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

Facilities

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

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

Requirements for the B.A.

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

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

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

A minor in German or one of the Romance languages is available to undergraduate students in any major. Like the various minors, 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:

Required Courses

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.210.301</td>
<td>Advanced French I: Achieving Accuracy</td>
<td>3</td>
</tr>
<tr>
<td>AS.210.302</td>
<td>Advanced French II: Reaching Fluency</td>
<td>3</td>
</tr>
<tr>
<td>AS.212.333</td>
<td>Introduction à la littérature française</td>
<td>3</td>
</tr>
<tr>
<td>AS.212.334</td>
<td>Introduction à la littérature française II</td>
<td>3</td>
</tr>
<tr>
<td>AS.211.401</td>
<td>La France Contemporaine</td>
<td>3</td>
</tr>
<tr>
<td>AS.210.417</td>
<td>Eloquent French (no later than fall of senior year)</td>
<td>3</td>
</tr>
</tbody>
</table>

Elective Courses *

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.212.335</td>
<td>Advanced French III: Achieving Advanced Accuracy</td>
<td>3</td>
</tr>
<tr>
<td>AS.211.417</td>
<td>Advanced French IV: Reaching Advanced Fluency</td>
<td>3</td>
</tr>
<tr>
<td>AS.211.418</td>
<td>Advanced French V: Achieving Advanced Fluency</td>
<td>3</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.

Total Credits                                      | 30       |

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

Meeting each semester with the appointed faculty advisor is essential to ensuring a coherent and adequate course of study. Advising holds for majors and minors will only be released once the choice of coursework for the next semester has been discussed in full with the faculty advisor. As a rule of thumb, majors should make every effort to diversify their course choices in terms of period and approach.

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 majors 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 county. 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).

### Freshman
**Fall** | Credits | Spring | Credits
--- | --- | --- | ---
AS.210.101 French Elements I | 4 | AS.210.102 French Elements II | 4

**Sophomore**
**Fall** | Credits | Spring | Credits
--- | --- | --- | ---

### Junior
**Fall** | Credits | Spring | Credits
--- | --- | --- | ---
AS.210.301 Advanced French I: Achieving Accuracy | 3 | AS.210.302 Advanced French II: Reaching Fluency | 3
AS.211.401 La France Contemporaine | 3 | AS.212.334 Introduction à la littérature française II | 3

one AS.210.3xx-4xx French course or AS.212.3xx-4xx elective | 3

**Senior**
**Fall** | Credits | Spring | Credits
--- | --- | --- | ---
AS.210.417 Eloquent French | 3 | one AS.212.3xx-4xx elective | 3
AS.212.333 Introduction à la littérature française | 3 | one AS.211.3xx-4xx French course or AS.212.3xx-4xx elective | 3

one AS.210.3xx-4xx French course or AS.212.3xx-4xx elective | 3

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)
- AS.210.302 Advanced French II: Reaching Fluency (or equivalent placement)
- AS.212.333 Introduction à la littérature française
  - or AS.212.334 Introduction à la littérature française II
- AS.211.401 La France Contemporaine
- AS.210.417 Eloquent French

#### 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; 211.xxx (with POS-TAG GRLL-GERM) and 213.xxx. A minimum of 12 credits must be completed in German literature, culture and thought in courses designated as 213.xxx. No more than 6 credit hours of translation courses may be used to fulfill major requirements. All major requirements must be completed with a grade of C- or better and may not be taken satisfactory/unsatisfactory.

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

Major requirements are as follows:

<table>
<thead>
<tr>
<th>Course Number</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.210.361</td>
<td>Advanced German I: Cultural Topics of the Modern German-speaking World</td>
<td>3</td>
</tr>
<tr>
<td>AS.210.362</td>
<td>Advanced German II: Contemporary Issues in the German Speaking World</td>
<td>3</td>
</tr>
<tr>
<td>12 credits of AS.213.xxx courses</td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>9 credits of additional German courses *</td>
<td></td>
<td>9</td>
</tr>
<tr>
<td>Total Credits</td>
<td></td>
<td>27</td>
</tr>
</tbody>
</table>

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

Honors in German

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

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, German major requirements stipulate a specific number of credit hours of language (210) and literature, culture, and thought (213) courses but not the completion of particular courses. Hence, 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>Semester</th>
<th>Course Number</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall</td>
<td>AS.210.161</td>
<td>German Elements I</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>AS.210.162</td>
<td>German Elements II</td>
<td>4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester</th>
<th>Course Number</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spring</td>
<td>AS.210.261</td>
<td>Intermediate German I</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>AS.210.262</td>
<td>Intermediate German II</td>
<td>3</td>
</tr>
</tbody>
</table>

### Sophomore

<table>
<thead>
<tr>
<th>Semester</th>
<th>Course Number</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall</td>
<td>AS.210.361</td>
<td>Advanced German I: Cultural Topics of the Modern German-speaking World</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>AS.210.362</td>
<td>Advanced German II: Contemporary Issues in the German Speaking World</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>AS.213.xxx course taught in German (or other German elective)</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Total Credits: 27</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Junior

<table>
<thead>
<tr>
<th>Semester</th>
<th>Course Number</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall</td>
<td>AS.210.361</td>
<td>Advanced German I: Cultural Topics of the Modern German-speaking World</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>AS.210.362</td>
<td>Advanced German II: Contemporary Issues in the German Speaking World</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>AS.213.xxx course taught in German</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>AS.213.xxx course taught in German</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Total Credits: 3</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Senior

<table>
<thead>
<tr>
<th>Semester</th>
<th>Course Number</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall</td>
<td>AS.210.361</td>
<td>Advanced German I: Cultural Topics of the Modern German-speaking World</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>AS.210.362</td>
<td>Advanced German II: Contemporary Issues in the German Speaking World</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>AS.213.xxx course taught in German</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>AS.213.xxx course taught in German</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Total Credits: 6</td>
<td></td>
<td></td>
<td></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. A minimum of three (3) credits must be completed in German literature, culture and thought courses designated as 213.xxx. No more than three (3) credits of translation courses may be used to fulfill minor requirements. All minor requirements must be completed with a grade of C- or better and may not be taken satisfactory/unsatisfactory.

<table>
<thead>
<tr>
<th>Semester</th>
<th>Course Number</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall</td>
<td>AS.210.361</td>
<td>Advanced German I: Cultural Topics of the Modern German-speaking World</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>AS.210.362</td>
<td>Advanced German II: Contemporary Issues in the German Speaking World</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>AS.213.xxx courses</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>
**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>
</tr>
</thead>
<tbody>
<tr>
<td>AS.210.351</td>
<td>3</td>
</tr>
<tr>
<td>AS.210.352</td>
<td>3</td>
</tr>
<tr>
<td>AS.214.362</td>
<td>3</td>
</tr>
<tr>
<td>AS.214.363</td>
<td>3</td>
</tr>
</tbody>
</table>

**Electives**

Two AS.211.2xx-4xx or AS.214.2xx-4xx taught in Italian or English or Italian *

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Two AS.211.2xx-4xx (related to Italian) or AS.214.2xx-4xx taught in English</td>
<td>3</td>
</tr>
</tbody>
</table>

* 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.

**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 towards the completion of the requirements and is required to graduate with honors in Italian. Students with previous skills in Italian are recommended to take a language placement test and discuss with the DUS specific arrangements for the completion of their requirements.

**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 undergraduate courses through Intermediate Portuguese I and II (AS.210.251-252) or equivalent placement as well as Intermediate Portuguese I and II (AS.210.351-352). Six courses (18 credits) from the Portuguese Culture series (AS.211.200-499) and the Portuguese 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 Portuguese Literature series. At least two of the four courses (or the equivalent of 6 credits) must be conducted in Portuguese. All major requirements must be completed with a grade of C- or better and may not be taken satisfactory/unsatisfactory.
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**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.210.400</td>
<td>Topics in Romance Literatures</td>
<td>3</td>
</tr>
<tr>
<td>Total Credits</td>
<td></td>
<td>36-42</td>
</tr>
</tbody>
</table>

**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**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.210.301</td>
<td>Advanced French I: Achieving Accuracy</td>
<td>3</td>
</tr>
<tr>
<td>AS.210.302</td>
<td>Advanced French II: Reaching Fluency</td>
<td>3</td>
</tr>
<tr>
<td>AS.212.333</td>
<td>Introduction à la littérature française</td>
<td>3</td>
</tr>
<tr>
<td>or AS.212.334</td>
<td>Introduction à la littérature française II</td>
<td>3</td>
</tr>
<tr>
<td>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</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>Total Credits</td>
<td></td>
<td>18</td>
</tr>
</tbody>
</table>

**Spanish**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.210.311</td>
<td>Advanced Spanish I</td>
<td>3</td>
</tr>
<tr>
<td>AS.210.312</td>
<td>Advanced Spanish II</td>
<td>3</td>
</tr>
<tr>
<td>AS.215.231</td>
<td>Introduction to Literature in Spanish</td>
<td>3</td>
</tr>
<tr>
<td>Three Spanish courses from the AS.211.3xx-4xx or AS.215.3xx-4xx series</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>Total Credits</td>
<td></td>
<td>18</td>
</tr>
</tbody>
</table>

**Italian**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.210.351</td>
<td>Advanced Italian I</td>
<td>3</td>
</tr>
<tr>
<td>AS.210.352</td>
<td>Advanced Italian II</td>
<td>3</td>
</tr>
<tr>
<td>AS.214.362</td>
<td>Italian Journeys: Medieval and Early Modern</td>
<td>3</td>
</tr>
<tr>
<td>or AS.214.363</td>
<td>Italian Journeys: Modern and Contemporary</td>
<td>3</td>
</tr>
<tr>
<td>Three Italian courses from the AS.211.3xx-4xx or AS.214.3xx-4xx series</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>Total Credits</td>
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**Sample 4-year plan (dual languages - Spanish and Italian)**

**Freshman**

<table>
<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 I Elements I</td>
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<td>AS.210.112 Spanish I Elements II</td>
<td>4</td>
</tr>
<tr>
<td>AS.210.151 Italian Elements I</td>
<td>4</td>
<td>AS.210.152 Italian Elements II</td>
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<tr>
<td></td>
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**Sophomore**

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<tr>
<th>Fall</th>
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<td>AS.210.211 Intermediate Spanish I</td>
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<td>AS.210.212 Intermediate Spanish II</td>
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</tr>
<tr>
<td>AS.210.251 Intermediate Italian I</td>
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<td>AS.210.252 Intermediate Italian II</td>
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**Junior**

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<th>Credits</th>
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</thead>
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<tr>
<td>AS.210.311 Advanced Spanish I</td>
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<td>AS.210.312 Advanced Spanish II</td>
<td>3</td>
</tr>
<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>AS.215.231 Introduction to Literature in Spanish</td>
<td>3</td>
<td>One course from the AS.211.3xx-4xx series with GRLL-SPAN POS tag or from the 215.3xx-4xx series</td>
<td>3</td>
</tr>
<tr>
<td>AS.214.362 Italian Journeys: Medieval and Early Modern</td>
<td>3</td>
<td>One course from the AS.211.3xx-4xx series with GRLL-ITAL POS tag or from the 214.3xx-4xx series</td>
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<tr>
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**Senior**

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<th>Fall</th>
<th>Credits</th>
<th>Spring</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>Two courses from the AS.211.3xx-4xx series with GRLL-SPAN POS tag or from the 215.3xx-4xx series</td>
<td>6</td>
<td>One course from the AS.211.3xx-4xx series with GRLL-ITAL POS tag or from the 214.3xx-4xx series</td>
<td>3</td>
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<tr>
<td>AS.211.400 Topics in Romance Literatures</td>
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<td>Total Credits</td>
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</table>

**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**

<table>
<thead>
<tr>
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<th>Course Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>AS.210.301</td>
<td>Advanced French I: Achieving Accuracy</td>
<td>3</td>
</tr>
<tr>
<td>AS.210.302</td>
<td>Advanced French II: Reaching Fluency</td>
<td>3</td>
</tr>
<tr>
<td>AS.212.333</td>
<td>Introduction à la littérature française II</td>
<td>3</td>
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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>or AS.212.334</td>
<td>Introduction à la littérature française II</td>
<td>3</td>
</tr>
</tbody>
</table>
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 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 3

Two Italian courses from the AS.211.3xx-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

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 3

One Italian course from the AS.214.3xx-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

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

Spanish Major

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

Core Requirements

AS.210.311 Advanced Spanish I * 3

or one course from the AS.215.3xx-4xx series if AS.210.311 waived with placement score

AS.210.312 Advanced Spanish II * 3

or AS.210.317 Adv Spanish Composition

or one course from the AS. 215.3xx-4xx series if AS.210.312 waived with placement score

AS.215.231 Introduction to Literature in Spanish 3

Five Additional Electives

Choose one from the following list: 3

AS.210.413 Curso de Perfeccionamiento
AS.211.380 Modern Latin American Culture
AS.211.390 Modern Spanish Culture

With department approval, one course about Latin America or Spain taken in another department (or AS.215.2xx-4xx course)

Four courses from the 215.2xx-4xx series, distributed between the cultures and literatures of Spain and Latin America. 12

Total Credits 24

* Prerequisites through AS.210.312 may be satisfied by taking a placement examination. Native speakers should consult with the department. Any language requirement waived by exam must be documented on the transcript before the end of the sophomore year.

Spanish Study Abroad

It is strongly recommended that majors spend one semester abroad and/or attend summer or intersession programs. Currently, the department offers a fall program in Madrid, Spain, as well as the Argentina and Peru summer programs organized by the Program in Latin American Studies. Students are expected to consult with the Director of Undergraduate Studies, their department advisor, and the Office of Study Abroad prior to studying abroad. With the approval of the Director of Undergraduate Studies, up to two (2) Spanish courses taken abroad in non-JHU programs or at another institution may be used toward the major.

Sample 4-year plan

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

Freshman

<table>
<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>
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| Sophomore

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<tr>
<th>Fall</th>
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<td>AS.210.212 Intermediate Spanish II</td>
<td>3</td>
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</tbody>
</table>
Spanish Language and Hispanic Cultures Minor

Spanish for the Professions Minor

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

Spanish Minors

Spanish for the Professions Minor

- AS.210.311 Advanced Spanish I * 3
- AS.210.312 Advanced Spanish II or 317 3
- Spanish electives #1 3
- Spanish electives #2 3
- Spanish electives #3 3

Total Credits: 18

* If a waiver was provided for Advanced Spanish I, students must take one Spanish course from the following: AS.210.416 Conversational Spanish, AS.210.4xx or AS.211.xxx or AS.215.2-4xx series.

Spanish Language and Hispanic Cultures Minor

- AS.210.311 Advanced Spanish I * 3
- AS.210.312 Advanced Spanish II ** 3
- AS.210.317 Adv Spanish Composition
- AS.215.231 Introduction to Literature in Spanish 3
- AS.210.413 Curso de Perfeccionamiento 3

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

Study Abroad in Madrid, Spain

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

215.340 Modern Spanish Literature

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

215.342 Twentieth-century Latin American Literature

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

215.412 Spanish Theater

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

215.305 Spanish Art

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

211.290 Modern Spanish Culture

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

Requirements for the M.A. degree

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

German B.A./M.A. Degree

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

Graduate Ph.D. Requirements

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

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

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

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

French

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

German

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

Italian

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

Spanish

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

Graduate Study Abroad

The Department encourages and expects graduates student to do research abroad during their program of study. In the French section, an exchange program with the 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
German and Romance Languages and Literatures

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
Acting Chair
Walter Stephens

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

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.

