequisites: NA
Instructor(s): K. Pahl
Area: Humanities
NA.

AS.213.361. The Holocaust in Film and Literature. 3.0 Credits.
How has the Holocaust been represented in literature and film? Are there special challenges posed by genocide to the traditions of visual and literary representation? Where does the Holocaust fit in to the array of concerns that the visual arts and literature express? And where do art and literature fit in to the commemoration of communal tragedy and the working through of individual trauma entailed by thinking about and representing the Holocaust? These questions will guide our consideration of a range of texts — nonfiction, novels, poetry — in Yiddish, German, English, French and other languages (including works by 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Spinner
Area: Humanities
NA.

AS.213.373. Sex und Macht. 3.0 Credits.
We will discuss postwar and contemporary literature and films that grapple with the effect of unequal power structures on sexual relations. Taught in German.
Prerequisites: NA
Corequisites: NA
Instructor(s): K. Pahl
Area: Humanities
NA.

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

AS.213.378. Seeing the World by Foot. 3.0 Credits.
TAUGHT IN GERMAN. Few traditions have placed more emphasis than German literature on the importance of walking for finding one's way on earth and in the cosmos. From Schiller and Novalis to Thomas Bernhard and Werner Herzog, walking has been conceived not only as a journey outwards but also inwards into uncharted terrain of memory, the unconscious, and the imagination. In this course we will read short texts on wandering by Schiller, Chamisso, Goethe, Novalis, Tieck, Stifter, Walser, Bernhard, Herzog and Sebald with an eye toward the relationships that walking establishes between past and present, reality and imagination, time and space and inner and outer experience.
Prerequisites: AS.210.361 AND AS.210.362
Corequisites: NA
Instructor(s): R. Tobias
Area: Humanities
NA.

AS.213.383. Jewish Travel Literature. 3.0 Credits.
Exile; Diaspora; Wandering; Refugee; Immigrant—these are all keywords that have been closely associated with Jews and the Jewish experience. What binds them all is movement, whether individual or communal, voluntary or involuntary. This course will examine the connection between movement and Jewish culture and history through the various forms of Jewish travel writing. In looking at depictions of travel both fictional and historical from the Middle Ages to the 20th century we will revisit and interrogate many of these keywords to understand the ways they have been deployed to understand Jewish identity in literature and beyond. A central point of consideration will be the role of travel in shaping conceptions of Jewish identity as well as Jewish literature in the modern period. We will examine novels, short stories, reportage, and travelogues describing real and imagined journeys from and to Asia, the Middle East, Europe, and America. All readings will be in English translation, primarily from sources in Yiddish, Hebrew, and German.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Spinner
Area: Humanities
NA.
AS.213.387. Major City, Minor Literature? Berlin in German-Jewish and Yiddish Literature. 3.0 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). We will read works by authors including Joseph Roth and Alfred Dobrin in German, and Moyshe Kulbak and Dovid Bergelson in 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?

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

AS.213.407. Museums and Identity. 3.0 Credits.

This course will explore the phenomenon of the “identity” museum through case studies involving Jewish and Holocaust museums around the world. The museum boom of the last half-century has centered in large part around museums dedicated to the culture and history of particular minority groups; recent notable (and relatively local) examples include the brand new National Museum of African American History and Culture in Washington and the National Museum of American Jewish History in Philadelphia. Our understanding of the contemporary theory and practice of such museums will be based on an examination of the history of the various museological traditions that engage Jewish identity from the 19th century to the present, including the collection and display of art and antiquities, ethnographic exhibitions, history museums, and Holocaust 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. We will explore these topics through historical documents, theoretical readings, and case studies including visits to nearby museums. All readings in English.

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

AS.213.423. Reflections on Modernity. 3.0 Credits.

Taught in English. Reflections on Modernity takes up the problems conflicts, and possibilities of modernity in aesthetic, literary, and philosophical texts. Questions about the modern self, our relationship to nature, to urban experience, to history and language, and the role of the artist and writer in reflecting on modern life. Texts include works by such authors as Kant, Nietzsche, Baudelaire, Weber, Rilke, Hofmannsthal, Simmel, Heidegger, Habermas, Foucault.

Prerequisites: NA
Corequisites: NA
Instructor(s): J. Gosetti
Area: Humanities
NA.

AS.213.433. Fictional Autobiographies and Autobiographical Fiction. 3.0 Credits.

This course will examine fictional works that pose as memoirs or autobiographies, which is not a genre unique to the twentieth century but which rose to prominence in the modern period as a result of historical developments. We will consider the aesthetic presuppositions that gave rise to the novel and culminated in the great realist narratives of the nineteenth century that claimed to do nothing less than represent real life situations. Novels such as Robert Walser’s Jakob von Gunten, Thomas Mann’s Felix Kruß, Bernhard’s Auslöschung, Beckett’s Malone Dies, and Coetzee’s Waiting for the Barbarians call these assumptions into question by focusing on the inner life of a hero who lives only in writing and writes to live. Fictional autobiographies provide a fertile ground for reconsidering such issues as what it means to tell a story and whether life takes the form of a story, which have gone unaddressed in narrative theory.

Prerequisites: NA
Corequisites: NA
Instructor(s): R. Tobias
Area: Humanities
NA.

AS.213.501. Independent Study - Literature. 0.0 - 3.0 Credits.

Prerequisites: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.

Corequisites: NA
Instructor(s): J. Gosetti; K. Pahl; R. Tobias
Area: NA
Writing Intensive.

AS.213.502. German Independent Study - Literature. 0.0 - 3.0 Credits.

Prerequisites: NA
Corequisites: NA
Instructor(s): E. Strowick; M. Caplan; R. Tobias
Area: NA
NA.

AS.213.509. German Honors Program. 3.0 Credits.

Prerequisites: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.

Corequisites: NA
Instructor(s): J. Gosetti; K. Pahl; R. Tobias
Area: NA
NA.
AS.213.510. German Honors Program. 0.0 - 3.0 Credits.
NA
Prerequisites: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.
Corequisites: NA
Instructor(s): J. Gosetti; K. Pahl; R. Tobias
Area: NA
NA.

AS.213.616. The Aesthetic Discourse of Modernity. NA Credit.
When, in 1985, Jürgen Habermas published his lectures on The Aesthetic Discourse of Modernity, he pursued a double aim. He offered a critique of French Theory while at the same time providing a foundation for a normative category of modernity in the tradition of Hegel. Curiously there is one subject he does not touch on, though it seems necessary for a sufficient understanding of modernity: the realm of art and literature. This course will develop a critique of Habermas’ normative notion of modernity through re-readings of texts by Nietzsche, Benjamin, Horkheimer/Adorno, Derrida, Bataille and Foucault to elaborate an alternative category of aesthetic modernity. Taught in English. Reading knowledge of German and French is not required, but recommended.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Geisenhanslueke
Area: Humanities
NA.

AS.213.618. Nietzsche. NA Credit.
The first premise of this seminar is that Nietzsche’s works are not simply expositions of ideas. Rather, they testify to an effort to overcome nihilism, that is, to make a life of writing worth living by turning it into an enthralling experiment in which basic tenets of Western culture are pitted against themselves. Our second premise is that this project cannot be adequately understood without attention paid to the peculiarly German form of cultural crisis that confronted the young Nietzsche, the characteristically German turn to Greek antiquity that defined his beginnings, and the grand project of national renewal to which he dedicated his energies during his early alliance with Wagner—the encounter with whom Nietzsche continued to view as the most important event of his life even after he repudiated Wagner. The selection of works we discuss will therefore be bookended on one end by The Birth of Tragedy and a few other early writings, and on the other end by Nietzsche’s final settling of scores with Wagner. A recurrent theme will be the shifting relation between aesthetic delight and the will to truth in Nietzsche’s writings.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Dornbach
Area: Humanities
NA.