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

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

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

Harry Sieber
Renaissance and Baroque literature of Spain.

Elisabeth Strowick
German and Austrian literature and culture from the 19th century to the present, literary theory, poetics of knowledge, psychoanalyis, rhetoric, and interdisciplinary approaches to literature; Co-Director, Max Kade Center for Modern German Thought

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

Bernadette Wegenstein
Director: Center for Advanced Media Studies

Associate Professors
Andrea Krauss
Modern German thought and literature

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

Neta Stahl
Director of the Stuhlman Program in Jewish Studies

Assistant Professors
Laura DiBianco
Modern Italian Literature and Cinema

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

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

Bécquer Seguin
Modern Iberian Literature and Cinema

Sam Spinner
Yiddish Literature and Culture

Faculty Emeriti
Richard L. Kagan

Lieselotte E. Kurth
Professor Emerita.

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

Paul Olson
Professor Emeritus.

Language Program Directors
Flavia Azeredo Cerqueira
Portuguese Language Program Director, Lecturer: Portuguese

Kristin Cook-Gailloud
French Language Program Director, Senior Lecturer: French.
Deborah McGee Mifflin
German Language Program Director, Associate Teaching Professor: German
Loreto Sánchez-Serrano
Spanish Language Program Director, CALL Specialist, Associate Teaching Professor: Spanish
Alessandro Zannirato
Italian Language Program Director, Associate Teaching Professor: Italian

Senior lecturer
Bruce Anderson
French language
Claude Guillemard
French language
Aranzazu Moreno Hubbard
Spanish language
Maria del Rosario Ramos
Spanish language
Suzanne Roos
French language
Michelle Tracy
Spanish language
Barry Weingarten
Spanish language
Heidi Wheeler
German language
April Wuensch
French language

Lecturers
Grecia Chirinos-Delgado
Spanish Language
Beatrice Lang
Yiddish Language and culture.
Julie Lirot
Spanish language
Leonardo Proietti
Italian language
Julio Lopez Raja
Spanish language
Vera de Mello Rodrigues
Portuguese language
Naiara Martínez Vélez
Spanish language.
Michelle Tracy
Spanish language

Associate Teaching Professors Emeriti
Mary Miglio Bensabat-Ott
Sociolinguistics with a focus on bilingualism

Joint Appointments
Earle Havens
Adjunct Associate Professor
Margaret Keck
Professor of Political Science.
Tamsyn Mahoney
Digital Scholarship Specialist, Lecturer
Gianna Pomata
Professor (School of Medicine)
Todd Shepard
Associate Professor of History.
Susan Weiss
Professor of Musicology.

Recent and Current Visiting Faculty
Leonard Barkan
Professor (Princeton University).
Francesco Bausi
Visiting Professor, University of Calabria
Maurizio Campanelli
Lecturer, Department of Greek, Latin, and Italian Studies, University of Rome La Sapienza.
Juliette Cherbuliez
Professor of French (University of Minnesota).
James Coleman
Assistant Professor, University of Pittsburgh
Marton Dornbach
Visiting Assistant Professor in German, Stanford University
Evelyn Ender
Visiting Professor, CUNY, Hunter College
Achim Geisenhanslüeke
Max Kade Visiting Professor, Goethe University
Christoph Menke
Max Kade Visiting Professor, Frankfurt/Main
Allen Stoekl
Professor (Pennsylvania State 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 successively in order to receive credit. May not be taken on a Satisfactory/Unsatisfactory basis.
Instructor(s): C. Guillemard.

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 material help students acquire grammatical structures and expand their vocabulary. May not be taken on a Satisfactory/Unsatisfactory basis. Prerequisites: AS.210.101 or AS.210.103. New students must take the placement (http://www.advising.jhu.edu/placement_french.php) and contact the instructor: cguelle1@jhu.edu.
Instructor(s): C. Guillemard.

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.
Instructor(s): B. Anderson.

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
Instructor(s): B. Anderson.

AS.210.111. Spanish Elements I. 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 Pre-requisite: AS.210.111 or appropriate placement exam score.
Prerequisites: AS.210.111 or appropriate webcap score
Instructor(s): Staff.

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.
Instructor(s): F. De Azeredo Cerqueira 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, speaking and interactional skills in the language. All classes are conducted in Italian; oral participation is strongly encouraged from the beginning. Students wishing to retain credits for Italian Elements I must complete Italian Elements II with a passing grade. No Satisfactory/Unsatisfactory option.
Instructor(s): Staff.

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.
Instructor(s): Staff.

AS.210.161. German Elements I. 3.0 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. Both semesters must be completed with passing grades to receive credit. May not be taken on a Satisfactory/Unsatisfactory basis. Tuesday section is a mandatory hour; choose your section based on the MWI time. Conflicts with Tuesday hour can be resolved after start of semester. Language Program Director: Deborah Mifflin. Students wishing to retain credits for German Elements I must complete German Elements II with a passing grade.
Instructor(s): D. Mifflin.
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.
Instructor(s): D. Mifflin.

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 Yiddish Elements I must complete Yiddish Elements II with a passing grade.
Instructor(s): B. Lang.

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

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.210.351)
Instructor(s): A. Zannirato
Area: Humanities.

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

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.
Instructor(s): Staff.

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 reading 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
Instructor(s): Staff
Area: Humanities.

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

AS.210.208. Intermediate French II Through Acting. 3.0 Credits.
This 5-week intensive course will cover the material of Intermediate French II. Through examining excerpts of popular French theater plays (by Camus, Sartre, Feydeau, Ionesco, and others), this class proposes to 1) improve French speaking and writing skills (pronunciation, intonation, vocabulary, syntax, argumentative reasoning, creative writing) 2) understand the linguistic nuances and socio-cultural practices expressed in the texts 3) learn the basic tools of acting (body language, vocal projection, physical expressivity, emotional expression, stage direction, improvisation, etc.). The course will include watching filmed representations of plays, as well as a performance at the end of the term. The daily hour overlapping with the Advanced class will focus on personalized, interactive, and level-based exercises.
Prerequisites: AS.210.201 OR AS.210.205 or appropriate placement.
Instructor(s): K. Haklin
Area: Humanities.
AS.210.209. 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. May be taken concurrently with AS.210.205 or AS.210.305.
Instructor(s): Staff
Area: Humanities.

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

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 complete extensive online assignments and write three major compositions (as part of the three exams). No new enrollments permitted after the third class session.
Prerequisites: AS.210.112 or appropriate webcape score
Instructor(s): Staff
Area: Humanities.

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 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 webcape score
Instructor(s): Staff
Area: Humanities.

AS.210.250. Program Abroad: Objective 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.
Instructor(s): F. De Azeredo Cerqueira
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
Instructor(s): Staff
Area: Humanities.

AS.210.252. Intermediate Italian II. 3.5 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 II).
Instructor(s): A. Zannirato; L. Proietti
Area: Humanities.

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 exam.
Instructor(s): Staff
Area: Humanities.
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 topically based and include fairy tales, poems, art and film, as well as readings on contemporary themes such as Germany's green movement. Students will also review and deepen their understanding of the grammatical concepts of German.
**Prerequisites:** AS.210.261 or placement exam.
**Instructor(s):** H. Wheeler
**Area:** Humanities.

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.
**Instructor(s):** B. Lang
**Area:** Humanities.

AS.210.266. German Conversation. 1.0 Credit.
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.

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

AS.210.278. Intermediate/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.
**Instructor(s):** V. Rodrigues
**Area:** Humanities.

AS.210.288. Portuguese: Conversation through Film & Music. 3.0 Credits.
Enjoy lunchtime improving 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. Grammar will be reviewed as needed outside of class with tutors or TA. Grammar will be reviewed as needed outside of class with tutors or TA. Grammar will be reviewed as needed outside of class with tutors or TA. Grammar will be reviewed as needed outside of class with tutors or TA. Grammar will be reviewed as needed outside of class with tutors or TA. May not be taken on a Satisfactory / Unsatisfactory basis. Prereq: one semester of Portuguese (AS.210.177), two semesters of Spanish or Placement test.
**Instructor(s):** Staff
**Area:** Humanities.

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.) Language Program Director: Kristin Cook-Gailloud
**Instructor(s):** Staff
**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.)
**Instructor(s):** A. Wuensch
**Area:** Humanities
**Writing Intensive.**

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)
**Instructor(s):** K. Cook-Gailloud
**Area:** Humanities
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).
Instructor(s): B. Anderson
Area: Humanities.

AS.210.310. 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 equivalent webcape score
Instructor(s): Staff
Area: Humanities.

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 webcape score
Instructor(s): Staff
Area: Humanities.

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 webcape score
Instructor(s): Staff
Area: Humanities.

AS.210.313. 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.
Prerequisites: AS.210.311 or appropriate webcape score
Instructor(s): Staff
Area: Humanities.

AS.210.314. 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 equivalent webcape score
Instructor(s): Staff
Area: Humanities.
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 wecape score
Instructor(s): Staff
Area: Humanities

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 wecape score
Instructor(s): Staff
Area: Humanities
Writing Intensive.

AS.210.319. ¡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. In completing the course's final project students will apply, synthesize, and reflect on what has been covered in the class by creating a professional dossier individualized to their own personal musical interests. On completion of this course the student will have developed the ability to read and critically discuss music and its history in the Spanish-speaking Caribbean and will have examined cultural roots, market dominance, and media crossovers in the musical universe of the Spanish-speaking archipelago of the Antilles. May not be taken satisfactory/unsatisfactory. Not open to native speakers of Spanish. No new enrollments permitted after the third class session.
Co-listed with AS.211.319
Prerequisites: AS.210.311 or appropriate placement exam score.
Instructor(s): M. Ramos
Area: Humanities.

AS.210.350. Program Abroad: Objective Portuguese - Level III. 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.
Instructor(s): F. De Azeredo Cerqueira
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 and interdisciplinarity, and encouraging a personal exploration of such topics. Course adopts a continuous assessment system (no mid-term and no final), and is conducted entirely in Italian. Year course; must complete both semesters for credit. No Satisfactory/Unsatisfactory option. Language Program Director: Alessandro Zannirato
Prerequisites: AS.210.252 or placement exam
Instructor(s): 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, interdisciplinarity, and encouraging a personal exploration of such topics. Course adopts a continuous assessment system (no mid-term and no final).
Prerequisites: AS.210.351 or appropriate placement exam scores (Parts I, II and III).
Instructor(s): Staff
Area: Humanities
Writing Intensive.

AS.210.356. 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 underlies the course. Focus on improving expression in writing and speaking. Language Program Director: Deborah Mifflin
Prerequisites: AS.210.262 or placement exam.
Instructor(s): Staff
Area: Humanities
Writing Intensive.

AS.210.357. 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.
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: AS.210.262 OR AS.210.361 OR AS.210.362.
Area: Humanities.
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
Area: Humanities.

AS.210.367. Advanced Yiddish. 3.0 Credits.
This course will provide students who have completed at least two years of Yiddish with the opportunity to hone their skills in all four language areas: reading, writing, listening, and speaking. In addition to advanced grammar study and readings in Yiddish literature, the course will take into account the interests of each individual student, allowing time for students to read Yiddish texts pertinent to their own research and writing.
Instructor(s): B. Lang
Area: Humanities.

AS.210.368. Advanced Yiddish II. 3.0 Credits.
Continuation of Advanced Yiddish I (AS.210.367). Students will continue to hone their skills in all four language areas: reading, writing, listening, and speaking. In addition to advanced grammar study and readings in Yiddish literature, the course will take into account the interests of each individual student, allowing time for students to read Yiddish texts pertinent to their own research and writing.
Prerequisites: AS.210.367
Instructor(s): B. Lang
Area: Humanities.

AS.210.369. Yiddish Texts I. 3.0 Credits.
This course will give students who have completed Advanced Yiddish the chance to improve their proficiency. The curriculum will be determined according to the research interests of the students with an emphasis placed on reading primary texts fluently. Since the course is taught in Yiddish, students will also have ample opportunity to practice the other language skills (listening, speaking, writing).
Prerequisites: AS.210.368 or permission of instructor.
Instructor(s): B. Lang
Area: Humanities.

AS.210.370. Yiddish Texts II. 3.0 Credits.
Continuation of Yiddish Texts I. This course will give students who have completed Advanced Yiddish the chance to improve their proficiency. The curriculum will be determined according to the research interests of the students with an emphasis placed on reading primary texts fluently. Since the course is taught in Yiddish, students will also have ample opportunity to practice the other language skills (listening, speaking, writing). Recommended Course Background: Yiddish Texts I or permission of the instructor.
Instructor(s): B. Lang
Area: Humanities.

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.
Instructor(s): B. Lang
Area: Humanities, Social and Behavioral Sciences.

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, Oswal 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. Prereq: Advanced Portuguese and Literature I (AS.210.391) or Placement test.
Instructor(s): V. Rodrigues.

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.
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.
Instructor(s): V. Rodrigues
Area: Humanities
Writing Intensive.
AS.210.394. Portuguese for the professions. 3.0 Credits.
Enjoy lunchtime while preparing for your future career. 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. Prereq: one semester of Portuguese (AS.210.177), Two semesters of Spanish or Placement test. Instructor(s): F. De Azeredo Cerqueira
Area: Humanities.

AS.210.405. Teaching French in Public School-Community Based Learning. 3.0 Credits.
A Community-Based Learning (CBL) language course for upperclass students that: 1) establishes a mutually beneficial relationship between JHU students, a neighboring Elementary School, and their common community; 2) combines academic components (linguistic, pedagogical and social) with the experiential work with the community partner as a way to reinforce learning. Students participate in weekly meetings in French on campus to prepare for their classes and teach twice a week to 2nd, 3rd, or 4th graders at the Elementary school. Recommended course background: AS.210.301 or AS.210.302. Instructor(s): C. Guillemard
Area: Humanities.

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 (Cameroon 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. Instructor(s): B. Anderson
Area: Humanities.

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 third class session. Prerequisites: AS.210.313 or AS.210.314 or AS.210.315
Instructor(s): Staff
Area: Humanities Writing Intensive.

AS.210.412. Spanish Language Practicum Online. 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
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 to high level in oral and written expression as well as in reading and listening skills. The course will also help to prepare students for the DELE Intermediate or Superior levels, offered by the Instituto Cervantes. May not be taken satisfactory/unsatisfactory. Not open to native speakers of Spanish. No new enrollments permitted after the 4th class session. Prerequisites: (AS.210.312 OR AS.210.317) AND (AS.210.313 OR AS.210.314 OR AS.210.315)
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).
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, admit o speak, read, and write in Portuguese with native-live proficiency. Open to Brazil Program applications only. Course must be taken for a letter grade.
Instructor(s): F. De Azeredo Cerqueira
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.
Instructor(s): A. Zannirato
Area: Humanities
Writing Intensive.