AS.213.636. Hölderlin and His Readers. NA Credit.
Hölderlin’s works develop vast intellectual constructions in a poetic language of striking rhythmical power, while remaining anxiously concerned with the conditions of lyric utterance. Although his work responded to the literary and philosophically currents as well as the revolutionary politics and Philhellenism of his time, it proved untimely. Yet the same severe features that alienated contemporaries would lead such 20th-century poets as George, Rilke, and Celan to celebrate and emulate Hölderlin. We will examine how Hölderlin’s early contributions to post-Kantian idealism paved the way for his poetic project, as well as his odes and elegies, and some of the poietological writings. The late hymns will be discussed in detail against the backdrop of Hölderlin’s engagement with ancient tragedy and his Empedocles project. Since Hölderlin’s works have elicited literary criticism of the highest order as well as influential reflections on the aims and challenges of literary interpretation, our readings of Hölderlin will proceed in dialogue with such critical responses.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Dornbach
Area: Humanities
Writing Intensive.

AS.213.656. Thinking of the Environment. NA Credit.
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 prosopopoeia, which gives face to what is inhuman. Readings to include works by Novalis, Schlegel, Tieck, Stifter, Rilke, and Celan.
Prerequisites: NA
Corequisites: NA
Instructor(s): R. Tobias
Area: Humanities
Writing Intensive.

AS.213.664. Dirt. NA Credit.
Near the outset of Büchner’s “Lenz,” the protagonist seeks to impress himself into the earth, “[E]r dehnte sich aus und lag über der Erde, er wühlte sich in das All hinein, es war eine Lust, die ihm wehe tat.” This course will examine the desire to merge with the surface of the earth and to become a planetary body, at once utterly material and utterly ethereal. The earth’s crust will emerge as the interface between cosmic forces and human existence, the atmosphere and the pedosphere. We will consider how history, biography, and geological time intersect in dirt, or what William Bryant Logan has recently called the “ecstatic skin of the earth,” in texts by Goethe, Alexander von Humboldt, Novalis, Nietzsche, Büchner, Walser, Rilke, Kafka, and Sebald.
Prerequisites: NA
Corequisites: NA
Instructor(s): R. Tobias
Area: Humanities
NA.
AS.213.670. Theories of the Human in German Modernity. NA Credit.
Fifty years ago Michel Foucault advanced the influential argument that modern thought founndered on the circular undertaking to ground the possibility of human knowledge in actual knowledge of the human being. We survey various conceptions of the human developed in German modernity with a view to Foucault’s diagnosis. Against the background of pre-modern and early modern conceptions of the human, we focus on the tradition of anthropological thinking inaugurated by Herder, including spin-offs of German idealism in the writings of the later Schelling, Schopenhauer, and Marx. We consider the rivalry between twentieth-century philosophical anthropology (Plessner) and Heideggerian fundamental ontology, Hans Jonas’ phenomenology of the human, as well as recent disputes regarding the significance of the human standpoint.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Dornbach
Area: Humanities
NA.

AS.213.677. Impossible Intimacy. NA Credit.
Reading Ingeborg Bachmann and Elfriede Jelinek, we will analyze the condition of heterosexuality after fascism. “Fascism lies at the root of the relationship between a man and a woman,” Bachmann argues. And Jelinek continues to uncover structures of sexism, sadism and submission in the German language.
Prerequisites: NA
Corequisites: NA
Instructor(s): K. Pahl
Area: Humanities
Writing Intensive.

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

AS.213.705. Hegel’s Phenomenology of Spirit. NA Credit.
We will study key passages of The Phenomenology of Spirit from a queer-feminist perspective and engage with some of the feminist scholarship on Hegel.
Prerequisites: NA
Corequisites: NA
Instructor(s): K. Pahl
Area: Humanities
NA.

AS.213.706. Literature, Museums, Mimesis. NA Credit.
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 ephhasis, 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Spinner
Area: Humanities
Writing Intensive.

This course takes as its point of departure Klopstock’s efforts to model German poetry after music—“the harmony of the spheres”—which served as the impetus for Goethe’s and Schiller’s poetry and Hölderlin’s late hymns. We will examine his experiments with verse form and his notion of interiority as the backdrop for Herder’s theory of the Volkslied as a popular genre that joins word and music and expresses the soul of a nation. Music and poetry will emerge on the one hand as the glue that binds a community and on the other as a disruptive force that isolates its members. Its significance as a figure if not vehicle for transcendence will return again and again in works as varied as Achim von Arnim and Brentano’s Des Knaben Wunderhorn, Kleist’s “Heilige Cäcilie,” Hölderlin’s poetic and philosophical essays, Schopenhauer’s Die Welt als Wille und Vorstellung, and Nietzsche’s Geburt der Tragödie among other texts.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Dornbach, R. Tobias
Area: Humanities
NA.
AS.213.741. Literature, Psychoanalysis, and Unassimilable Experience. NA Credit.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): K. Pahl; R. Tobias
Area: Humanities
NA.

AS.213.757. Rilke. NA Credit.
The concept of the “Weltinnenraum” has long dominated Rilke scholarship as a result of its two-fold sense as both the Innenraum der Welt and the Weltraum des Inneren. In this it captures the seeming autonomy of the world of things, characteristic of the New Poems, as well as the exploration of the cosmic dimensions the self, characteristic of the late work. This course will concentrate on the Duino Elegies and Sonnets to Orpheus with emphasis on the transformation of both world (or nature) and consciousness into song. In addition to Rilke's poetry, we will also read texts by Husserl, Heidegger, and Merleau-Ponty. Taught in English.
Prerequisites: NA
Corequisites: NA
Instructor(s): K. Pahl; M. Schaefer
Area: Humanities
NA.

AS.213.761. Literary Aesthetics. NA Credit.
This course explores literature in the context of the aesthetic tradition in philosophy. Themes include literature as mimesis, or the representation of reality, its relation to truth, untruth, and possibility, literature as the revealing of being, literary imagination, the distinctiveness of literary language and expression, the role of the literary author. Readings may include background selections from Plato and Aristotle, but the course will focus on philosophical interest in literature since the late 18th century, and may include Kant, Hölderlin, Nietzsche, Heidegger, Sartre, Blanchot, Bachelard, among other readings. Course will be taught by the Kurrelmeyer Chair in German. Taught in English.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Gosetti
Area: Humanities
NA.

AS.213.763. Contemporary Theater: Gender/Violence. NA Credit.
The course explores 21st-century German theater in its diverse aesthetic and textual forms. Due to comparatively generous funding, German non-commercial theater has over the last decades been able to develop, adapt, and maintain a great variety of at one point “experimental” artistic styles, including frequently stark depiction of gender and violence. We will focus on the ways in which the productions take up, amplify, displace, disrupt, and/or reinforce cultural codes and images of gender and violence both in their symbolic and physical dimension. Topics include the “directors’ theater,” political theater, “pop-theater,” “discourse-theater,” “new documentary theater,” “post-migratory theater,” postcolonial theater and live art. The readings may include Nobel laureate Elfriede Jelinek, Dea Loher, René Pollesch, Milo Rau, Falk Richter, Sasha Marianna Salzmann and various works of shared authorship such as She She Pop, Rimini Protokoll, Gintersdorfer/Klaßen, and Yael Ronen. The Tuesday sessions will be used for the joint viewing of production recordings. Taught in English. Course material in German. No sessions after March 27th.
Prerequisites: NA
Corequisites: NA
Instructor(s): K. Pahl; M. Schaefer
Area: Humanities
NA.

AS.213.800. Independent Study-German. NA Credit.
NA
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Gosetti; K. Pahl; R. Tobias; S. Spinner
Area: NA
NA.