AS.210.501. French Independent Study/Language. 3.0 Credits.
Instructor(s): Staff.

AS.210.502. French Indep Stdy-Lang. 0.0 - 3.0 Credits.
Instructor(s): K. Cook-Gailloud.

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.
Instructor(s): E. Gonzalez
Writing Intensive.

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

AS.210.551. Portuguese Independent Study. 3.0 Credits.
Instructor(s): F. De Azeredo Cerqueira; S. Castro-Klaren.

AS.210.561. German Independent Study - Language. 3.0 Credits.
Instructor(s): D. Mifflin.

AS.210.592. French Independent Study-Summer. 3.0 Credits.

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

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

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

AS.210.661. Reading and Translating German for Academic Purposes.
Taught in English. This is the first semester of a year-long course designed for graduate students in other fields who wish to gain a reading knowledge of the German language. Seniors who intend to do graduate study in other disciplines are also welcome. Instruction includes an introduction to German vocabulary and grammatical structures as well as discussion of relevant translation practices. The goal of the course is for students to gain confidence in reading a variety of texts, including those in their own fields of study. No knowledge of German is assumed. Seniors & Graduate students only.
Instructor(s): H. Wheeler
Area: Humanities.
AS.210.662. Reading & Translating German for Academic Purposes II.
Taught in English. Seniors & Graduate students only. This course is designed for graduate students in other departments who wish to gain reading knowledge of the German language and translation practice from German to English. This course is a continuation of the Fall semester. Focus on advanced grammatical structures and vocabulary. For certification or credit.
Prerequisites: AS.210.661 or permission of instructor.
Instructor(s): H. Wheeler
Area: Humanities.

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

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

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.
Instructor(s): W. Egginton
Area: Humanities, Social and Behavioral Sciences
Writing Intensive.

AS.211.104. Freshman Seminar: Weimar on the Pacific: German Exile Culture in the United States. 3.0 Credits.
Freshmen seminar. After Hitler’s seizure of power in 1933, the number of artists and intellectuals who fled the Nazi regime soon rose into the thousands. Many of these German expatriates ultimately settled in the United States (e.g. Los Angeles, New York), where, simultaneously attracted and alienated by their new surroundings, they made a significant impact on American culture. The seminar will explore German Exile Culture in the U.S. in its broad variety spanning a spectrum from film to architecture, literature, and philosophy. Based on the aesthetic and conceptual specificities of the artifacts, class discussions will focus on the relations between art and politics, modernist and mass culture, art and capitalism, culture and democracy. The seminar will close with a look at postwar America and the McCarthy era, when European emigrants became the target of suspicion as left-wing intellectuals.
Instructor(s): A. Krauss
Area: Humanities.

AS.211.166. Casanova’s Variations. 3.0 Credits.
Bored and exiled in the pine forests of rural Bohemia, far from the cities and the women he had loved and left, the ageing Giacomo Casanova (1725-1798) spent his final years writing his memoirs. The Venice he grew up in no longer existed. The Paris he loved was riddled with Revolution. Writing was, he said, "the only remedy I could think of to keep me from going mad or dying of grief" (Willsher). Through a close reading of Histoire de ma vie (Story of my life) this course will explore different understandings of "moral order", "literary engagement" and "resistance". The question of how film adaptations have contributed to shape these concepts will also be taken into consideration. Readings and discussions will be in English but majors in Italian, French, Romance Languages will have access to readings in original languages.
Instructor(s): G. Furci
Area: Humanities.

AS.211.174. Media of Propaganda. 3.0 Credits.
Today, promoting a particular political or personal point of view is not viewed as "propaganda," but rather as building a community of equally minded people. But where do we draw the line, and when does the use of a medium in service of a certain message become intrusive and misleading? What role do democracy and cultural values play in this use or abuse of media? In this class the term "propaganda" will be evaluated carefully and applied to such historical media case studies as the informational use of the radio in World War One, Leni Riefenstahl’s Nazi propaganda films, the legendary success of advertisement campaigns in the 1950s and 1960s, the AIDS movement and other mobilization strategies from the 1980s to the 1990s, and the new values of friendship and propaganda in our current facebook nation.
Instructor(s): B. Wegenstein
Area: Humanities.

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.
Instructor(s): B. Lang
Area: Humanities.
AS.211.207. Waves of Feminism through Film and Media. 3.0 Credits.
This course will examine the movements known as second- and third-wave feminism as expressed in film and other media since the 1950s. Second-wave feminism— influenced in part by the French philosopher Simone de Beauvoir but driven by social and economic factors in the US and the post-war, industrialized west—departed from the practical exigencies of suffrage that drove the first wave before it and became concerned with defending the identity of women from being defined in terms of patriarchal norms. From popularized images of working women in US television series to the formalist experimentation of the France’s New-Wave in cinema, the media of the sixties and seventies absorbed and explored many of second-wave feminism’s central themes and critiques. Largely a critique of the perceived Euro-centrism of the second wave, third-wave feminism, coined in the early nineties, focused on the experience of women of color and those from the developing world who did not share the relatively privileged backgrounds of their predecessors. The second part of the course will examine how film and media since the nineties has incorporated and reflected this new inclusiveness, and strive to tell stories of women from a broad spectrum of backgrounds. We will take advantage of the visit to Hopkins by acclaimed media artist Sharon Hayes to examine how her own media practice has been shaped by successive waves of feminist thought and has in turn affected feminism. Other works will include the films of Agnès Varda and Shirin Neshat.
Instructor(s): B. Wegenstein
Area: Humanities.

AS.211.222. 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, but we shall also look at the works of less famous, or independent filmmakers who received less critical attention. We shall start with the films of the pioneer woman filmmaker Elvira Notari, and end with the documentary films of migrant filmmakers, such as Dagmawi Yimer. 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.
Instructor(s): L. Di Bianco
Area: Humanities.

AS.211.238. Made in Italy: Italian Style in Context. 1.0 Credit.
This one-credit course will seek to contextualize and critique the emergence of cultural commodities within the Italian experience, and their export to the rest of the world. Discussions will concentrate, among other topics, on Italian fashion through the analysis of texts and visual arts, including films. 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. This class may be combined with AS.211.248 [Eataly: an exploration of Italian food culture] and AS.211.258 [Italy Off the Beaten Path] to count toward the Major or the Minor in Italian.
Instructor(s): A. Zannirato; L. Proietti
Area: Humanities.

AS.211.248. Eataly: an exploration of Italian food culture. 1.0 Credit.
Italian cuisine is often recognized as one of the finest in the world. This one-credit course 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, and the representation of food in literature, film, and the media. 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. This class may be combined with AS.211.238 [Made in Italy: Italian Style in Context] and AS.211.258 [Italy Off the Beaten Path] to count toward the Major or the Minor in Italian.
Instructor(s): A. Zannirato; L. Proietti
Area: Humanities.

AS.211.258. Italy Off the Beaten Path. 1.0 Credit.
For centuries, Italy has attracted countless visitors in search of culture and beauty. This one-credit course is an invitation to a journey from South to North across some of the most stunning - and perhaps lesser-known - treasures of Italian cities, regions, and communities. 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. This class may be combined with AS.211.238 [Made in Italy: Italian Style in Context] and AS.211.248 [Eataly: an exploration of Italian food culture] to count toward the Major and the Minor in Italian.
Instructor(s): A. Zannirato; L. Proietti
Area: Humanities.

AS.211.265. Panorama of German Thought. 3.0 Credits.
A unique aspect of the German intellectual tradition is the attention it pays to the role of the subject in constructing the world. While this tendency is associated in particular with Kant who turned philosophy back to the study of the subject’s faculties, it also features prominently in the work of thinkers as varied as Freud, Panofsky, and Einstein, who founded new disciplines (i.e., psychoanalysis, iconology, and quantum mechanics). This course will examine the crucial role that German thought has played in the development not only of modern philosophy but also of modern science and the humanities. Students will become acquainted with an intellectual tradition that is as concerned with what we know as how we know it.
Instructor(s): R. Tobais
Area: Humanities
Writing Intensive.

AS.211.272. Freshman Seminar: Music at a Glance, the History of Brazilian Music. 1.0 Credit.
Brazilian music has long been exported and enjoyed all over the world. This one-credit course will consider the social evolution of various Brazilian musical genres such as Samba, Bossa Nova and Hip-Hop. Through an interdisciplinary approach, the role of music in Brazilian social and political movements will be discussed. The course is taught in English. 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 be combined with AS.211.274 [Soccer in Brazil: opium of the masses] and AS.211.273 [Afro-Brazilian Religions: Hidden Believers] to count toward the Minor in Portuguese.
Instructor(s): F. De Azeredo Cerqueira
Area: Humanities.
AS.211.273. Freshman Seminar: Afro-Brazilian Religions: Hidden Believers. 1.0 Credit.
Brazilians have been described as a deeply spiritual people with a penchant for the mystical and the supernatural. This one-credit course will examine this attitude, which pervades the society as a whole, independently of class, creed, or color. The course will also explore the roots of this complex fusion of religions combining traditions from its indigenous people, slaves brought from Africa, and in Kardec’s spiritism introduced to Brazil in the first decades of the 20th century. This religious syncretism has permeated the society and is now deeply ingrained in the psyche of Brazilians. The course is taught in English. 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 be combined with AS.211.274 [Soccer in Brazil: opium of the masses] and AS.211.272 [Music at a Glance: History of Brazilian Music] to count toward the Minor in Portuguese.
Instructor(s): F. De Azeredo Cerqueira
Area: Humanities.

AS.211.274. Freshman Seminar: Soccer in Brazil: opium of the masses. 1.0 Credit.
The Italian filmmaker Pier Paolo Pasolini (1922-1975) famously claimed that “there are two types of football, prose and poetry. European teams are prose, tough, premeditated, systematic, collective. Latin American ones are poetry, ductile, spontaneous, individual, erotic.” Futebol offers a unique perspective on politics, race and citizenship in Brazil. This course seeks to understand Brazilian culture through the national pastime of futebol. In addition to the main textbooks chosen for the class, by reading a variety of texts from newspapers, academic journals, crónicas, 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. The course is taught in English. 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 be combined with AS.211.273 [Afro-Brazilian Religions: Hidden Believers] and AS.211.272 [Music at a Glance: History of Brazilian Music] to count toward the Minor in Portuguese.
Instructor(s): F. De Azeredo Cerqueira
Area: Humanities.

AS.211.295. Staging History: Theater and Society in the Courts of Europe. 3.0 Credits.
During the 17th century, the growth of the play-going public of London, Madrid, and Paris transformed theater into an exceptional channel for cultural expression. This course combines the study of theater history, including the spaces, audiences, actors, and playwrights, with the literary analysis of major plays by Christopher Marlowe, Ben Jonson, Lope de Vega, Pierre Corneille, and Madame de Villedieu. The main objective of this course is to examine and discuss early modern drama in light of contemporary life at court.
Instructor(s): F. Gomez Martos
Area: Humanities.

AS.211.304. Paris Souterrain: Paris Underground. 3.0 Credits.
This course will track uses of “the underground” in major canonical and peripheral literary works in the nineteenth century. Readings will include works by Balzac, Baudelaire, Hugo, and Zola.
Prerequisites: AS.211.402 OR HA.211.402
Instructor(s): R. Powers
Area: Humanities.

AS.211.312. Acting French: learning about French language and culture through theater. 3.0 Credits.
Performing a play in a foreign language not only improves language skills, but develops the ability to express oneself through the body and to communicate both efficiently and elegantly. Using excerpts from popular French stage plays by Camus, Sartre, Feydeau, Ionesco, Pagnol and Rostand among others, this course aims to help students to 1) improve French pronunciation, intonation, syntax, and vocabulary; 2) appreciate and understand linguistic nuance and socio-cultural practices; 3) learn fundamentals of acting that carry over into everyday communication, from body language and vocal projection to the expression of emotion and improvisation. Students will view filmed representations of select plays as well as present an end-of-semester staging. Recommended course background: AS.210.301.
Instructor(s): K. Cook-Gailloud; M. Alhinho
Area: Humanities.

AS.211.318. Women in Pre-Modern French Literature. 3.0 Credits.
This course will examine the changes in the relationship of women to literature in France up to the French Revolution from several points of view: (1) What were the social and intellectual contexts of gender distinctions? (2) How did men writing about women differ from women writing about women? (3) How were these questions affected by the changing norms of literary production? Texts by Marguerite de Valois, Mme. de Sévigné, Molière, Mme. de Lafayette, Prévost, Diderot, Rousseau, Mme d'Epinay and Revolutionary memorialists
Instructor(s): W. Anderson
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 instills 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 satisfactory/unsatisfactory. Not open to native speakers of Spanish. No new enrollments permitted after the third class session.
Instructor(s): M. Ramos
Area: Humanities.
AS.211.327. Italian Eco-cinema: Inconvenient Truths from 1945 to 2015. 3.0 Credits.
For centuries Italy, i.e. the Bel Paese, has been acclaimed for its natural beauty. However, during the country’s rapid transformation from an agrarian to an industrial society, its natural wonders came under threat. Starting from the early post-war period to the current post-modern era, politically committed filmmakers have been unveiling Italy’s “inconvenient truths.” This class takes an eco-critical approach to Italian cinema, examining its ethics and aesthetics. We shall start with the works of iconic filmmakers such as Roberto Rossellini, Pier Paolo Pasolini, and Michelangelo Antonioni, and move to more contemporary films such as Matteo Garrone’s Gomorrah, Alice Rohrwacher’s The Wonders, and other feature and documentary films that embody the philosophies of the Slow Food and environmentalist movements.
Instructor(s): L. Di Bianco
Area: Humanities.

AS.211.330. Curating Media Artists in Residence at JHU. 3.0 Credits.
Curating Media Artists in Residence at JHU: students will be closely involved with JHU’s Center for Advanced Media Studies (CAMS), and the Baltimore Museum of Art (curator Kristen Hileman) in preparing technical aspects of the BMA Black Box exhibit of the 16mm film, Captain Gervásio’s Family, by the internationally acclaimed artist duo Tamar Guimarães and Kasper Akhøj. This black and white silent film is a portrait of a Spiritist community in Palmela, a small town in Brazil, where half of the inhabitants are believed to be psychic mediums. In addition, students will be involved in helping curate an artist talk and panel on the topic of “Documenting the Spiritual,” with the Stanford anthropologist Tanya Luhrman, and other experts on religious practices from Brazilian shamanism to various religious and spiritual practices from our own Baltimore communities. Further, students will have the unique opportunity to see some raw footage from the artists’ latest documentary film project, part fieldwork and part staging, that engages with the Palmelian psychic mediums’ cosmological perspectives. Says Tamar Guimarães: “If Captain Gervásio’s Family tied the medium’s journey into the after-life’s boundless and phantasmal modernity to cinematic spectrality—where cinema, the ultimate modern medium is also the ashen-grey world of the haunted and the ghostly, the new film will insist on the mediums’ technological inventions. Please note that the class time 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.
Instructor(s): B. Wegenstein
Area: Humanities.

AS.211.337. Migration in Jewish Literature and Film. 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.
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 Boëtie, Montaigne, Loyseau, Bayle, Rousseau, Saint-Just, Maistre, Tocqueville, Foucault, Lefort, Rancière and the Assemblée Nationale. Readings and discussion in English.
Instructor(s): E. Russo
Area: Humanities.

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 frame-work. 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.
Instructor(s): B. Wegenstein
Area: Humanities
Writing Intensive.
AS.211.350. Gritemos para no olvidar: A Survey of Heavy Metal Music and Culture in Latin America. 3.0 Credits.

Deans Teaching Fellowship: This course will explore the influence of Heavy Metal on culture in Latin America. It will offer a general survey of the history of Heavy Metal — both inside and outside of Latin America — and will discuss texts, movies, music videos, recorded interviews, pictures and websites in relation to their social, political and cultural contexts in Latin America
Instructor(s): C. Pack
Area: Humanities.

AS.211.353. ¡Máscaras mexicanas!. 3.0 Credits.

Although masks are now global symbols of Mexican culture, the origins and evolution of the mask in Mexico are often shrouded in mystery. This course explores masked representations and stories of masking across a wide variety of media, including movies, comics, novels, plays, and wrestling performances. The question of the mask in Mexico is examined in different historical, literary, social, and religious contexts, with particular focus given to the masks of saints, gods, wrestlers, bandits, and superheroes. This course provides students with a basic understanding of Mexican history from the 19th to the 21st century, as well as different ways to engage theoretically with one of Mexico’s most iconic cultural emblems. Class taught in Spanish. Writing intensive. Recommend Course Background: As.210.311 or equivalent.
Instructor(s): C. Ray
Area: Humanities
Writing Intensive.

AS.211.358. Writing the Great War: French Literature and World War I. 3.0 Credits.

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

AS.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 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.
Instructor(s): N. Stahl; Z. Cohen
Area: Humanities.

AS.211.363. The Italian-American Experience: From the Margins to the Mainstream. 3.0 Credits.

This course explores the many depictions, descriptions, and definitions of Italian-American ethnicity and identity in various media, from the narratives and poetry of the first Italian immigrants in the nineteenth century to the wildly popular, stereotype-promoting American films and television shows of today. Through literature, film, poetry, language, music, gender studies, and study of religious and cultural traditions, we will investigate how Italian-Americans express their identity to others. Instructor(s): A. Falcone
Area: Humanities.

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

AS.211.367. La Nouvelle Vague. 3.0 Credits.

Exploration des films les plus importants et des principaux cinéastes de la Nouvelle Vague française; introduction à l’analyse et à l’appréciation des films. Conducted in French. Recommended Course Background: AS.210.301 or permission of the instructor. Recommended screenings Tuesday 7:30pm. $40 lab fee.
Instructor(s): S. Roos
Area: Humanities.
AS.211.368. Program Abroad: Italies: 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.
Instructor(s): E. Refini; S. Morgan
Area: Humanities.

AS.211.371. Kafka and the Kafkaesque. 3.0 Credits.
Franz Kafka is regarded as one of the most influential writers of the 20th century. To this day, his lucid and subtle prose continues to intrigue literary critics, writers of fiction, and readers with observations that create a fictive world at once strange and familiar, hopelessly tragic and hilariously comical. The related term “kafkaesque” refers to the unique character of a literary universe that is perceived as both eerie and resistant to any classification. In this course, we will analyze texts by Franz Kafka from a variety of perspectives: as investigations into modern institutions and bureaucracy, law, punishment and family structures. Special emphasis will be given to the exploration of Kafka’s poetic practice, i.e. to the material, rhetorical and performative quality of his writing. In addition to reading a selection of Kafka’s prose and analyzing several film adaptations, we will also discuss some influential commentaries on his work and discuss Kafka’s impact on the conceptualization of modernity. Students will gain an in-depth understanding of Kafka’s oeuvre while developing skills in critical analysis and literary close reading.
Instructor(s): A. Krauss
Area: Humanities.

AS.211.377. Transatlantic Mafias: Organized Crime in Mexico and Italy. 3.0 Credits.
Both Mexico and Italy deal with criminal organizations which daily challenge the state and its institutions yet at the same time maintain an episodic and illegal collaboration with them. This course intends to show, understand and discuss how mafias, in their many incarnations, interact with contemporary societies.
Instructor(s): M. Cantarello
Area: Humanities
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
Area: Humanities.

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

AS.211.394. Brazilian Culture & Civilization. 3.0 Credits.
This course is intended as an introduction to the culture and civilization of Brazil. It is designed to provide students with basic information about Brazilian history, art, literature, popular culture, theater, cinema, and music. The course will focus on how indigenous Asian, African, and European cultural influences have interacted to create the new and unique civilization that is Brazil today. The course is taught in English, but ONE extra credit will be given to students who wish to do the course work in Portuguese. Those wishing to do the course work in English for 3 credits should register for section 01. Those wishing to earn 4 credits by doing the course work in Portuguese should register for section 02. The sections will be taught simultaneously. Section 01: 3 credits Section 02: 4 credits (instructor’s permission required)
Instructor(s): F. De Azeredo Cerqueira
Area: Humanities
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.
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.
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.
Instructor(s): A. Wuensch
Area: Humanities.

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.
Instructor(s): A. Wuensch; B. Anderson
Area: Humanities.

AS.211.410. Toward Modernity: France 1848-1885. 3.0 Credits.
The second half of the Nineteenth Century in France is a period of dramatic political, social, historical, and technical experiments and profound changes. It is as well a fascinating period of artistic creativity in Literature and Art, considered as the rise of Modernity. We'll read texts by Hugo, Flaubert, Zola, Jules Verne, Baudelaire, Rimbaud, Mallarmé, Tocqueville, Michelet, and study works by Courbet, Manet, Monet, Berlioz, Saint-Saëns, Fauré.
Instructor(s): J. Neefs
Area: Humanities
Writing Intensive.

AS.211.412. Temps et recit dans le cinema francais. 3.0 Credits.
In what ways does the narrative cinema condense, expand, fracture, reverse, or otherwise complicate our perception of time? What formal and stylistic means allow filmmakers to manipulate spectators’ desire for narrative coherence and closure? Based on a range of films drawn from the silent era, the classic cinema of the 1930s to 1950s (costume dramas, literary adaptations, thrillers), and the freely inspired works of the French New Wave and its inheritors, this course will provide students with the critical concepts and vocabulary needed to speak in French about film as an aesthetic object. Course in French.
Prerequisites: AS.210.301 AND AS.210.302
Instructor(s): D. Schilling
Area: Humanities.

AS.211.420. Real French: From Slang to Sophistication. 3.0 Credits.
This class will teach the realities of the French language, ranging from slang to the most sophisticated forms of expression. We will study excerpts of films, literary works, essays, political speeches, etc., in order to examine which level of speech is at work. Course also provides students with linguistic tools that will help them reach the highest level of written proficiency, as well as develop their personal stylistic voice.
Instructor(s): K. Cook-Gailloud
Area: Humanities.

AS.211.431. Desecrating the Sacred Heart: Science, Religion and Art in Fin-de-Siècle France. 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. The course will open out onto contemporary debates that show similar ethical conflicts.
Instructor(s): K. Cook-Gailloud.

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

AS.211.449. America Through French Eyes: French Travellers to America. 3.0 Credits.
From early colonial efforts in the sixteenth century through the time of the great political revolutions and down to the present, America has exercised a deep fascination on the French. This course will look at French representations of America in art, literature and political thought across the centuries. Through a range of materials including travel accounts, essays, novels, maps, paintings and film, we will investigate how French perceptions of America have shifted over time, often in response to changes in French society and culture. All texts will be read in translation. Course work will include visits to JHU’s Special Collections and the Walters Art Museum downtown.
Instructor(s): S. Miglietti
Area: Humanities.
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.
Instructor(s): E. Refini
Area: Humanities
Writing Intensive.

AS.211.475. *Inside the Writer's Laboratory.* 3.0 Credits.
How do books come to life? Behind every masterpiece is a tale of hard work, dialogue with other texts, and constant negotiations with social and material circumstances that evolve over time. This course opens up the "laboratory" of figures of the European Renaissance like Erasmus, Machiavelli, and Montaigne to explore the world of writerly culture in its manifold expressions, including authorial revision, self-translation, controversy, censorship, intertextuality, and forgery. Our own laboratory will be the Department of the Special Collections, where we will spend a good deal of our time handling manuscripts and early printed books. Course may be used to satisfy major requirements in both French and Italian sections.
Instructor(s): S. Miglietti
Area: Humanities
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.
Instructor(s): W. Stephens
Area: Humanities
Writing Intensive.

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

AS.211.501. *Independent Study-French Culture.* 0.0 - 3.0 Credits.
Instructor(s): Staff.

AS.211.666. *Graduate Practicum: Mapping the Scholarly Landscape I (Research Skills).*
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. The course will be conducted in 6 two-hour sessions on Sept 15,29, Oct 13, 27 Nov 10 and Dec 1.
Instructor(s): T. Rose-Steel
Area: Humanities.

AS.211.711. *Adapting Myths for the Screen.*
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.
Instructor(s): B. Wegenstein
Area: Humanities
Writing Intensive.

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

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

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

AS.212.127. *Freshman Seminar: 18th Century Theater and Performance.* 3.0 Credits.
An introduction to 18th century theater and performance. Using philosophical and critical texts by Aristotle, Chapelain, Diderot, and others, we will examine a series of plays and other works for theatrical performance. Course has a performance requirement. Taught in English.
Dean's Prize Freshman Seminar
Instructor(s): O. Sabee
Area: Humanities.
AS.212.150. Freshman Seminar: Before the Selfie. Autobiography and Self-Portraiture in Text and Photography. 3.0 Credits.
What strategies do contemporary writers and artists use to project a public image of a private self? How do emergent technologies impact the representation of the autobiographical self in relation to community?
Focused on the history and present-day uses of literary and photographic self-portraiture in France since the Second World War, this course explores themes of Jewish identity, gay and queer subjectivity, and feminist critique by asking how we view others picturing themselves, illuminating our understanding of the construction of selfhood. Course taught in English, based on works translation from the French.
Instructor(s): A. Rogobete
Area: Humanities.

AS.212.170. Freshman Seminar: Writing the Great War. French Literature and World War I. 3.0 Credits.
This course examines literary texts engaging with WWI and related topics such as class struggle, gender conflicts, and colonialism. Authors studied include H. Barbusse, J. Cocteau, L.F. Celine, A. Malraux. Course taught in English
Instructor(s): C. Benaglia
Area: Humanities.

AS.212.205. Winter Is Coming: Writing and Rewriting French Dark Ages. 3.0 Credits.
This course will not aim at drawing the exhaustive literary landscape of French Middle Ages, neither will it be a Comparative Literature or History class. It may be considered a gateway to French Medieval literature, given that the Modern Fantasy has obviously improved the last decades, the latter being built as a rewriting of Medieval themes and Western European folklore. Looking at texts originally written in Old French, including prose and poetry, but also at the French Medieval iconography, we will try to understand the old roots of the Modern and so popular (but sacrificing) Fantasy Literature. Basic French will be required.
Instructor(s): M. Alhinho
Area: Humanities.

AS.212.304. Paris Souterrain: Paris Underground. 3.0 Credits.
This course will track uses of "the underground" in major canonical and peripheral literary works in the nineteenth 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 pre-requisite to all further literature courses. Students may co-register with an upper-level course during their second semester. Recommended Course Background: AS.210.301-AS.210.302 or at least one semester of AS.210.301-
Prerequisites: AS.212.334 OR HA.212.334
Instructor(s): R. Powers
Area: Humanities.

AS.212.318. Women in Pre-Modern French Literature. 3.0 Credits.
This course will examine the changes in the relationship of women to literature in France up to the French Revolution from several points of view: (1) What were the social and intellectual contexts of gender distinctions? (2) How did men writing about women differ from women writing about women? (3) How were these questions affected by the changing norms of literary production? Texts by Marguerite de Valois, Mme. de Sévigné, Molière, Mme. de Lafayette, Prévost, Diderot, Rousseau, Mme d’Epinay and Revolutionary memorialists
Instructor(s): W. Anderson
Area: Humanities
Writing Intensive.

AS.212.326. Listening In: The Sounds of French Poetry. 3.0 Credits.
The sounds and rhythms of French language poetry have evolved sharply over time. How can listening to the musicality of poems enhance our understanding of poetic meaning? To attune the ear, develop poetic voice and a heightened sensibility to the visual and aural experience of poems, students will listen to, record, recite and translate poetry. Readings will range from classical works such as Racine’s Phèdre and Molière’s Tartuffe to poets such as Baudelaire, Hugo, Mallarmé, and Tzara. Recommended Course Background: AS.212.333 or AS.212.334
Instructor(s): J. Whitaker
Area: Humanities
Writing Intensive.

AS.212.331. Paris 1900: the Great World Exhibition and the Beginning of Modernism. 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.
Instructor(s): K. Cook-Gailloud
Area: Humanities.

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 pre-requisite to all further literature courses. Students may co-register with an upper-level course during their second semester. Recommended Course Background: AS.210.301-AS.210.302 or at least one semester of AS.210.301-
Prerequisites: AS.210.301 AND AS.210.302
Instructor(s): S. Miglietti, W. Anderson
Area: Humanities
Writing Intensive.

AS.212.334. Introduction à la littérature française II. 3.0 Credits.
Readings and discussion of texts of various genres from the Middle Ages to the 20th century. The two semesters (212.333 and 212.334) may be taken in either order. This sequence is a pre-requisite to all further literature courses. Students may co-register with an upper-level course during their second semester. Introduction à la littérature française II covers the time period from the Revolution to the present.
Prerequisites: AS.210.301 OR AS.210.302 or at least one semester of AS.210.301 or AS.210.302 with a grade of A and written permission of the instructor.
Instructor(s): E. Russo; J. Neefs
Area: Humanities
Writing Intensive.
AS.212.336. The Violence of the Stage. 3.0 Credits.
Modern French drama since World War II has been a privileged space for public representations of violence. Featuring works by playwrights from Sartre to Réza and from Beckett to Mouawad, this course examines the meanings and functions of violence in performance (murder, terrorism), as well as different possibilities for theatrical staging and film adaptation. Recommended Course Background: AS.212.334
Instructor(s): G. Briex
Area: Humanities.

AS.212.339. Constructing Poe: How 19th Century France created an icon. 3.0 Credits.
Just who was Edgar Allan Poe, and who is he today? This course explores how and why a multitude of 19th-century French writers constructed Poe as an author. Through selected works from Hugo, Baudelaire, Mallarmé, and Verne, to be read alongside Poe's original texts, we will study the means by which these figures projected uniquely French versions of this mysterious American writer the better to stake out their own literary revolutions. By exploring versification, translation, adaptation, and the role of the proper name, we will examine the broad literary history that underlies contemporary understandings of Poe. No knowledge of French is required.
Instructor(s): A. Alexander
Area: Humanities
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, Haneke, and Audiard. Conducted in French. Recommended course background: completion of AS. 210.301 or equivalent score on Placement test.
Instructor(s): S. Roos
Area: Humanities.