AS.213.811. Advanced Reading in German Literature. NA Credit.
Students will read works in German from a variety of authors. Sessions with faculty will be arranged on an individual basis, as needed.
Prerequisites: NA
Corequisites: NA
Instructor(s): K. Pahl; R. Tobias
Area: Humanities
NA.

AS.213.812. Directed Dissertation Research. NA Credit.
NA
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Gosetti; K. Pahl; R. Tobias; S. Spinner
Area: NA
NA.

AS.213.813. German Qualifying Paper Preparation. NA Credit.
NA
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Gosetti; K. Pahl; R. Tobias; S. Spinner
Area: NA
NA.
AS.214.171. Freshman Seminar: Witchcraft and Demonology in Renaissance Europe. 3.0 Credits.
Who were the witches? Why were they persecuted for hundreds of years? Why were women identified as the witches par excellence? How many witches were put to death? (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.
Prerequisites: NA
Corequisites: NA
Instructor(s): W. Stephens
Area: Humanities
Writing Intensive.

AS.214.176. Freshman Seminar: Warrior Women from Ancient Times to Game of Thrones. 3.0 Credits.
Dean's Teaching Fellowship 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Gomez
Area: Humanities
NA.

AS.214.321. The Prince and the Demagogue: Machiavelli to House of Cards. 3.0 Credits.
Niccolo Machiavelli's The Prince is undoubtedly one of the most influential political works in the history of western culture. Read and discussed in many ways, the early-sixteenth-century booklet has been the object of controversial interpretations, which have fueled its myth. Who is Machiavelli’s prince? Is he a tyrant, a good ruler, or a demagogue? How does Machiavelli’s prince move between ethics, politics, and rhetoric? Often evoked in contemporary political discourse and popular culture, Machiavelli’s prince embodies a flexible idea of power that is most difficult to pin down. Moving from a close reading of the text within its original context, this course will consider not only the classical sources that inform The Prince, but also the presence of Machiavelli in today's political culture and fiction. Special attention will be given to the contribution of Italian philosopher Antonio Gramsci, whose interpretation of Machiavelli’s thought is one of gateways to the reception of The Prince in the 20th and 21st centuries. The course is taught in English. Italian Majors and Minors should register for section 02.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Refini
Area: Humanities
Writing Intensive.

AS.214.362. Italian Journeys: Medieval and Early Modern. 3.0 Credits.
Italy’s history as a unified country is fairly recent, but the very idea of “Italy” is a very old one. Indeed, many “Italies” have existed throughout the centuries, thus contributing - not without conflicts - to one of the richest cultures in the world. By exploring texts and topics from the Middle Ages to modernity, this course will address the cultural history and geography of Italy, focusing on both its centers (Rome, Florence, Venice, etc.) and its peripheries. A veritable journey through Italy, the course will address authors that were fundamental to the development of the Western European tradition (e.g. Dante, Petrarch, Boccaccio, Machiavelli, Ariosto, Tasso). The course will also explore the relationship between these works and other forms of culture, such as painting, music, cinema. The course is taught in English with section 02 available for Italian for Italian Majors and Minors so that the course will count towards their requirements.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Gomez
Area: Humanities
Writing Intensive.

AS.214.363. Italian Journeys: Modern and Contemporary Literature. 3.0 Credits.
As surprising as it might be, Northern and Southern Italy did not unify until 1861. Following the unification, the veil of mystery that cloaked southern Italy was lifted, and many Northern Italians were shocked to see the cultural, social, and economic differences between north and south. This course will cover the modern classics of the early 20th century (Pirandello, Moravia, Primo Levi) and their response to the spread of fascism during WWI and WWII. The course will explore topics such as feminist literature, Southern migration to the US, national identity, and gender. We will journey from the centers of modern Italy (Milan, Rome) to the “ancient” capitals of Southern Italy (Palermo, Naples), from Italy’s “golden years” of the 1950s to contemporary authors who focus on present-day Southern Italy (Erri De Luca and Elena Ferrante). The course is taught in English.
Prerequisites: NA
Corequisites: NA
Instructor(s): L. Di Bianco
Area: Humanities
Writing Intensive.

AS.214.376. Warrior Women from Ancient Times to Game of Thrones. 3.0 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Gomez
Area: Humanities
NA.
AS.214.445. Boccaccio's Decameron and the Multiplicity of Story-Telling. 3.0 Credits.
Boccaccio's Decameron (1352) is a collection of 100 short stories, ranging 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): W. Stephens
Area: Humanities
Writing Intensive.

AS.214.477. Magic, Marvel, and Monstrosity in the Renaissance. 3.0 Credits.
Magic, Monstrosity, and Marvels or Wonders call into question what we see and experience: what is reality, what is illusion; what is natural and what’s supernatural? What is human and what's more, or less, than human? During the Renaissance, ideas about the nature of reality were much less hard and fast for Renaissance people than it is for the modern educated person. The literary masterpieces of the Italian Renaissance provide vivid illustrations of the early modern sense of wonder. Foremost among these are the theatrical comedies which Italian authors revived in imitation of the ancients, and the romances, especially Ariosto’s Orlando furioso (1532) and Tasso’s Gerusalemme liberata (1581). These and other works influenced ideas about magical and marvelous phenomena across Europe for centuries to come. Works will be read and discussed in English. Italian majors and graduate students (who should enroll in section 2) will attend a weekly supplemental discussion in Italian and compose their written work in Italian.
Prerequisites: NA
Corequisites: NA
Instructor(s): W. Stephens
Area: Humanities
Writing Intensive.

AS.214.561. Italian Independent Study. 0.0 - 3.0 Credits.
Prerequisites: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service:
Corequisites: NA
Instructor(s): E. Refini; L. Di Bianco; P. Forni; W. Stephens
Area: NA

AS.214.562. Italian Independent Study. 0.0 - 3.0 Credits.
Prerequisites: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service:
Corequisites: NA
Instructor(s): E. Refini; L. Di Bianco; P. Forni; S. Weiss; W. Stephens
Area: NA

Although naturally and historically intertwined, music and poetry tended to be described in the early modern period as competing rather than interacting. By looking at both literary and theoretical texts, the seminar aims to explore the ways in which this controversial relation is revealed by the interplay of poetics, rhetoric, and music theory. Reading materials will include classical sources (e.g. Plato, Aristotle, Ps.-Longinus, Quintilian) and their early modern interpretations. Special attention will be given to Torquato Tasso, Giambattista Marino, and Giambattista Doni, whose works will be also discussed in the light of the contemporary development of musical genres (e.g. madrigals, opera). No musical skills required.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Refini
Area: Humanities
Writing Intensive.
AS.214.640. Film Theory. NA Credit.
The seminar deals with film theory in its history and its current trends. We will examine structuralist, post-structuralist, feminist, Marxist, psycho-analytic and other theoretical approaches to understanding and interpreting the cinematic medium. We will look at several different genres of contemporary films from Italy, France, Spain, and Latin American Film, from auteur-films to independent documentary collectives, animation films to blockbusters. We will invite at least one film theorist and one filmmaker to class during the semester.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Wegenstein
Area: Humanities

AS.214.666. Primo Levi Today: Seventy Years After the First Publication of If This Is a Man (Survivor in Auschwitz). NA Credit.
How have genocides been represented by people with different backgrounds and sexual identifications? How do written testimonies challenge or reinforce the hegemonic accounts of wars and genocides? How is the relationship between the “personal” and the “public/national” theorized in literary texts dealing with wars and other forms of political violence? What concepts or frameworks (Queer; Postcolonial; Community Studies) offer new approaches to the analysis of testimonial statements on collective traumatic events? This course aims at exploring these questions, using Primo Levi’s work as an anchoring point. Readings and discussions will be in Italian. COURSE IS OPEN TO UPPER LEVEL UNDERGRADUATES
Prerequisites: NA
Corequisites: NA
Instructor(s): G. Furci
Area: Humanities
Writing Intensive.