AS.212.341. Power and Resistance: Approaches to French Political Thought. 3.0 Credits.
Even as a coherent, rational conception of state power emerged in France in as early as the Renaissance, French thinkers never stopped challenging the ways by which power justified itself in order to foster obedience and consensus. In so doing, they focused critically as much on the claims of sovereignty issuing from the top as on the willingness of the governed to submit to them. The course will examine the dialectic between the legitimation and delegitimation of power, from the Renaissance wars of religion to the Revolution and beyond: the haunting fear of the corruption and death of the political body; the notion of permanent crisis; the right to revoke the social contract; the reach of power in shaping minds and bodies. Readings may include works by La Boétie, Bodin, Bayle, Rousseau, Sade, Saint-Just, Constant, Maistre, Tocqueville, Foucault, Lefort and Rancière. Readings and discussion in English.
Instructor(s): E. Russo; W. Anderson
Area: Humanities.

AS.212.342. 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
Instructor(s): S. Roos
Area: Humanities.

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

AS.212.358. Writing the Great War: French Literature and World War I. 3.0 Credits.
This course examines literary texts engaging with WWI and related topics such as class struggle, gender conflicts, and colonialism. Authors studied include H. Barbusse, J. Cocteau, L.F. Celine, A. Malraux. Course taught in French.
Prerequisites: AS.210.302 OR AS.212.333 OR AS.212.334 OR AS.211.401 OR AS.211.402
Instructor(s): C. Benaglia
Area: Humanities.

AS.212.362. Ecrire l’héroïsme au féminin [Writing Heroism in the Feminine]. 3.0 Credits.
How can we define a heroine? What distinguishes heroines from mere female protagonists? Who are the main heroines to have marked the French literary tradition? This course examines how writers have transformed the notion of heroism inherited from Ancient Greece and Rome to lend it different and distinctly gendered shapes in the figure of the female hero: bravery, scandal, crime, sacrifice, nationalism. Focus will be placed on the evolution of the concept from the 17th century to the end of the 20th century in novels and plays by Racine, Madame de Lafayette, Prevost, Balzac, Maupassant, Anouilh, Wittig, and Condé. Recommended Course Background: AS.212.333 or AS.212.334.
Instructor(s): L. Cariou
Area: Humanities.
AS.212.364. Not Another Fashion Victim: Shopping, Style, and Consumer Culture in Paris. 3.0 Credits.
Paris has long been considered a world center for fashion. This course examines the development of style and of consumer culture in the French capital since the 19th century. Readings from key historical and literary texts will lay the groundwork for understanding modern-day consumption and theories of fashion, taste, and social distinction. We will consider visual and print sources related to Parisian fashion (paintings, fashion plates, magazines) as well as films. 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.
Instructor(s): K. Haklin
Area: Humanities

AS.212.365. Twisted Roots: Writing "Creole" in the French Caribbean. 3.0 Credits.
This course examines rootedness and hybridity in contemporary literary and critical works from the French Caribbean, exploring the act of writing "Creole" as illustrative of innovative thought-constructs. French students will read and write in French and should register for section 02; other students will read translations and should register for section 01. Discussions will be conducted in English.
Instructor(s): R. Loescher
Area: Humanities

AS.212.366. Avant la Révolution: littérature et critique sociale en France (1500-1789). 3.0 Credits.
This course will explore some key moments in the literature and thought of pre-revolutionary France, focusing on the ways that Renaissance and Enlightenment authors used literature to create alternative spaces from which to critique and rethink the worlds in which they lived. Readings will include Rabelais, Montaigne, Fontenelle, Montesquieu, Voltaire, Diderot, and Rousseau. Assessed work will include an oral presentation and a research paper on a topic of your choice. Throughout the course you will acquire finer critical and analytical skills, polish your oral and written French, and familiarize yourself with advanced research methods in the human sciences. Recommended course background: at least one semester of Introduction à la littérature française (I or II). For more info see http://grll.jhu.edu/french/undergraduate/courses/
Prerequisites: Pre-reqs: AS.212.333 OR AS.212.334
Instructor(s): S. Miglietti
Area: Humanities
Writing Intensive.

AS.212.368. Ecrire l'ailleurs : littérature, voyage, utopie. 3.0 Credits.
Distant places have always exerted a particular fascination on the human mind. Many classics of European literature feature journeys to foreign lands, whether real or imaginary: from More's Utopia and Ariosto's Moon, to Bacon's New Atlantis and Swift's Lilliput. Through a range of examples from early modern France, we will explore the complex relationship between travel and the literary imagination. Topics to discuss include: the style, status, and models of travel literature; cultural encounter, Otherness, and self-representation; imaginary places and social critique. Readings will include fictional texts like Cyrano's Estats et empires de la Lune, genuine travel reports such as Champlain's Voyage au Canada, and works that skilfully mix fiction and reality, as in Montesquieu's Lettres persanes.
Instructor(s): S. Miglietti
Area: Humanities
Writing Intensive.

AS.212.410. Toward Modernity: France 1848-1885. 3.0 Credits.
The second half of the Nineteenth Century in France is a period of dramatic political, social, historical, and technical experiments and profound changes. It is as well a fascinating period of artistic creativity in Literature and Art, considered as the rise of Modernity. We'll read texts by Hugo, Flaubert, Zola, Jules Verne, Baudelaire, Rimbaud, Mallarmé, Tocqueville, Michelet, and study works by Courbet, Manet, Monet, Berlioix, Saint-Saëns, Fauré. Co-listed with AS.211.410
Instructor(s): J. Neefs
Area: Humanities
Writing Intensive.

AS.212.412. Temps et recit dans le cinema francais. 3.0 Credits.
In what ways does the narrative cinema condense, expand, fracture, reverse, or otherwise complicate our perception of time? What formal and stylistic means allow filmmakers to manipulate spectators' desire for narrative coherence and closure? Based on a range of films drawn from the silent era, the classic cinema of the 1930s to 1950s (costume dramas, literary adaptations, thrillers), and the freely inspired works of the French New Wave and its inheritors, this course will provide students with the critical concepts and vocabulary needed to speak in French about film as an aesthetic object. Course in French.
Prerequisites: AS.210.301 AND AS.210.302
Instructor(s): D. Schilling
Area: Humanities.

AS.212.417. Textes of/on the Terror from the French Revolution. 3.0 Credits.
Taught in French. During the first half of the semester we will take advantage of the renewed interest in scholarship on the Terror to deal with some of the most famous examples of Revolutionary rhetoric, focusing especially on the trial of Louis XVI and the late speeches of Robespierre. During the second half of the semester we will read literary works produced during the Terror and accounts of the Terror from authors such as Balzac, Dumas, and Michelet. We will be asking questions such as: What was the Reign of Terror and to what extent was its project dependent on public discourse? Why and how does the nature of public oratory change? What happens to definitions of "the literary" and of authorship in a terroristic context?
Instructor(s): W. Anderson
Area: Humanities
Writing Intensive.

AS.212.421. Textes et Performances: le théâtre français du 17e au 19e siècle. 3.0 Credits.
Le théâtre français, des classiques aux romantiques. There will be a performance component to this course. Recommended co-registration with 210.312. Acting French. For more information, see http://www.wilda.org/Courses/CourseVault/Undergrad/18thTheaterUG/SyllabusTheater.html
Instructor(s): W. Anderson
Area: Humanities.

AS.212.429. Thesis Prep. 1.0 Credit.
Preparation of the thesis topic, a comprehensive annotated bibliography, and abstract prior to the writing of the Senior Thesis (AS.212.430). Meetings are by individual appointments with the chosen French faculty mentor. Normally 212.429 is taken in the Fall semester of the senior year.
Prerequisites: AS.210.417;AS.212.333 AND AS.212.334
Instructor(s): Staff
Area: Humanities.
AS.212.430. Senior Thesis. 3.0 Credits.
An in-depth and closely supervised initiation to research and thinking, oral and written expression, which leads to the composition of a senior thesis in French. Recommended Course Background: AS.212.429.
Instructor(s): D. Schilling; E. Russo; J. Neefs; S. Miglietti; W. Anderson
Area: Humanities
Writing Intensive.

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 was the role of the press in propagating the Affair? This course proposes to approach the Dreyfus Affair in all its complex forms, while encouraging students to carry out original and innovative research based on a wide range of resources (caricatures and articles in the press, pamphlets, paintings, music, photographs, court transcripts, government archives, private letters, and hopefully more).
Instructor(s): K. Cook-Gailloud
Area: Humanities.

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

AS.212.444. 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
Instructor(s): D. Schilling
Area: Humanities.

AS.212.466. The Pleasures of Tragedy. 3.0 Credits.
Why do we experience pleasure in watching representations of bad things happening to people on stage? Are the emotions aroused by tragedy ethical or immoral? These are just some of tragedy's many paradoxes, which have been explored by philosophers over time, from Plato to Augustine, to Rousseau, to Hume. This course proposes to explore some of the enigmas and conundrums raised by a genre which everybody agrees cannot be defined by common formal and thematic features, but which we all feel able to recognize when we see it. Is there an essence of tragedy that endures from 5th century Greece to today? Or are the things that make us call a play tragedy radically different according to time and place? How is tragedy related to philosophy, religion and politics? Tragedy has been declared in turn "dead" (killed by Christian notions of redemption, by political utopianism, by philosophical optimism, by the dissolution of language, etc.) and renewed, regenerated (through the sense of the absurd, postmodern immanence, irredeemable violence) – and indeed, there has been a flourishing of the genre in France in the late XXth century. Through readings of a selection of plays, both ancient and modern, and theoretical works, we'll examine the metamorphosis of the tragic hero and heroine, the issues of gender, moral responsibility and the management of the spectator's emotions. Readings from Sophocles, Aristotle, Corneille, Racine, Hegel, Kierkegaard, Anouilh, Sartre, Césaire, Koltes, Gably. Course in French.
Prerequisites: AS.210.301 AND AS.210.302
Instructor(s): E. Russo
Area: Humanities
Writing Intensive.

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 Carrière, Chevillard, Darrieussecq, Delbo, Duras, Guibert, and Volodine.
Instructor(s): D. Schilling
Area: Humanities.

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 célébres of the Enlightenment, to modern-day democratic polemics.
Prerequisites: AS.210.302
Instructor(s): E. Russo
Area: Humanities.
AS.212.476. Into the Wild: Environmental Imagination across the Ages. 3.0 Credits.

How have people over the centuries construed their relationship to the natural environment? What literary and artistic traditions have shaped Western attitudes to nature, and how have these traditions and attitudes changed over time? "Into the Wild" will explore these questions through a range of textual and visual sources, including works in both verse and prose (e.g. pastoral and Romantic poetry, early exploration accounts, scientific treatises and works of science-fiction, short-stories and novels), paintings, engravings, music, and film. Course work includes visits to JHU’s Special Collections and to the Baltimore Museum of Art. Recommended background: AS.212.333 or AS.212.334 either previously or concurrently.

Instructor(s): S. Miglietti
Area: Humanities
Writing Intensive.

AS.212.478. Guillaume de Machaut: exploring medieval authorship in the digital age. 3.0 Credits.

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

Instructor(s): T. Rose-Steel
Area: Humanities
Writing Intensive.

AS.212.481. The 18th-Century French Novel. 3.0 Credits.

Key novels will be studied from a variety of approaches. Authors to include Marivaux, Montesquieu, Prévost, Diderot, Crébillon, Rousseau, and Voltaire. Recommended Course Background: AS.212.333 and AS.212.334 or AS.212.333 and permission of the instructor.

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

AS.212.501. French Independent Study. 3.0 Credits.

Instructor(s): D. Schilling; E. Russo; J. Neefs; S. Miglietti; W. Anderson.

AS.212.502. French Indep Study-Lit. 3.0 Credits.

Instructor(s): E. Gonzalez; J. Neefs.

AS.212.596. Independent Study - Spanish. 3.0 Credits.

Instructor(s): E. Gonzalez.

AS.212.598. Internship. 1.0 Credit.

AS.212.604. Around Baudelaire.

Topics in Baudelaire’s art and thought, and in that of various contemporaries (Courbet, Manet, Wagner) and successors (Mallarmé, Proust, Benjamin, Starobinski, Bonnefoy, Roubaud, Deguy). Readings and discussion will be mainly in French.

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


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

Instructor(s): W. Anderson.

AS.212.620. The Encyclopédie.

In its attempt to realize fully the potential of a group description of knowledge, the Encyclopédie of Diderot and d’Alembert displays the program of the philosophies in a particularly intense and idiosyncratic form. This intellectual conversation will be studied through the investigation of several different subjects treated in the Encyclopédie; for example, the theory of the encyclopedia itself, history, natural history, literature, medicine, and theories of language.

Instructor(s): W. Anderson.

AS.212.632. Utopias.

Reflecting on the genre of the Utopia which from the late 17th century through the late 19th century alludes to diverse ideological constructions, such as the Golden Age, the "Pays de Cocagne", fantastic worlds, primitive societies, the state of nature, "robinsonnades", science fiction.

Instructor(s): W. Anderson.


Readings in Balzac, Stendhal, Hugo, Musset and Nerval, plus viewings of Géricault, Delacroix, Daumier. Theories of Romanticism, from Baudelaire to present will be examined and commented as well.

Instructor(s): J. Neefs
Area: Humanities
Writing Intensive.

AS.212.644. Libertinage: entre révolte et fantasme.

The prerevolutionary libertine novel, starring at its center the character of the libertine, is the one most iconically associated with the French novel and with notions of transgressive “Frenchness,” intended both for national use and for export. In the wake of the pioneering work of René Pintard (Le Libertinage érudit dans la première moitié du 17e siècle, 1943) libertinage was emancipated from the fictional realm and promoted to a category of intellectual and cultural history. Yet recent critics have contested the use of this label, arguing that the historical individuals who were so called were a heterogeneous collection who had nothing in common apart from their marginality, which was in turn stigmatized or valorized. The purpose of this course is to examine critically the relationship between fictional and historical libertines, the many overlaps between the “transgressive” and the “erudite” communities, the role they played in the emergence of the “radical” Enlightenment and scientific materialism, their subversive use of language, the fluctuation between protective strategies of equivocation and the audacity of parrésia.

Readings from trial documents, pamphlets, correspondence, novels and essays, by G. C. Vanini, François Garasse, Antonio Rocco, Théophile de Viau, Descartes, Cyrano de Bergerac, Dassoucy, Bayle, Boyer d’Argens, Voltaire, Sade, Diderot, Laclos.

Instructor(s): E. Russo.

AS.212.678. Guillaume de Machaut: exploring medieval authorship in the digital age.

Using new websites devoted to the lyrics and music of Guillaume de Machaut, the foremost poet and composer of the 14th-century French royal court, this seminar will explore the role of music and literature during the Hundred Years War. Students will learn to use digital tools to view and analyze original illustrated musical manuscripts of Machaut’s work.

Instructor(s): T. Rose-Steel.
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, Noë, Humphrey, Damasio, Sacks). Instructor(s): E. Ender
Area: Humanities
Writing Intensive.