AS.214.689. Flânerie and Female Authorship in Contemporary Italian Cinema. NA Credit.
This course examines the prolific production of Italian women filmmakers inscribing their work into a national cinematic tradition. The most prominent visual leitmotif in films by directors such as Marina Spada, Francesca Comencini, Alice Rohrwacher and others, is that of the wandering woman contemplating the cityscape. What does the act of walking signify in these works? How do these filmmakers embrace and transform Italy’s cinematic tradition? After highlighting the figure of the city-walker in post-war classics by Roberto Rossellini and Vittorio De Sica, we shall discuss from a gender perspective films such as Fellini’s Nights of Cabiria, Pasolini’s Mamma Roma, and Antonioni’s La Notte, which feature female city-walkers who stroll throughout urban peripheries created during the country’s rush toward modernity. Then, we shall analyze the work of women directors who recurrently employ the narrative strategy of flânerie to construct female narratives of displacement and liminality. We shall question how and to what extent this contemporary cinematic production is indebted to the masters of neorealism and the auteurs from the sixties. Critical and theoretical readings will include essays by Michel de Certeau, Siegfried Kracauer, Janet Wolff, Elizabeth Wilson, Anne Friedberg, Giuliana Bruno, and others.
Prerequisites: NA
Corequisites: NA
Instructor(s): L. Di Bianco
Area: Humanities
Writing Intensive.

AS.214.696. Staging the World: Allegory, Metaphor, and Drama. NA Credit.
The metaphor of the theatre of the world is a long-lasting one: from antiquity to our own days through the Middle Ages, the Renaissance, and the Baroque, the idea of the world as a stage has been the core of both dramatic writings and discourses on drama. By considering the metaphor and its meanings in a broad chronological perspective, the seminar aims to identify key moments in its evolution. In particular, it will focus on the ways in which – within the production of early modern morality plays – the metaphor of the theatrum mundi regained its literal meaning by being represented on stage. Along with a selection of allegorical plays and relevant visual materials, we will consider theoretical sources including classical and Christian authors, neo-platonic writings and medieval exegesis, Renaissance thinkers such as Pico della Mirandola and modern philosophers such as Walter Benjamin.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Refini
Area: Humanities
Writing Intensive.

In the last decade in Italy, filmmakers and writers have been expressing, with increasing urgency, strong concerns about the environment while also attempting to raise awareness about the consequences of human manipulation of the natural world, the complicity of industry, government, and organized crime in illegal disposal of toxic waste, and the effects of economic and social malaise. This graduate seminar examines from an eco-critical perspective, a variety of literary texts and films, produced in Italy from the sixties to the present day. While reading foundational texts from environmental literary studies and the growing field of eco-cinema studies, we shall examine short stories and novels by Italo Calvino (Smog, A Plunge into Real Estate and Marcovaldo) and Carlo Cassola’s The Nuclear Trilogy (1978-1982), as well as films by Pier Paolo Pasolini, Michelangelo Antonioni and Francesco Rosi. In the second part of the seminar we shall focus on contemporary novels, documentary and feature films that more explicitly deal with environmental degradation. Critical and theoretical readings will include Marco Armiero and Marcus Hall’s Nature and History in Modern Italy, Rob Nixon’s Slow Violence and Environmentalism of Poor, Serenella Iovino’s Ecocriticism and Italy, and Scott Macdonald’s “Toward and Eco-cinema,” among others.
Prerequisites: NA
Corequisites: NA
Instructor(s): L. Di Bianco
Area: Humanities

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

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

AS.214.666. Primo Levi Today: Seventy Years After the First Publication of If This Is a Man (Survivor in Auschwitz). NA Credit.
How have genocides been represented by people with different backgrounds and sexual identifications? How do written testimonies challenge or reinforce the hegemonic accounts of wars and genocides? How is the relationship between the “personal” and the “public/national” theorized in literary texts dealing with wars and other forms of political violence? What concepts or frameworks (Queer; Postcolonial; Community Studies) offer new approaches to the analysis of testimonial statements on collective traumatic events? This course aims at exploring these questions, using Primo Levi’s work as an anchoring point. Readings and discussions will be in Italian. COURSE IS OPEN TO UPPER LEVEL UNDERGRADUATES
Prerequisites: NA
Corequisites: NA
Instructor(s): G. Furci
Area: Humanities
Writing Intensive.
**AS.214.704. First-person Cinema: Ethics and Aesthetics of Italian Documentary Filmmaking. NA Credit.**

This course explores the history and evolution of documentary filmmaking in Italy through the study of non-fictional works dealing with different social, political, and personal matters from the post-war period to the last decade. We shall screen the works of Vittorio De Seta, Ernesto De Martino, Alberto Grifi, Cecilia Mangini, Annabella Mascuglio, as well as the works of iconic directors such as Michelangelo Antonioni, Luchino Visconti, Pier Paolo Pasolini, and Ermanno Olmi, considering their fiction and non-fiction films in dialectical relationship to one another. Moreover, this course devotes particular attention to late, contemporary female production (e.g. Alina Marazzi, Costanza Quatriglio, and Eleonora Danco) that, through the use of found footage and hybrid modes, blurs the boundaries between fiction and non-fiction, the real and the surreal. Critical and theoretical readings include Marco Bertozzi’s Storia del documentario italiano, Bill Nichols’ Representing Reality, and others.

**Prerequisites:** NA

**Corequisites:** NA

**Instructor(s):** L. Di Bianco

**Area:** Humanities

NA.

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**AS.214.753. Tasso the Madman. NA Credit.**

In late sixteenth-century Europe, Tasso’s name was a synonym for madness. The Elizabethan stage hosted a play on “Tasso’s Melancholy”; Montaigne belatedly recalled observing the “mad poet” in prison. Biographers and dramatists spread the myth into the nineteenth century, but Tasso’s dialogues and letters tell a more complex and nuanced story of suffering and struggle, life and work.

**Prerequisites:** NA

**Corequisites:** NA

**Instructor(s):** W. Stephens

**Area:** Humanities

Writing Intensive.

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**AS.214.757. Tasso, Poet of Doubt. NA Credit.**

A reading of Tasso’s Gerusalemme liberata along with relevant poetic, literary-theoretical, philosophical, and theological texts.

**Prerequisites:** NA

**Corequisites:** NA

**Instructor(s):** W. Stephens

**Area:** Humanities

Writing Intensive.

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**AS.214.861. Italian Independent Study. NA Credit.**

NA

**Prerequisites:** NA

**Corequisites:** NA

**Instructor(s):** E. Refini; L. Di Bianco; P. Forni; W. Stephens

**Area:** NA

NA.

**AS.214.862. Italian Dissertation Research. NA Credit.**

NA

**Prerequisites:** NA

**Corequisites:** NA

**Instructor(s):** E. Refini; L. Di Bianco; P. Forni; W. Stephens

**Area:** NA

NA.

**AS.214.863. Italian Proposal Preparation. NA Credit.**

NA

**Prerequisites:** NA

**Corequisites:** NA

**Instructor(s):** E. Refini; L. Di Bianco; P. Forni; W. Stephens

**Area:** NA

NA.

**AS.215.231. Introduction to Literature in Spanish. 3.0 Credits.**

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.

**Prerequisites:** NA

**Corequisites:** NA

**Instructor(s):** E. Gonzalez

**Area:** Humanities

NA.