AS.212.692. Research Methods.
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. Instructor(s): T. Rose-Steel
Area: Humanities
Writing Intensive.

AS.212.696. Literature Confronts Science: Zola.
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.
Instructor(s): W. Anderson
Area: Humanities.

AS.212.699. Cultures of Criticism from the Classics to Foucault.
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, Bourdieu, Foucault. Taught in English; most texts available in translation, but knowledge of French recommended.
Instructor(s): E. Russo
Area: Humanities.

AS.212.707. French Documentary Filmmaking.
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.
Instructor(s): D. Schilling
Area: Humanities.

AS.212.719. Enlightenment and Revolution.
Writing Equality: the French Revolution. Enlightenment authors whose work is relevant to the Revolution (Montesquieu, Rousseau, Condorcet, etc.), Revolutionary authors and orators, and 19th-century authors like Balzac and Stendhal or historians like Tocqueville and Michelet who use literary topoi to come to terms with the Revolution.
Instructor(s): W. Anderson
Area: Humanities
Writing Intensive.

Victor Hugo as a prominent figure in the Nineteenth Century France and in Europe, and in French Literature. Poetry, Novels, Theater, Essays, outstanding political involvement, we will examine all aspects of Hugo’s works and poetics, as action in History and Modern politics. Close reading of poems from Les Contemplations and La Légende des siècles, of Le Dernier jour d’un condamné and Les Travailleurs de la Mer, of Hernani, and of Châtiments and some political discourses.
Instructor(s): J. Neefs
Area: Humanities.

AS.212.705. Fictions d’espace: géopoétique du roman de langue française.
En quoi consiste et par quels moyens se construit l’espace dans les fictions littéraires ? Quelles fonctions y jouent les toponymes, les descriptions de lieux 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.
Instructor(s): D. Schilling
Area: Humanities
Writing Intensive.
Instructor(s): E. Russo.

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.

Instructor(s): E. Ender

Examen de romans et récits modernes et contemporains où la marge (géographique, ethno-sociale, sexuée) apparaît comme un lieu de parole spécifique. L’histoire longue de la figure du ‘zonal’ et du ‘jeune de banlieue’ permettra d’interroger les processus de légitimation littéraire et l’émergence de subcultures qui suscitent des postures esthétiques novatrices. Textes de Begag, R. Camus, Charef, Chraïbi, Clébert, Collard, Djaïdani, Queneau...

Instructor(s): D. Schilling

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

Instructor(s): E. Ender

Area: Humanities.


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, A 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

Instructor(s): E. Ender

Area: Humanities.

AS.212.743. Marcel Proust, Literature and Art.

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

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

Area: Humanities.

AS.212.750. Récits de la marge : voix périphériques et subcultures.

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

Instructor(s): D. Schilling

Area: Humanities

Writing Intensive.


Gallimard, Folio, La Prisonnière, Gallimard Folio, Le Temps retrouvé, will put this to the test. Required editions: Proust’s Du côté de chez Swann, À l’ombre des jeunes filles en fleurs, La Prisonnière and Le Temps retrouvé, will put this to the test. Required editions: Proust’s Du côté de chez Swann, Gallimard, Folio, À l’ombre des jeunes filles en fleurs, Gallimard, Folio, La Prisonnière, Gallimard Folio, Le Temps retrouvé, Gallimard, Folio, Contre Sainte-Beuve, Gallimard, Folio. The seminar is open to advanced undergrads, with authorization of the instructor. Recommended course background: At least 2 212.3xx courses

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

Area: Humanities.

AS.212.743. Marcel Proust, Literature and Art.

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

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

Area: Humanities.

Writing Intensive.

AS.212.750. Récits de la marge : voix périphériques et subcultures.

Examen de romans et récits modernes et contemporains où la marge (géographique, ethno-sociale, sexuée) apparaît comme un lieu de parole spécifique. L’histoire longue de la figure du ‘zonal’ et du ‘jeune de banlieue’ permettra d’interroger les processus de légitimation littéraire et l’émergence de subcultures qui suscitent des postures esthétiques novatrices. Textes de Begag, R. Camus, Charef, Chraïbi, Clébert, Collard, Djaïdani, Queneau...

Instructor(s): D. Schilling

Area: Humanities

Writing Intensive.


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

Instructor(s): D. Schilling

Area: Humanities

Writing Intensive.
AS.212.774. Classiques de la Renaissance.
In this seminar we will read two great classics of Renaissance France: Montaigne's Essais (1580, 1588, 1595), a hodge-podge of erudite and powerfully introspective pieces of short prose; and Aubigné's epic poem Les Tragiques (1616), written in response to the ravages of the civil war that torn France apart in the late sixteenth century. In addition to being two masterpieces of French prose and poetry respectively, Montaigne's Essais and Aubigné's Tragiques share a number of common features, such as rich intertextual ties with ancient literary models (from Plutarch, Virgil and Seneca to the Bible) and a complex genetic history resulting from multiple waves of textual revision, both in manuscript and in print. A close reading of these works will therefore allow us to address broader issues in literary theory and practice advanced techniques for textual analysis. Open to advanced undergrads
Instructor(s): S. Miglietti
Area: Humanities.

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

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

AS.212.784. Founding Myths: Literature, Historicity, and the Nation.
National identities often coalesce around historical events that acquire the status of "founding myths". In this seminar, we will draw upon French history to discuss how literature and art (including cinema) can contribute to forging and crystallizing a series of identity-making myths. Cases to consider include the burning of Joan of Arc in 1431, the massacres of St Bartholomew’s Day (1572), and the beheading of Louis XVI in 1793. By analyzing representations of these and other historical moments through a wide range of media, we will seek to penetrate the complex relationship between literature, fiction, and historicity in making national identity—a relationship that proves particularly problematic in the case of violent and divisive events such as those mentioned above. Among the authors studied will be Villon, De Thou, D'Aubigné, Marlowe, Shakespeare, Voltaire, Michelet, Dumas, Hugo, Brecht, Anouilh, Camus.
Instructor(s): S. Miglietti
Area: Humanities Writing Intensive.

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

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

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

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

Instructor(s): D. Schilling; E. Russo; J. Neefs; S. Miglietti; W. Anderson.

AS.213.104. Freshman Seminar: Weimar on the Pacific: German Exile Culture in the United States. 3.0 Credits.
Freshmen seminar. After Hitler's seizure of power in 1933, the number of artists and intellectuals who fled the Nazi regime soon rose into the thousands. Many of these German expatriates ultimately settled in the United States (e.g. Los Angeles, New York), where, simultaneously attracted and alienated by their new surroundings, they made a significant impact on American culture. The seminar will explore German Exile Culture in the U.S. in its broad variety spanning a spectrum from film to architecture, literature, and philosophy. Based on the aesthetic and conceptual specificities of the artifacts, class discussions will focus on the relations between art and politics, modernist and mass culture, art and capitalism, culture and democracy. The seminar will close with a look at postwar America and the McCarthy era, when European emigrants became the target of suspicion as left-wing intellectuals.
Instructor(s): A. Krauss
Area: Humanities.
AS.213.205. Outlaws, Outcasts, Outsiders. 3.0 Credits.
This course offers an introduction to the close reading of German-language literature in the original. We read and discuss significant works written between 1800 and the present that focus on individuals whose experiences give rise to novel forms of selfhood. Authors may include Tieck, Kleist, Büchner, Droste-Hülshoff, Heine, Keller, Storm, Kafka, Walser, Roth, and Bachmann. We will ask how narrative form can represent breakdowns in the established ways of sense-making. Attention will be paid to writers’ divergent responses to the artistic, ethical, and political challenges of modernity. Readings, discussion, and writing assignments in German. Recommended Course Background: AS.210.362 or equivalent
Instructor(s): M. Dornbach
Area: Humanities.

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 theoretical 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.
Instructor(s): M. Dornbach
Area: Humanities.

AS.213.265. Panorama of German Thought. 3.0 Credits.
German thought is a broad intellectual tradition that encompasses works in an astonishing number of fields including philosophy, aesthetics, sociology, epistemology, psychology, anthropology, history, religious studies, and cultural analysis. The most prominent representatives of this tradition include Luther, Leibniz, Kant, Humboldt, Hegel, Nietzsche, Marx, Warburg, Freud, Benjamin, Kracauer, Weber, Simmel, Cassirer, Auerbach, Adorno, Arendt, Heidegger, and Luhmann. Indeed, current approaches to understanding cultural, historical, and social phenomena as well as literary and artistic forms would not have been possible without the German intellectual tradition which, beginning with the Enlightenment, emphasized the role of the subject in constituting objects of knowledge and experience. This survey course will highlight important topics in German Thought, which may include the subject, consciousness and unconsciousness, Bildung and the idea of the university, the sublime and the uncanny, irony, hermeneutics and translation, the desire for knowledge, tragedy and repetition, civilization, symbolic forms and medial reproduction, memory, and authority in a historical scope. Taught in English.
Instructor(s): R. Tobias
Area: Humanities.

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

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.
Instructor(s): E. Strowick; M. Nitis
Area: Humanities.

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 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).
Instructor(s): M. Dornbach
Area: Humanities.
**AS.213.305. Contemporary German Film. 3.0 Credits.**

After almost a quarter century of neglect, German cinema is on the map again. The many awards German films have been granted over the last 15 years speak to the renaissance of German Cinema since 2000. Among these movies are Florian Henckel von Donnersmarck's The Lives of Others (Academy Award for Best Foreign Language Film, 2006), Caroline Link's Nowhere in Africa (Academy Award for Best Foreign Language Film, 2002), Fatih Akin's Head-On (Golden Bear at the Berlin International Film Festival, 2004; European Film Award 2004), Oliver Hirschbiegel's Downfall (nominated for Academy Award for Best Foreign Language Film, 2004) or Wolfgang Becker's Goodbye, Lenin! (European Film Award, 2003). Nazi Germany, the Stasi, or the Reunification are prominent topics of this internationally acclaimed Contemporary German Cinema. Parallel to these mainstream productions, an aesthetically far more adventurous cinema has developed known as "Berlin School" or "Nouvelle Vague Allemande". Directors associated with the Berlin School are Christian Petzold, Angela Schanelec, Christoph Hochhäusler or Valeska Grisebach. Dissecting the everyday reality of post-wall Germany, this 'counter-cinema' draws on the New German Cinema of the 1970s (among others) to develop radical notions of realism and challenge narrative conventions. This course will give a survey on German Film since 2000 – discussing the historical and cultural context of selected movies as well as analyzing aesthetic strategies and concepts of realism in Contemporary German Cinema. Taught in German.

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

**AS.213.308. 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.

Instructor(s): K. Pahl
Area: Humanities.

**AS.213.309. Walter Benjamin and His World. 3.0 Credits.**

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

Instructor(s): M. Caplan
Area: Humanities
Writing Intensive.

**AS.213.310. Classic German Theater. 3.0 Credits.**

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

Prerequisites: AS.210.361
Instructor(s): K. Pahl.

**AS.213.312. Contemporary German Literature (1970 to the present). 3.0 Credits.**

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

Prerequisites: AS.210.362
Instructor(s): A. Krauss
Area: Humanities.

**AS.213.313. Heidegger's "Being and Time" and "Rectify. 3.0 Credits.**

This course will introduce students to Heidegger's seminal work as seen through the lens of the TV series Rectify, which considers what it means to be "thrown" into the world and how we construct a meaningful horizon for our experiences. We will explore some of the fundamental concepts in Being and Time, including care, projection, falleness, affect and time, and being-onto-death, and consider how these same issues are taken up in Rectify, which as a TV show has to develop its own visual vocabulary to explore the structure and nature of being in the world.

Taught in English
Instructor(s): R. Tobias
Area: Humanities.

**AS.213.318. The Making of Modern Gender. 3.0 Credits.**

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

Instructor(s): K. Pahl
Area: Humanities.
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.
Area: Humanities.

AS.213.320. 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 translanguaging. By way of literary and filmic analysis, we will inquire if borders or limits can play a productive role; how the history of the divided city figures in the imaginary of immigrant authors; and how, for example, Turkish-German or Russian-German writers inscribe the tensions between East- and West-Berlin into a larger discourse on global East-West relations.
Recommended Course Background: AS.210.362
Instructor(s): K. Pahl.

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.
Instructor(s): K. Pahl
Area: Humanities.

AS.213.322. Museums and Jews, Jews in Museums. 3.0 Credits.
This course will examine the presence of Jews in museums. We will consider the history of the exhibition and collection of Jewish material culture in museums from the 19th century to the present day. Our main task will be to identify the various museological traditions that engage Jewish identity, including the collection of art and antiquities, ethnographic exhibitions, history museums, and Holocaust museums. Some of the questions we will ask include: how do museums shape identity? what is the relationship between the scholarly premises of many museums and their popular reception? and, centrally, what is the relationship between Jewish museums and museums of the Holocaust?
Instructor(s): S. Spinner
Area: Humanities.

AS.213.323. 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.
Instructor(s): S. Spinner
Area: Humanities.
AS.213.336. Dancing About Architecture: Jewish Humor and the Construction of Cultural Discourse. 3.0 Credits.
Are all Jews funny, or only the ones from New York? This course will be an advanced-undergraduate examination of literary, theatrical, cinematic, and television representations of Jewish culture focusing on the construction of cultural discourse through comedy. Taking as a point of departure Sigmund Freud’s Jokes and Their Relation to the Unconscious, we will consider the joke as a mode of narration and cultural coding with specific resonances for the Jewish encounter with modernity. Among the topics to be addressed in this course will be the origins of modern Jewish humor in traditional modes of storytelling and study; the problems of anxiety and otherwise articulated and neutralized through humor; the significance of Jews in creating popular culture through the mass media (particularly though not exclusively in the United States) as well as the role of these mediums in transmitting and translating Jewish references to the general culture; the status of the Yiddish language as a vehicle for satire and a vehicle of resistance between tradition and modernity; the uses and abuses of Jewish stereotypes and the relationship of Jewish humor to anti-Semitism; the connections between Jewish humor and other modes of minority discourse; and the question of translation of Jewish humor both from Yiddish into other languages and from the Jewish “in-group” to a “post-ethnic” audience. Authors and performers to be examined will include Avrom Goldfaden, Sholem Aleichem, Franz Kafka, Dzigan and Szumacher, Lenny Bruce, the Marx Brothers, Mel Brooks, Phillip Roth, Woody Allen, Larry David, Sarah Silverman, and the Coen Brothers. All readings and discussions conducted in English.
Instructor(s): M. Caplan
Area: Humanities
Writing Intensive.

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, Scholem, Tolstoy, Büchner, Flaubert, and Kafka. Taught in English.
Instructor(s): R. Tobias
Area: Humanities
Writing Intensive.