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**AS.215.290. Latin American Critical Perspectives on Colonialism: From the 'World Upside Down' to the 'Coloniality of Power'. 3.0 Credits.**

This course, taught in English, examines how indigenous and local (postcolonial) intellectuals in Latin America responded to the ideology and practices of Spanish Colonialism in the earliest post-conquest years (1532), continued to battle colonialism during the period of the wars of independence, and finally arrived at the production of an analysis that shows how modernity is but the other face of colonialism. Among key works to be discussed are Guaman Poma’s illustrated sixteenth-century chronicles, D.F. Sarmiento’s _Civilization and Barbarism_ (1845), and Anibal Quijano’s “Coloniality of Power” (2000).

**Prerequisites:** NA

**Corequisites:** NA

**Instructor(s):** S. Castro-Klaren

**Area:** NA

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

AS.215.309. An Interdisciplinary Introduction to the Study of Latin America. 3.0 Credits.
The course is an interdisciplinary introduction to the study of Latin America. It brings together archeology, ethno-history, art history, literature and environmental studies.
**Prerequisites:** NA
**Corequisites:** NA
**Instructor(s):** S. Castro-Klaren
**Area:** Humanities
**Writing Intensive.**

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

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.
**Prerequisites:** NA
**Corequisites:** NA
**Instructor(s):** S. Castro-Klaren
**Area:** Humanities
**NA.**

AS.215.350. Mexico: A cultural history from the Olmecs to the Mexican revolution of 1910. 3.0 Credits.
The offers a survey of Mexican culture from the formative years of the Olmecs (2000 b.c.) to the Mexican revolution of 1910. History of ideas, matrix social formations, art and literature are the focus of this historical overview.
**Prerequisites:** NA
**Corequisites:** NA
**Instructor(s):** S. Castro-Klaren
**Area:** Humanities
**Writing Intensive.**
AS.215.403. Cine en Común. 3.0 Credits.
Eleven commercial films in Spanish closely examined through screenings, class discussion, and short papers. Besides basic film appreciation, the course intends to develop a common critical vocabulary between Spanish and English to discuss movies in plain language and in terms relevant to social issues
Prerequisites: AS.210.312
Corequisites: NA
Instructor(s): E. Gonzalez
Area: Humanities
NA.

AS.215.404. Cuba Between Heresy and Revolution. 3.0 Credits.
We will examine the Stalinist and Leninist refashioned doctrines of Fidel Castro and Ernesto Che Guevara; Cuba's Devil's Pact with Obama; the decline to near breakdown of Cuba-Venezuela Alba dual nation Chavismo; and the startling implications that all of it poses to the rise of sham populism in America. We will press hard into the fabric of Cuba's battered daily lives, mostly in greater Havana, but also in Miami. Among others, the work of filmmaker Fernando Pérez, the fiction of Leonardo Padura, and Mariel exodus artists will inform our discussions. Our shared hypothesis: that post-revolutionary national sovereignty, coupled with Cuban exile irredentism, may have engendered the island's dual nation status, tied to Miami's so-called Cuban enclave. As a result, a theologico-political confessional crisis continues into infinity in terms of plural and bipolar heresies supported by US electoral mapping and lobbying, and in some minds having Cuba become the Fifty-First US state.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Seguin
Area: Humanities
NA.

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

AS.215.409. Catalonia and Independence. 3.0 Credits.
What is the Catalan independence movement? Where did it come from? What, exactly, does it advocate? This seminar will examine the history, politics, and culture of Catalonia in an attempt to understand why the push for independence has grown over the past decade. We will focus especially on the impact of nationalism, ideology, social history, economics, law, and language on the construction of Catalan identity. But we will also compare Catalonia to other regions in the Iberian Peninsula (the Basque Country, Galicia) as well as across Europe (Scotland, Northern Italy) and North America (Québec) in order to better understand how movements for regional autonomy and independence emerge today. Taught in English.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Seguin
Area: Humanities
NA.

AS.215.412. Populism. 3.0 Credits.
What do Hugo Chávez, Marine Le Pen, and Donald Trump have in common? According to many from across the political spectrum, they are all populists. But what is populism, exactly, and how can it describe such disparate phenomena as left-wing social movements, xenophobic anti-immigrant policies, and economic redistribution? This advanced seminar will examine the history, culture, and political theory of populism. We will pay special attention to the resurgence of populism after the Great Recession and examine a number of cases from Latin America, Europe, and the United States.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Seguin
Area: NA
NA.

AS.215.413. Cuba y España. 3.0 Credits.
La frase “más se perdió en Cuba” alude al singular rango de la antigua Provincia de Ultramar en el mapa geopolítico del colonialismo hispánico. Hemos de estudiar la prolongada relación entre España y Cuba, desde 1492 al presente, a través de materiales literarios, crónicas, artes plásticas, música y medios sociales al corriente. Enseñado íntegramente en español.
Prerequisites: AS.210.311
Corequisites: NA
Instructor(s): E. Gonzalez
Area: Humanities
NA.

AS.215.417. Literature of the Great Recession. 3.0 Credits.
The Great Recession—sometimes called the financial crisis or the economic crisis of 2008—brought financial markets to a halt and created significant political turmoil across the North Atlantic. But its impact on culture, and literature especially, has often been ignored. This seminar will travel across Europe, from Dublin to Madrid, from London to Reykjavík in order to examine how literature has registered this most recent economic crisis. We will focus on how crisis is narrated and the ways in which literary works have managed to provide a voice for marginalized social, economic, and political demands.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Seguin
Area: Humanities
NA.
AS.215.458. Cuba and its Culture Since the Revolution. 3.0 Credits.
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]
**Corequisites:** NA
**Instructor(s):** E. Gonzalez
**Area:** Humanities
**Corequisites:** NA

AS.215.463. Borges: His Fiction and Critical Essays. 3.0 Credits.
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.
**Prerequisites:** NA
**Corequisites:** NA
**Instructor(s):** S. Castro-Klaren
**Area:** Humanities
**Writing Intensive.**

AS.215.464. Senior Seminar: El Caribe como problema. 3.0 Credits.
Recommended for Spanish majors and anyone fluent in the language. The course explores through diverse media the Hispanic and Afro-Descendant Caribbean/Antillean societies, from the early Spanish conquest to the current crises in Caribbean Venezuela, Colombia, Mexico, and Florida. Taught in Spanish
**Prerequisites:** AS.210.311 OR AS.210.312 or equivalent test score.
**Corequisites:** NA
**Instructor(s):** E. Gonzalez
**Area:** Humanities
**NA.**

AS.215.465. Wild Surrealism: Lorca, Dalí, Buñuel. 3.0 Credits.
Spanish surrealism emerged unevenly. Some writers and artists sought out the surrealist label while others rejected or ignored it altogether. Some attempted to adhere to André Breton's “Surrealist Manifesto” while others went decidedy against its principles. Yet surrealism, in one way or another, took over the Spanish artistic scene during the 1920s and '30s. Today, it is associated with Federico Garcia Lorca, Salvador Dalí, and Luis Buñuel. Friends, roommates, and even lovers, Lorca, Dalí, and Buñuel came to define surrealism's acceptance, rejection, and indifference in Spain. This seminar will examine the moment of Spanish surrealism through these three figures. The course will include the study of film, art, drama, poetry, and nonfiction. Taught in Spanish. Recommended Course Background: AS.215.390 or AS.215.231
**Prerequisites:** NA
**Corequisites:** NA
**Instructor(s):** B. Seguin; E. Gonzalez; H. Sieber; S. Castro-Klaren; W. Egginton
**Area:** NA

AS.215.477. La Habana Miami: One World and Two Cities. 3.0 Credits.
A tale of two cities approach to the exceptional bond between two nations in the age of migration. The arts, the blogosphere, cinema and music and the vast unknown.
**Prerequisites:** Pre-req: AS.210.312
**Corequisites:** NA
**Instructor(s):** E. Gonzalez
**Area:** Humanities
**NA.**