AS.213.346. Picturing Jews: Representing Jewish Identity in Modern Art, Film & Literature. 3.0 Credits.
This course will consider the different ways Jewish identity has been represented in the 19th and 20th centuries, focusing primarily on Central and Eastern Europe. Race, nationalism, religion, language, geography, politics—all helped shape different ways of understanding just what it meant to be a Jew, and all found expression in art and literature by both Jews and non-Jews. Looking at texts originally written in German, Yiddish, and Hebrew, including prose, poetry, journalism and drama, as well as painting, photography, graphic design, architecture, and film we will gain an understanding of the range of ways that Jewish identity could be understood and expressed as well as of the ideological stakes and historical contexts of such representations. Writers and artists examined will include Chagall, Kafka, Sholem Aleichem, and Bialik. All readings will be in translation.
Instructor(s): S. Spinner
Area: Humanities.

AS.213.347. Wie wir begehren. 3.0 Credits.
This course will examine and analyze the different ways 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
Instructor(s): K. Pahl
Area: Humanities.

AS.213.350. Wie wir begehren. 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.
Instructor(s): R. Tobias
Area: Humanities.
AS.213.358. German Pop Culture. 3.0 Credits.
Taught in German. The term “pop(ular) culture” designates cultural products and practices that are disseminated as ‘mass culture.’ Pop culture is accessible to many and deals with objects and materials that circulate in the everyday life of a society; it functions, one might say, as a cultural archive of the present. In contrast to high culture, pop culture enjoys an ambiguous reputation: It represents the cultural mainstream, functions as an easily consumable commodity and promotes the marketing of dominant ideologies, in the view of critical theory. However, more recent debates within cultural studies discuss pop culture as a site of social-symbolic conflicts and subversive forms of reception. Against this background, the seminar examines pop-culture phenomena in Germany after 1950, including the cult object: soccer, popular film and TV (“Tatort”), German pop music and hits (from “Hitparade” to “Rosenstolz” and beyond), recent pop literature after 1990 (Sibylle Berg, Rainald Götz, Thomas Meinecke). At the center of the analyses are questions related to the historical and political situation of pop culture, its specific aesthetic processes, and the (critique of) ideology performed by these processes.
Prerequisites: AS.210.361[C] AND AS.210.362[C]
Instructor(s): A. Krauss
Area: Humanities.

AS.213.359. 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 Romantist, 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
Instructor(s): K. Pahl
Area: Humanities.

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

AS.213.369. Dada's Ideologies: Literature, Art, & Politics. 3.0 Credits.
This course will examine the literary and political theories implied in, and encountered by, Dadaist works and praxes. Particular attention will be paid to Dadaist confrontations with the growth of modern mass media, the politics of World War I, and consumerist capitalism in the wake of Taylorism and Fordism. Readings include major Dadaists as well as Althusser, Benjamin, Debord, Gramsci, Irigaray, Lukács, Marx, Saussure, among others.
Instructor(s): J. Pelcher
Area: Humanities.

AS.213.371. Kafka and the Kafkaesque. 3.0 Credits.
Franz Kafka is regarded as one of the most influential writers of the 20th century. To this day, his lucid and subtle prose continues to intrigue literary critics, writers of fiction, and readers with observations that create a fictive world at once strange and familiar, hopelessly tragic and hilariously comical. The related term “kafkaesque” refers to the unique character of a literary universe that is perceived as both eerie and resistant to any classification. In this course, we will analyze texts by Franz Kafka from a variety of perspectives: as investigations into modern institutions and bureaucracy, law, punishment and family structures. Special emphasis will be given to the exploration of Kafka’s poetic practice, i.e. to the material, rhetorical and performative quality of his writing. In addition to reading a selection of Kafka’s prose and analyzing several film adaptations, we will also discuss some influential commentaries on his work and discuss Kafka’s impact on the conceptualization of modernity. Students will gain an in-depth understanding of Kafka’s oeuvre while developing skills in critical analysis and literary close reading.
Instructor(s): A. Krauss
Area: Humanities.

AS.213.375. Landscapes in Crisis: Perspectives of Modern Subjectivity. 3.0 Credits.
In crisis, groups and individuals face economical, environmental, physical or political necessities creating a critical status that ultimately hints towards a loss of something valuable: health, freedom, security, wealth, … One might say, in a crisis, the outlook is grim. This seminar will focus on the one who is looking – the subject that produces the outlook and that we consider a critical thinker. The critical thinker is a rather new phenomenon, it is strongly tied to a freedom of thought that allegedly allows us to paint and frame our own worldview. We will work with the emergence and variations of landscape from 14th century painting to late 20th century film, with an emphasis on historical turning points such as the French Revolution, the two world wars and the fall of the ‘iron curtain’ that led to today’s world order. Writers, directors and painters will include, among others: Peter Brueghel the Older, Jean Jacques Rousseau, Edgar Allan Poe, John Dos Passos, Peter Weiss, Michel Foucault, Werner Herzog, Wim Wenders. All media and discussions in English.
Instructor(s): M. Heim
Area: Humanities.
AS.213.376. Art in Literature. 3.0 Credits.
Discussion in German. Since the Enlightenment, works of art have played a prominent role in literary texts, providing an occasion for texts to reflect on their status as art and to explore the possibilities and challenges unique to aesthetics. In this course we will examine novels and poems that refer to paintings or other works of art to illuminate the nature of art and to reflect on phenomena that have no place in any other discourse. Readings to include works by Lessing, Eichendorff, Storm, Mörike, Adrian, Freud, and Hofmannsthal. 
Prerequisites: AS.210.361 AND AS.210.362
Instructor(s): R. Tobias
Area: Humanities.

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

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 Döblin 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? 
Instructor(s): S. Spinner
Area: Humanities.

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

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 Krull, 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 to reflect on phenomena that have no place in any other discourse. 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. 
Instructor(s): R. Tobias
Area: Humanities.

AS.213.507. 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. 
Instructor(s): S. Spinner
Area: Humanities.

AS.213.508. German Independent Study - Literature. 0.0 - 3.0 Credits.
Instructor(s): A. Krauss; E. Strowick; K. Pahl; R. Tobias; S. Spinner
Writing Intensive.

AS.213.509. German Honors Program. 3.0 Credits.
Instructor(s): E. Strowick; K. Pahl; R. Tobias.

AS.213.510. German Honors Program. 0.0 - 3.0 Credits.
Instructor(s): A. Krauss; E. Strowick; K. Pahl; R. Tobias.
This course will explore the aesthetic-political practices of literatures and manifestos grouped under the term historical avant-garde. According to the most general understanding, avant-garde is considered the critique of bourgeois culture and 'traditional' art concepts, with this critique being related to a fundamental crisis of bourgeois society. The seminar aims at developing a more specific perspective by discussing the following aspects of avant-garde poetics: the self-reflection of aesthetic discourse in regard to the definition and hierarchization of styles and genres; a theory of language that draws on rhythm and materiality; an aesthetics of production which questions the notion of authorship and ‘organic work’ and stresses instead the constitutive role of repetition, (inter-)medial variation, and chance; the critical intervention in the concept of aesthetic autonomy and its institutions of reception; the ‘aporias of the avant-garde’ (Enzensberger) inherent in its concept of radical innovation and exceptionality. In order to highlight the theoretical implications of avant-garde poetics we will analyze its literary strategies with respect to contemporary debates on modern technologies of art reproduction (Benjamin), the psychoanalytic reframing of the subject, and the advent of literary structuralism/formalism (Jakobson). In addition to that, we will discuss classics of avant-garde scholarship (e.g. Peter Bürger). Authors include: Paul Scheerbart, Hugo Ball, Tristan Tzara, Hans Arp, Carl Einstein, Else Lasker-Schüler, the ‘Sturm-Kreis’, and Arno Holz.
Instructor(s): A. Krauss
Area: Humanities
Writing Intensive.

AS.213.613. Hermeneutics around 1800 (from Hamann to Büchner).
With Schleiermacher, hermeneutics defined itself as a universal theory of understanding which no longer focuses only on biblical and juridical exegeses but on linguistic utterances in general. It thus became the matrix for subsequent Geisteswissenschaften and paved the way for various critical approaches which even today remain highly influential. The course examines the genesis of modern hermeneutics through the lens of its philological and philosophical precursors, contemporary commentators and literary authors. Key issues will be the underlying concepts of textuality and language, historicity and the subject. Authors include: Chladenius, Meier, Hamann, Herder, Kant, Schlegel, Schleiermacher, Goethe, Rahel Levin Varnhagen, Jean Paul, Büchner.
Instructor(s): A. Krauss
Area: Humanities
Writing Intensive.

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

AS.213.616. The Aesthetic Discourse of Modernity.
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.
Instructor(s): A. Geisenhanslueke
Area: Humanities.

The seminar will investigate when and in which ways theatrical space was interpreted as a shelter for the fleeing. Starting with Greek tragedy and ending with Elfriede Jelinek’s postdramatic text “Die Schutzflehenden” we will discuss the relations between the institutions of theater and drama and political concepts of Asylum from a historical perspective. We will proceed on the basis of the idea that the stage offers temporary protection where refugees stop their journey, argue their case and expect a decision. Reading Aeschylus, Euripides, Goethe, Brecht and Jelinek, we will analyze different theatrical set ups and procedures in which the precarious state of the fleeing is and has been negotiated on stage. We will also deal with recent theater projects which open the stage to refugees und give them a platform outside Immigration offices. Reading Benjamin and Florens Christian Rang we will also discuss how the relationship of Asylum and theater is reflected in modern theory of tragedy.
Instructor(s): E. Vogel
Area: Humanities.
The seminar will explore to what extent Hegel can be read as contributing to a feminist philosophy. We will focus on Hegelian openings onto the emotional in Phenomenology of Spirit. In addition, we will study feminist philosophers who have drawn on or offered critical readings of Hegel (Irigaray, Butler, Cavarero, Malabou, and others). Co-listed with AS.190.633
Instructor(s): J. Bennett; K. Pahl
Area: Humanities
Writing Intensive.

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

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

AS.213.656. Thinking of the Environment.
Few concepts are more anthropocentric than the environment. Although the term is usually invoked to describe what is other than the human being, it places the human at the center of the universe by defining nature as the world surrounding him. This course will consider 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 texts by Novalis, Schlegel, Tieck, Stifter, Rilke, and Celan.
Instructor(s): R. Tobias
Area: Humanities.

AS.213.664. Dirt.
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 wühte 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.
Instructor(s): R. Tobias
Area: Humanities.

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

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

AS.213.670. Theories of the Human in German Modernity.
Fifty years ago Michel Foucault advanced the influential argument that modern thought founded 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.
Instructor(s): M. Dornbach
Area: Humanities.

AS.213.673. Adorno’s Aesthetic Theory.
The posthumously published Aesthetic Theory is arguably Adorno’s most important work. In it he traces the development of autonomous art and locates art’s critical potential in its freedom from all notions of utility or purpose that derive from other spheres of life that are themselves corrupted by instrumental reason. We will examine Adorno’s analysis of art’s unique capacity to challenge conventions and produce new, if ephemeral, configurations. Discussion to focus on such concepts as illusion (Schein), mimesis, non-identity, myth, and truth content.
Instructor(s): R. Tobias.
Modernity gives rise to various forms of suspicion, including modern forms of resentment and practices of self-discipline (a suspicion of oneself), as well as to an epistemology of suspicion as it is developed in the modern human sciences. The course starts out with an analysis of the detective genre and of the specific transformations it undergoes in modern German literature. In a next step, we will examine literary representations of suspicion within a broader cultural-historical frame: Nietzsche’s analysis of resentment serves as one point of reference; another is what Carlo Ginzburg has called the paradigm of clues. The modern human sciences, since the last third of the 19th century, have relied on a method that produces knowledge by way of interpreting clues. While suspicion in the human sciences is related to the production of truth, literature uses suspicion as a way to produce aesthetic and logical undecidabilities. We will analyze literary representations of suspicion with respect to the narrative structure (unreliable narration) and the mediality of suspicion. Finally, the course emphasizes the methodological relevance of suspicion: As a practice of deciphering, interpreting, and reading traces, suspicion calls for being reformulated literary-theoretically. Readings will include: Heinrich von Kleist, E.T.A. Hoffmann, Nietzsche, Theodor Fontane, Freud, Kafka, Thomas Mann, Heimito von Doderer, Peter Handke etc. Taught in German
Instructor(s): E. Strowick
Area: Humanities.

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

AS.213.685. Theories of Translation (1530/1930).
Taught in German. It is one of the topoi of literary studies that translation presupposes interpretation and is thus bound to certain discursive premises. To investigate specifically how this connection between translation and interpretation has developed historically and is embedded in concerns of philosophy of language, the seminar reconstructs concepts (politics) of translation from Luther to Benjamin and Buber-Rosenzweig. One of the focal points is the emergence of a modern theory of representation between 1730 and 1820 (Gottsched, Venzky, Hamann, Herder, Schleiermacher), the effects of which are staged with the aid of different Shakespeare translations (Wieland, Lenz, Schlegel). Finally, by including more recent theories of translation from the milieu of deconstruction/post-structuralism, the seminar seeks to reconsider interpretation from the standpoint of translation, and translation from that of interpretation.
Instructor(s): A. Krauss
Area: Humanities
Writing Intensive.

AS.213.689. Creativity.
Modernity requires creativity of the artist. But what does this mean? Creativity has been thought of as a gift, but also as a technique or an attitude that can be developed. It thus moves between the mysterious, the mechanical, and the relational. While creativity was of little importance for the normative poetics (Regelpoetik) of the Baroque, the Enlightenment demanded an emancipation from external rules, which led to the apotheosis of human creativity in the idea of the genius. Counteracting overly idealistic notions of autonomy and human artistic agency, others cultivated practices that acknowledge and even amplify the role of chance. This seminar will focus on the eighteenth and early nineteenth centuries and invite contributions on more recent poetics from its participants. Particular emphasis will be placed on interrogating the roles of the imagination, phantasy, and visualization in the creative process.
Instructor(s): K. Pahl
Area: Humanities.

AS.213.701. The Frankfurt School.
Founded in the interwar years, the Frankfurt School gave rise to an array of reflections on modernity, emancipation, and ideology that have continued to inform critical theory and are now eliciting renewed interest. In this seminar we focus on various models developed by Frankfurt School theorists for approaching cultural phenomena. Following a brief review of Hegelian and Marxian legacies at work in the Frankfurt School, we consider relevant works by Walter Benjamin, Siegfried Kracauer, Max Horkheimer, and Theodor W. Adorno.
Instructor(s): M. Dornbach.

AS.213.705. Hegel’s Phenomenology of Spirit.
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
Instructor(s): K. Pahl
Area: Humanities.