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

AS.215.490. Reading Ancient Mexico Today: Amoxtli, Tlacuilos and the Florentine Codex. 3.0 Credits.
This course offers an in depth study of "Mexican" writing systems before and after the Spanish Conquest in 1521. Special emphasis is placed on the role of the tlacuilos—nahuatl intellectuals— in the writing of the Florentine Codex (1584), the largest surviving compendium on pre-conquest Mexico.
**Prerequisites:** NA
**Corequisites:** NA
**Instructor(s):** S. Castro-Klaren
**Area:** Humanities
**Writing Intensive.**

AS.215.525. Spanish Independent Study. 1.0 - 3.0 Credits.
NA
**Prerequisites:** You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.
**Corequisites:** NA
**Instructor(s):** B. Seguin; E. Gonzalez; H. Sieber; S. Castro-Klaren; W. Egginton
**Area:** NA
**NA.**

AS.215.526. Spanish Independent Study. 0.0 - 3.0 Credits.
NA
**Prerequisites:** You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.
**Corequisites:** NA
**Instructor(s):** B. Seguin; E. Gonzalez; H. Sieber; S. Castro-Klaren; W. Egginton
**Area:** NA
**NA.**

AS.215.527. Spanish Internship. 1.0 Credit.
NA
**Prerequisites:** NA
**Corequisites:** NA
**Instructor(s):** E. Gonzalez
**Area:** NA
**NA.**
AS.215.603. Napoleon’s Haitian Cosmos from Boukman to Bolívar. NA Credit.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Gonzalez
Area: Humanities
NA.

A voice in Piglia’s Artificial Respiration claims that Argentina did not have an eighteenth century or the Eighteenth Century. Besides Piglia’s palimpsest novel, we’ll study a handful of texts by Borges. Passages from Leopoldo Marechal’s Adan Buenosayres, and Derrida’s The Beast and the Sovereign Volume Two, in reference to Heidegger’s The Fundamental Concepts of Metaphysics and Defoe’s Robinson Crusoe. Taught in English.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Gonzalez
Area: Humanities
NA.

AS.215.641. Guaman Poma, his 12 theses for an new understanding of the World Upside Down. NA Credit.
As of today, due to the work of Walter Mignolo, Ossio, Lamana and other scholars in Colonial Studies, the 1000 page letter of Guaman Poma to the King of Spain has become the pre-eminent text written on the question of coloniality of power as theorized by Anibal Quijano. Given that the concept is now central to colonial and modern studies, familiarity with the work of Guaman Poma is essential in the formation of all Latin Americanists and scholars interested in coloniality and imperial studies.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Castro-Klaren
Area: Humanities
Writing Intensive.

AS.215.642. Readings in Contemporary Literary Criticism and Theory. NA Credit.
This course is a graduate level survey of contemporary trends in literary theory and criticism. Readings will span all aspects of literary and cultural scholarship and may include such topics as: new materialism, new formalism, affect theory, Marxism, literary history, and comparative literature.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Seguin
Area: Humanities
NA.

AS.215.646. The Narrative of Conquest in the Andes, 1530 - 1680. NA Credit.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Castro-Klaren
Area: NA
NA.

AS.215.649. Políticas del sueño. NA Credit.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Gonzalez
Area: Humanities
NA.

AS.215.651. The idea of “Latin America”: current debates on the fundamentals of the field. NA Credit.
The course will explore the history of the Idea of Latin America as a discursive and political entity. Students will read the work of Walter Mignolo, Mauricio Tenorio Trillo and Fernando Digiovanni among other theorist and cultural historians.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Castro-Klaren
Area: Humanities
Writing Intensive.

AS.215.667. Cities in Motion, Worlds Adrift. NA Credit.
We will explore the comparative phenomenology of the city in historical reference to literary, cinematic, and TV serial values. Modalities of segregation and diviseness will dominate our inquiry. Undergrads by request and with approval of instructor.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Gonzalez
Area: Humanities
NA.

AS.215.718. Contemporaneity and Crisis. NA Credit.
How should one study contemporary literature and culture? Is “the contemporary” a period in and of itself? Does it require a distinct conceptual approach? This graduate seminar will examine various approaches that have emerged since Michel Foucault called his genealogies a “history of the present.” We will pay special attention to contemporary literature and culture’s most distinguishing feature today: crisis. Considering theories of crisis and “the contemporary” together, the course will explore how living in a time of overlapping crises—economic, political, social, cultural, environmental, and others—affects the way we interpret the world.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Seguin
Area: Humanities
NA.
AS.215.735. The Boom Revisited. Visions by Carlos Fuentes, Garcia Marquez, Diane Goodrich and the MLA. NA Credit.
Now that Carlos Fuentes has written his history of the Latin American novel, that a biography of Garcia Marquez is out and several retrospective studies on the making and impact of the "boom" are circulating, it is time to reconsider the boom as a force in the making of the cannon and a paradigm for narrative interpretation. Besides three long critical studies and the MLA's "how to teach the boom, the seminar will consider in detail three key novels: La muerte de Artemio Cruz, Cien anos de soledad, and La casa verde.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Castro-Klaren
Area: Humanities
Writing Intensive.

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.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Castro-Klaren
Area: NA
NA.

AS.215.753. Latin American Premodern. NA Credit.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): N. Altschul
Area: NA
NA.

AS.215.778. Topics in Baroque and Neobaroque Literature. NA Credit.
This seminar we will look at theories and source texts comprising the cultural production known as the Baroque and Neobaroque, categories that extend to and include some twentieth-century and contemporary aesthetic practices. Although the focus of the seminar will be largely literary and theoretical, we will look at some examples of visual culture as well. Students will prepare several presentations and a final research paper. Presentations in the second portion of the course should be prepared in reference to a primary corpus you intend to write you final paper on.
Prerequisites: NA
Corequisites: NA
Instructor(s): W. Egginton
Area: Humanities
Writing Intensive.
AS.216.373. War in Israeli Arts and Culture. 3.0 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, heroism, dissent and protest, trauma and memory and the changing image of the soldier will stand at the center of the course.
Prerequisites: NA
Corequisites: NA
Instructor(s): N. Stahl; Z. Cohen
Area: Humanities
NA.

AS.216.398. Zionism: Literature, Film, Thought. 3.0 Credits.
This course studies the relations between modern Hebrew and 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 various ways in which Zionism was formed and understood. 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): N. Stahl; Z. Cohen
Area: Humanities
NA.

AS.216.444. The Apocalypse in Literature and Film. 3.0 Credits.
“Everything which we loved is lost! We are in a desert” – this emotional assertion was the reaction to Kazimir Malevich’s 1915 painting The Black Square, as the artist himself recalled it. This sentiment of fearing, warning and even witnessing the end of the world as we know it, will stand at the center of the course. We will study the literary and cinematic representations of this apocalyptic notion and investigate its theoretical, theological, physiological and aesthetic aspects. We will seek to trace the narrative dynamics as well as literary and cinematic means of apocalyptic representations in works from various periods, languages, cultures and religions. Among the issues to be discussed: what is the apocalypse, biblical apocalypse, dystopia and nostalgia, trauma and post trauma, war and the apocalypse, the Holocaust as the end of civilization, the atomic bomb, realism and anti-realism, political changes and the apocalyptic in popular culture.
Prerequisites: NA
Corequisites: NA
Instructor(s): N. Stahl
Area: Humanities
Writing Intensive.

AS.216.500. Independent Study. 0.0 - 3.0 Credits.
NA
Prerequisites: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.
Corequisites: NA
Instructor(s): N. Stahl
Area: NA
NA.

AS.216.800. Independent Study. NA Credit.
NA
Prerequisites: NA
Corequisites: NA
Instructor(s): N. Stahl
Area: NA
NA.

Cross Listed Courses
History of Art
AS.010.204. Italian Art in the Middle Ages. 3.0 Credits.
This course explores key monuments of medieval art and architecture in Italy from c. 400 until 1350. We will concentrate on historical, functional, and aesthetical 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): N. Zchomelidse
Area: Humanities
NA.

AS.010.418. The Icon in East and West. 3.0 Credits.
The chronologically structured seminar discusses the conception and reception of holy images in the Middle Ages from Late Antiquity until the beginning of the Renaissance. We will investigate their creation during the rise of Christianity and their affinities with Graeco-Roman portraits and cult images. Another focus is dedicated to the ideological and political context of icons during the waves of early medieval iconoclasm, in particular in Byzantium. We will address icons made in the Holy Land during the crusades, which are often characterized by merging Frankish and Byzantine styles and motifs with Islamic art. We will discuss the emergence of new icons in Italy, and their pan-European distribution after 1100. Here we will focus on the influence of the papal court and the economic impact of icons in the later Middle Ages in the Italian commune.
Prerequisites: NA
Corequisites: NA
Instructor(s): N. Zchomelidse
Area: Humanities
Writing Intensive.

AS.010.434. Italian Art, Politics, and Religion in the time of Dante, c. 1250-1400. 3.0 Credits.
This seminar will investigates the interrelationship between art, politics, and religion on the Italian peninsula during the later Middle Ages. We will focus on the major cities as patrons of the arts (visual and poetic), e.g. Florence, Siena, Padua, Milan, Naples, Venice, and Rome, in order to understand how the elite used art to further their political and religious agendas. Select topics include: the rise of the Mendicant orders; the importance of Dante’s Divine Comedy on manuscript production; artistic competition among communes; the rise of the individual artist; humanism and the arts.
Prerequisites: NA
Corequisites: NA
Instructor(s): C. Lakey
Area: Humanities
NA.
**Classics**

**AS.040.238. Freshman Seminar: Magic and Miracles from Antiquity to the Renaissance. 3.0 Credits.**

This freshman seminar will explore concepts of magic and miracles and their different forms from ancient Greece and Rome and early Christianity through the Middle Ages up to the Renaissance. Dean's Prize Teaching Fellowship Course.

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

**AS.040.420. Classics Research Lab: The Symonds Project. 3.0 Credits.**

This course gives participants a unique opportunity to engage directly in empirical research and its interpretation and dissemination. Topics vary. This semester's offering is organized around a project to reconstruct digitally the library of the nineteenth-century writer John Addington Symonds, author of one of the first studies of ancient sexuality. No prerequisites, but potential students should contact instructor for permission to enroll.

**Prerequisites:** NA  
**Corequisites:** NA  
**Instructor(s):** G. Dean; M. Butler  
**Area:** Humanities  
NA.

**AS.040.601. Italian Renaissance Humanism and Modern Humanities. NA Credit.**

This course will reflect on certain key moments in the development of Latinate and Italian Renaissance humanism and will also include reading and discussion of certain recent landmark contributions to the history of the modern humanities.

**Prerequisites:** NA  
**Corequisites:** NA  
**Instructor(s):** C. Celenza  
**Area:** NA  
NA.

**AS.040.606. Topics in Classical Reception. NA Credit.**

An exploration of recurring themes and recent trends in the reception of classical antiquity.

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

**AS.040.716. Petrarch (1304-74) and the Beginnings of Renaissance Latin. NA Credit.**

This course will provide close readings of certain Latin texts by Petrarch, with attention to his letters and to other prose works.

**Prerequisites:** NA  
**Corequisites:** NA  
**Instructor(s):** C. Celenza  
**Area:** NA  
NA.

**Film and Media Studies**

**AS.061.600. Mediated Listening: Sound, History, Technology, Theory. NA Credit.**

This course provides students an introduction to the discipline of sound studies and its relationship to three eras of historical forms of technological media. Structured around a problematic of emitter, medium, and receiver, it explores how sound was encoded by its creators as a structure of meaning in early media cultures; how it emerged as a means of aesthetic creation with the rise and dominance of the cinematic medium; and last, how it reaches the infatuated individual listener in the new era of mobile earbud audio. Theorizing our relationship to media through the study of sound and listening, we find new histories to be explored, as well as new media aesthetics to be negotiated. Through engagement with thinkers such as economist Jacques Attali, auditory and cultural historians Emily Thompson and Jonathan Sterne, film sound theorists Michel Chion and Rick Altman, and sound studies scholar Michael Bull, we construct how technologically mediated listening allows us to understand the historical and theoretical components of sound's media aesthetics. Recommended Course Background: AS.061.245 for undergraduates or JHU graduate student status (open to all JHU graduate students).

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

**History**

**AS.100.602. The French Revolution. NA Credit.**

Introduces graduate students to the rich historiography of the French Revolution. Topics include: revolutionary origins, political culture and radicalization, citizenship, violence, family & gender, the search for stability after the Terror, global revolution, Napoleon's Brumaire coup.

**Prerequisites:** NA  
**Corequisites:** NA  
**Instructor(s):** L. Mason  
**Area:** Humanities, Social and Behavioral Sciences  
NA.

**History of Science, Medicine, and Technology**

**AS.140.674. Science and Medicine in Early Modern Atlantic World Culture. NA Credit.**

How were changes in scientific and medical ideas reflected in cultural products of the early modern Atlantic world? We will study these ideas as they appeared in literary genres such as poetry, utopias, natural histories and travel narratives. Likewise, we will examine the visual culture of the Atlantic space for clues about changing conceptions about the natural world. Our expedition will encompass Anglophone, French and Hispanic regions, and will pay careful attention to hybrid cultural products that reflect the interaction between indigenous cultures and the (changing) European understanding of the natural world.

**Prerequisites:** NA  
**Corequisites:** NA  
**Instructor(s):** M. Portuondo  
**Area:** NA  
NA.
Medicine, Science and the Humanities

AS.145.101. Death and Dying in Art, Literature, and Philosophy: Introduction to Medical Humanities. 3.0 Credits.
This team-taught course offers an interdisciplinary introduction to the university's new concentration in "Medicine, Science, and Humanities." The themes of death, dying, and the treatment of the dead are explored in their changing historical, anthropological, philosophical, literary, art historical and medical dimensions. Open to freshmen, sophomores, and upperclass Medicine, Science, and Humanities majors.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Ender; M. Merback; W. Stephens
Area: Humanities
Writing Intensive.

AS.145.330. Insomnia in Modern Literature, Philosophy, and Film. 3.0 Credits.
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 tortures 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 selections from Karl Marx, Roland Barthes, Jacques Derrida and Insomnia (2002; Christopher Nolan).
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Krauss
Area: Humanities, Social and Behavioral Sciences
NA.

Political Science

AS.191.344. Belonging to Nature in the Anthropocene. 3.0 Credits.
This course explores debates in contemporary environmental political thought concerning humanity's relationship to nature in the Anthropocene. The Anthropocene refers to the era in which "human" activity becomes a force of "nature"—when the impact of human activity on natural processes manifests itself in the stuff of the Earth. For many of us, these planetary transformations are hardly noticeable in day-to-day life, but they are dramatic: we are living through the Earth's sixth mass extinction. What is our relationship to these transformations? Do we have the power to stop them, or at least to minimize their harmful effects? Course readings and films introduce multiple visions of the human/nature relationship and examine the responses they recommend to these and other questions. The political stakes of these visions are brought to light as we consider: How do visions of the human/nature relationship shape and texture core political concepts like freedom, agency, responsibility, and progress? What do they suggest about the strategies most likely to motivate action amid the uncertainty of the Anthropocene? How do these visions subtly (and not so subtly) relegate some to the realm of "nature" so that others can be classified as "human"?
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Erev
Area: NA
Writing Intensive.

Comparative Thought and Literature

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

AS.300.203. Freshman Seminar: How Literature Works: Narrative Imagination from Ancient to Modern Times. 3.0 Credits.
Is storytelling part of human nature? Do myths and legends have a universal structure? As a bridge between experience and language, narratives inform the way we understand history, gender, politics, emotion, cognition and much more. This course will explore how narratives are composed, how they are experienced, and eventually, how they evolve throughout history. We will be reading a diverse selection of ancient and modern texts, including selections from Plato and Aristotle, the Odyssey, the Hebrew Bible, as well as 19th- and 20th-century authors such as the Brothers Grimm, Gustave Flaubert, James Joyce and Virginia Woolf. The second part of the course focuses on philosophical and critical approaches to narrative in arts and media, concluding with the evolving concept of narrative in the digital age. Theoretical readings include selections from Karl Marx, Roland Barthes, Jacques Derrida and Judith Butler. All readings will be in English.
Prerequisites: NA
Corequisites: NA
Instructor(s): H. Sirin
Area: NA
Writing Intensive.
AS.300.219. Freshman Seminar: Babblers, Mumblers & Howlers: Languages of Modernist Fiction: Freshman Seminar. 3.0 Credits.

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

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

AS.300.337. The Tragic Tradition. 3.0 Credits.

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

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

AS.300.349. Capitalism and Tragedy: from the 18th Century to Climate Change. 3.0 Credits.

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

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

AS.300.389. Freud's Cases - Source of Psychoanalytic Knowledge. 3.0 Credits.

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

Prerequisites: NA
Corequisites: NA
Instructor(s): O. Ophir
Area: Humanities
NA.

AS.300.419. 1966 before and after: French theory. 3.0 Credits.

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

Prerequisites: NA
Corequisites: NA
Instructor(s): E. Ender
Area: Humanities
NA.

AS.300.427. Reading Freud. 3.0 Credits.

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

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

Program in Latin American Studies
AS.361.130. Introduction to Latin American Studies. 3.0 Credits.
The goal of this course is to provide an overview of Latin America, analyzing political and cultural aspects, chronologically organized. We will begin studying the origins of the multi–ethnic societies, starting with the ancient civilizations and their transformation under colonization. It is important to understand the survival of cultural traits among indigenous peasants today in the countries that were the cradle of ancient civilizations: Mexico, Guatemala and the Andean countries. In the republican era the course will focus on the classical Caribbean dictators in the first half of the 20th century and their reflection in the literature, comparing the historical reality with the magic representation in the work of Garcia Marquez. The course will scrutinize the most important revolutions in the continent: the Mexican, Cuban and Bolivian revolutions and the geopolitics of USA in the Americas. Weekly lectures related to the assigned reading will focus on specific periods, topics and regions. After each lecture, we will review the material, connecting specific details from the readings with the more theoretical aspects provided in my lecture. The course has a website where the PowerPoint presentations will be posted. Students are encouraged to post their questions, comments and suggestions on the web after their readings. Students will be given a study guide for each lecture, which will be the basis for the exams. Our perspective on Latin America will be enhanced by a selection of few films related to the topics.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Cervone
Area: Humanities, Social and Behavioral Sciences
NA.

AS.361.336. Hugo Chávez, Fidel Castro, and Bolívar’s Venezuela. 3.0 Credits.
Are the current extreme hard times in Venezuela’s Bolivarian Republic irreversible? Is there a ballpark somewhere for Thomas Jefferson and Simón Bolívar to hold a debate match about democracy, achieved emancipations, republican values and the lure of dictatorship? The course welcomes serious and sharply political dialogue about ideals of democratic republicanism in clash from the rise and apparent fall of Fidelismo and Chavismo in the Caribbean region to the agitations and alliances dictated by Trump’s seizure of American politics.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Gonzalez
Area: Humanities, Social and Behavioral Sciences
NA.

Study of Women, Gender, Sexuality
AS.363.341. The Making of Modern Gender. 3.0 Credits.
Gender as we know it is not timeless. Today, gender roles and the assumption that there are only two genders are 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 trace the history of anatomy and explore the role of literature and the other arts in the making and unmaking of gender.
Prerequisites: NA
Corequisites: NA
Instructor(s): K. Pahl
Area: Humanities
NA.

Music
AS.376.305. Operatic Technologies. 3.0 Credits.
Operatic Technologies offers an introduction to opera via a series of case studies about the materials used to produce it. With a particular focus on the Italian case, we will trace issues such as how auditoriums have historically been illuminated; orchestras directed; machines used to create and sustain illusion and operas simulcast. Students will leave this course with a clear sense of how the look and feel of the operatic experience has changed over time; how technological practices established in the past continue to determine productions now, and how the cinema can be considered an extension of opera. Our course includes a visit to the cinema to see a Metropolitan Opera simulcast. Ability to read music is not required.
Prerequisites: NA
Corequisites: NA
Instructor(s): L. Protano Biggs
Area: Humanities
Writing Intensive.

Center for Language Education
AS.384.115. First Year Hebrew. 4.0 Credits.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): Z. Cohen
Area: NA
NA.

AS.384.116. First Year Hebrew II. 3.0 Credits.
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
Corequisites: NA
Instructor(s): Z. Cohen
Area: NA
NA.
AS.384.215. Second Year Hebrew. 3.5 Credits.
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.
Corequisites: NA
Instructor(s): Z. Cohen
Area: Humanities
NA.

AS.384.216. Second Year Hebrew II. 3.0 Credits.
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
Corequisites: NA
Instructor(s): Z. Cohen
Area: Humanities
NA.

AS.384.315. Third Year Hebrew. 4.0 Credits.
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.
Corequisites: NA
Instructor(s): Z. Cohen
Area: Humanities
NA.

AS.384.316. Third Year Hebrew II. 3.0 Credits.
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 or instructor permission
Corequisites: NA
Instructor(s): Z. Cohen
Area: Humanities
NA.

Program in Museums and Society
AS.389.325. Women of the Book: Female Mystics, Miracles, and Material Culture in Early Modern Europe. 3.0 Credits.
Students will study and assess JHU’s new, unparalleled rare book and manuscript collection about the spiritual lives of women at the crossroads of religious mysticism, miracles, and material culture, 1450-1800.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Havens
Area: Humanities, Social and Behavioral Sciences
Writing Intensive.

In 1857 Baltimore’s historic George Peabody Library was born, one of America’s first public libraries. This course studies its history, rare book collections, and foundational role in Baltimore’s cultural history.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Havens
Area: Humanities, Social and Behavioral Sciences
Writing Intensive.

AS.389.353. Revolutions of the Book: Material Culture & the Transformation of Knowledge from Antiquity to the Renaissance. 3.0 Credits.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Havens
Area: Humanities
Writing Intensive.

AS.389.356. Halls of Wonder: Art, Science, and Literature in the Age of the Marvelous, 1500-1800. 3.0 Credits.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Havens
Area: Humanities
NA.

AS.389.357. Heaven on Earth: Art, Power, and Wonder in the Vatican from Antiquity to the Enlightenment. 3.0 Credits.
A material cultural exploration of the Vatican from the founding of St. Peter’s basilica in antiquity to the establishment of the Vatican Library and Museums in the Renaissance and Enlightenment.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Havens
Area: Humanities
Writing Intensive.

AS.389.358. Heaven on Earth: Art, Power, and Wonder in the Vatican from Antiquity to the Enlightenment. 3.0 Credits.
A material cultural exploration of the Vatican from the founding of St. Peter’s basilica in antiquity to the establishment of the Vatican Library and Museums in the Renaissance and Enlightenment.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Havens
Area: Humanities
Writing Intensive.