AS.213.706. Literature, Museums, Mimesis.
Can museums be literary? Can literature be museal? Throughout the twentieth century and into the present, the museum has repeatedly challenged models of representation, none more so than mimesis, both as aesthetic theory and representational practice. This has been a role played by museums, both in their traditional guises as repositories of objects and — as André Malraux presciently had it — as “imaginary museums.” This course will examine the larger disruption of mimesis, and more specifically literary realism, through the particular catalyzing effects of museums. We will deal with two primary museological phenomena: first, the introduction of the “primitive other” into European modernity via ethnographic museums; second, the museological commemoration and representation of trauma, specifically of the Holocaust. Special attention will be paid to discursive, formal, and rhetorical locations of overlap between the museal and the literary, including ekphrasis, linearity, volume, and collection. Readings will include fiction, poetry, and theoretical texts, as well as secondary sources examining particular museums and exhibitions. All texts in English.
Instructor(s): S. Spinner
Area: Humanities
Writing Intensive.
AS.213.718. Wirkliche Wirklichkeit:” Eccentric Realism.
Taught in German. Categories such as the uncanny, motion, or seriality are not easily associates with German Realism. The course takes a fresh look at texts by Theodor Fontane, Adalbert Stifter, and Theodor Storm in order to explore the thesis of the modernity of Realism. We will analyze framing techniques, temporal structures (e.g. boredom or belatedness) as well as the interrelation between realist poetics and other discourses and media by which realist texts produce reality as perceived reality. The aesthetics and epistemology of Realism will further be discussed with respect to Erich Auerbach’s “Mimesis” and Roland Barthes “reality effect.”
Instructor(s): E. Strowick
Area: Humanities.

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

AS.213.741. Literature, Psychoanalysis, and Unassimilable Experience.
This course will consider experiences at the juncture between memory and forgetting, history and oblivion, narration and music. Such liminal experiences are frequently interpreted in psychoanalytic theory as trauma, though there is no reason that a purely negative definition should prevail. The suspension of the self and the concomitant immersion in the sensible world could just as well be regarded as an ecstatic experience. This course will examine the notions of immediacy, singularity, power, and sensuality in psychoanalytic theory (Freud, Lacan, Klein, Malabou) and beyond. Kleist’s “Die heilige Cäcilie” and Kafka’s “Josefine, die Sängerin” will serve as touchstones for our exploration of the ecstasy that literature at once produces and reproduces as a verbal representation and musical medium.
Instructor(s): K. Pahl, R. Tobias
Area: Humanities.

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

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

AS.213.757. Rilke.
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.
Instructor(s): R. Tobias
Area: Humanities.
AS.213.760. Break and Continuity: German Thought around the French Revolution.
The turn of the eighteenth century saw the political revolution of 1789 as well as interrelated revolutions in thought, symbolic system, value system, family structure, gender relations, etc. We will explore the discourse of revolution in its oscillation between two conceptions -- as breakthrough and as return (to the golden age of Greek Antiquity, to a prelapsarian state). From providence to chance event, and between break with and continuity of the old order, German thinkers considered the revolution. We will read Kant, Rousseau, Hölderlin, Hegel, Goethe, Kleist, and others.
Instructor(s): K. Pahl.

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

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

AS.213.792. GRLL SEMINAR/Fellini - Almodóvar.
In this co-taught graduate seminar, Professors Eduardo González and Bernadette Wegenstein will be discussing these two seminal European directors in their cultural and historical context and with an eye to both their (anti)centricity and (anti)centrality to cinema today (e.g., The Great Beauty). Our discussions will start with questions that are intrinsic to film theory such as mimicry, travesty, the visual and narrative construction of the erotic, as well as questions pertaining to the degree of realism in these directors' work, i.e., the "road beyond (re)alism" for Fellini, and Almodóvar's queerness as expressed in his "true-and-false testimonies." We will then proceed to read and watch some historical documents around the constructions of some of these directors' films, such as Petronius' Satyricon, about the worshipping of the most important female deity in late antiquity, Isis, in light of Fellini's Satyricon; and Thierry Jonquet's novel Tarantula and the French-Italian horror film, Eyes Without a Face (1960), which were both the basis for Almodóvar's The Skin I Live In (2011). We will be reading Karen Pinkus' Montesi Scandal, a (re)written screenplay about the birth of the Paparazzi in Fellini's Rome, as well as Almodóvar's columns from La Luna de Madrid, written in the persona of a female prostitute. The class will also include several guest speakers TBA.
Instructor(s): B. Wegenstein; E. Gonzalez
Area: Humanities.

AS.213.800. Independent Study-German.
Instructor(s): A. Krauss; E. Strowick; K. Pahl; R. Tobias; S. Spinner.

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

Instructor(s): A. Krauss; E. Strowick; K. Pahl; R. Tobias; S. Spinner.

AS.213.813. German Qualifying Paper Preparation.
Instructor(s): A. Krauss; E. Strowick; K. Pahl; M. Caplan; R. Tobias.

AS.214.125. Freshman Seminar: Dangerous Liaisons: Words and Music Through the Ages. 3.0 Credits.
How do music and words interact? Do words have a priority on music or vice versa? Does music need words to be understood and interpreted? Are words filled with meaning by music? A variety of readings and musical examples will be discussed, including works as diverse as medieval songs, madrigals, Romantic Lieder, opera, the American musical, and contemporary pop music. The seminar will include field trips to the Baltimore Museum of Art, the Meyerhoff Symphony Hall, the Peabody Institute, and the Evergreen Museum and Library. Students will also have the opportunity to attend a live HD broadcast of Mozart's Don Giovanni from the Metropolitan Opera. No musical skills required; strong doses of curiosity most welcome.
Instructor(s): E. Refini
Area: Humanities.
AS.214.171. Freshman Seminar: Witchcraft and Demonology in Renaissance Europe. 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.
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.
Instructor(s): J. Gomez
Area: Humanities

AS.214.251. The World of Dante. 3.0 Credits.
An Introduction to the Divine Comedy
Instructor(s): P. Forni
Area: Humanities
Writing Intensive.

AS.214.278. Italian Film. 3.0 Credits.
This undergraduate seminar is an overview of 100 years of Italian film history covering such pivotal moments as the early Futurist films, the creation of Cinecittà, the Italian Neorealist film movement, the legendary Commedia all’italiana films, as well as a discussion of classic Italian auteurs such as Fellini, Pasolini, Wertmüller, Bertolucci, and such contemporaries as Garrone and Sorrentino.
Instructor(s): B. Wegenstein
Area: Humanities

AS.214.301. Survey of Italian Literature. 3.0 Credits.
Un viaggio dal Rinascimento alla modernità, per incontrare il genio italiano e conoscere la nostra umanità. Through readings from the most celebrated texts by Italian authors, we will travel from the early renaissance to the 20th century to encounter the struggles and triumphs of the human conscience, and the highest achievements of Italian culture. The course will explore poetry, short story, theatre, epic, and novel, with an introduction to Italian opera. Students will have the opportunity to read Dante Aligheri, Baldassarre Castiglione, Galileo Galilei, Giacomo Leopardi, Giorgio Bassani, and many others in original language, and to discover how these works are relevant in our own life and times. Taught in Italian. Recommended course background: Italian AS.210.252, may be taken concurrently with Advanced Italian II.
Prerequisites: Not open to students who have taken AS.214.302.
Instructor(s): E. Refini
Area: Humanities
Writing Intensive.

AS.214.302. The Agony and the Ecstasy from Dante to the Romantics. 3.0 Credits.
By exploring texts and topics in Italian literature and culture from the Middle Ages to modernity, this course will address the themes of suffering and triumph as they are expressed through several great authors, many of whom were fundamental to the development of the Western European tradition. These authors will include Dante, Petrarch, Boccaccio, Machiavelli, Ariosto, Tasso, Foscolo, Leopardi, and Manzoni. The course will also explore the relationship between these works and other forms of culture, such as painting and music. The course is taught in English with special sessions in Italian for Italian majors and minors, so as to count towards the Italian Major/Minor requirements.
Prerequisites: Not open to students who have taken AS.214.301.
Area: Humanities
Writing Intensive.

AS.214.324. Futurism and the birth of Avant-garde. 3.0 Credits.
The course will explore Futurism, the first great avant-garde movement in modern European history, and its vast and mostly unknown literary production. We will analyze Futurism in its social, literary, and historical background, as well as in its artistic contributions to Italian and European culture. We will focus on Filippo Tommaso Marinetti (1876 - 1944), founder of the movement and cornerstone of all its diverse souls and manifestations, and analyzing his manifestos, poetry, novels, tales and plays, we will shed light on the peculiarity of a movement that acted as the initial spark, and has given shape to the following literary and artistic avant-gardes of the XX Century. The final project for the course can be either a paper or a translation project. Reading knowledge of Italian is suggested.
Instructor(s): L. Bacchini
Area: Humanities

AS.214.333. Shakespeare on the Opera Stage. 3.0 Credits.
From Rossini’s Otello to Cole Porter’s Kiss me Kate, from Verdi’s Macbeth to Leonard Bernstein’s West Side Story, the works of William Shakespeare have been an extraordinary source of inspiration for musical theatre. By exploring operatic adaptations of Shakespeare in different periods and contexts, this course will examine the ways in which composers and librettists have interpreted and reshaped the plays. The course, primarily focused on the 19th century Italian reception of Shakespeare and, in particular, on operas by Rossini and Verdi, will also consider the phenomenon within a broad transnational perspective up to include contemporary opera and musical.
Instructor(s): E. Refini
Area: Humanities
Writing Intensive.

This course investigates how ecological factors inspired storytellers, influenced modes of literary publication, and determined reader responses in Europe before 1700. Students enrolling in section 2 will attend a supplementary one hour session at a time to be mutually decided and complete the work in Italian.
Instructor(s): T. Tower
Area: Humanities
Writing Intensive.
AS.214.346. The Short Story in Italy Across the Centuries. 3.0 Credits.
The genre of the short story was in many ways invented by the Italians. During the later Middle Ages, preachers adopted the short tale, cultivated by fireside storytellers for ages, to add interest to the morals of their sermons. By the late thirteenth century, Italian writers were collecting such stories for entertainment as well as edification. Boccaccio’s Decameron (1352) was the first classic collection and inspired other collections throughout the Renaissance. It and other Italian collections inspired writers in many genres and countries, including Shakespeare and other dramatists. In modern times, short stories have become one of the predominant genres of world literature. This seminar surveys Italian short fiction from the fourteenth through the twenty-first century. Emphasis is on the representation of Italian culture and history through storytelling, including in film. Course will have two full sections, one taught in Italian for majors, the other taught in English, with no prerequisites, for non-majors. Limited to fifteen students per section.
Instructor(s): P. Forni; W. Stephens
Area: Humanities
Writing Intensive.

AS.214.347. Petrarch and the Beginnings of the Renaissance. 3.0 Credits.
This course will focus on the life, work, and thought of Francesco Petrarca, or "Petrarch." Though known today primarily as the author of Italian love poetry, Petrarach considered his Latin work more lasting. We will explore both sides of his work, the vernacular and Latin (in English translation) to come to an understanding of his place in medieval intellectual history, the history of philosophy, and the history of literature.
Instructor(s): C. Celenza
Area: Humanities
Writing Intensive.

AS.214.346. 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 sessions in Italian for Italian Majors and Minors so that the course will count towards their requirements.
Instructor(s): E. Refini
Area: Humanities
Writing Intensive.

AS.214.349. 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.
Instructor(s): J. Gomez
Area: Humanities

AS.214.363. Italian Journeys: Modern and Contemporary. 3.0 Credits.
This class examines classic pieces of Italian literature from the 19th and 20th centuries. The course focuses on the tradition of the novel and its engagement with social and political themes (from the question of Italy’s national unity and the relationship between history and literature in Alessandro Manzoni, to the relationship between science and literature in Italo Calvino), as well as on the lyrical tradition and the reflection of Italian poets on our human condition and quest for happiness (from Giacomo Leopardi to Eugenio Montale). The course will also explore contemporary poetic production and the connection between modern Italian literature and other arts such as film and music. This class is taught in English.
Instructor(s): L. Di Bianco
Area: Humanities
Writing Intensive.

AS.214.369. Food and Culture in Italy. 3.0 Credits.
Throughout Italy’s history, food traditions have been central to the formation of Italian identities, both national and regional. In this course we will study Italy’s food traditions and explore the ways in which food has become a major theme of Italian literature, film, and music, from the Renaissance to the present day. The class will be conducted in Italian. Students must have completed Intermediate Italian II (AS.210.252) or equivalent.
Instructor(s): J. Coleman
Area: Humanities.

AS.214.374. Being Italian: Autobiography and Identity in Literature and Media. 3.0 Credits.
What does it mean to be Italian rather than French, American, or anything else? What’s the difference between being Tuscan, Milanese, or Sicilian? Between being Christian, Jewish, Muslim, or “other”? How does the reality of Being Italian differ from the clichés that prejudice, commercialism, or mass media fads help to spread? Considering these questions can be important whether you want to use your Italian in business, in academia, or for sheer pleasure, whether you want to watch films, read books, or see the sights.
Prerequisites: AS.210.251 AND AS.210.252
Instructor(s): W. Stephens
Area: Humanities
Writing Intensive.

AS.214.366. Rome as Told by its Narrators. 3.0 Credits.
The course is intended for students who would like to learn about Rome through its history, literature, arts, and film. We shall explore the city and its culture analyzing the work of several authors. The main goal of that itinerary is to offer a whole experience of Rome through time. The Eternal City is also a place where the whole of Italy is reflected in its beauty and complexity.
Instructor(s): T. Katinis
Area: Humanities.

AS.214.363. Italian Journeys: Modern and Contemporary. 3.0 Credits.
This class examines classic pieces of Italian literature from the 19th and 20th centuries. The course focuses on the tradition of the novel and its engagement with social and political themes (from the question of Italy’s national unity and the relationship between history and literature in Alessandro Manzoni, to the relationship between science and literature in Italo Calvino), as well as on the lyrical tradition and the reflection of Italian poets on our human condition and quest for happiness (from Giacomo Leopardi to Eugenio Montale). The course will also explore contemporary poetic production and the connection between modern Italian literature and other arts such as film and music. This class is taught in English.
Instructor(s): L. Di Bianco
Area: Humanities
Writing Intensive.
AS.214.377. 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 and female voices embody different functions. Examples to be analyzed include texts by Dante, Petrarch, Ariosto, and Tasso. The course will also consider later rewritings of myths concerned with the voice such as Giuseppe Tomasi di Lampedusa’s The Siren and Italo Calvino's A King Listens.
Instructor(s): E. Refini
Area: Humanities
Writing Intensive.

AS.214.390. Machiavelli: A Renaissance Master. 3.0 Credits.
Who was Niccolò Machiavelli? The author of the Italian Renaissance’s most famous book, The Prince, he also wrote histories, commentaries, comedies, and letters. And he had a career as a prominent Florentine diplomat, which ended tragically but informed everything he wrote. This course is intended to offer students an introduction to Machiavelli’s major works and to the intellectual, social, and political contexts that shaped his thinking.
Instructor(s): C. Celenza
Area: Humanities
Writing Intensive.

AS.214.393. Italian Opera and the Art of Adaptation. 3.0 Credits.
Italian opera, from its very inception, has developed in close dialogue with other art forms. The pioneering operas of Peri and Monteverdi based on the figure of Orpheus are part of a larger cultural movement that saw Renaissance philosophers (Marsilio Ficino), visual artists (Bronzino) and humanists (Angelo Poliziano) resurrect and transform the ancient Orpheus myth. The subsequent evolution of opera was influenced by (and influenced) innovations in stage comedy, the novel, and other art forms. In this course, we will explore these connections between the development of opera and other facets of Italian culture. No knowledge of Italian is required. The course will be taught in English; an additional Italian language discussion section will be offered for majors.
Instructor(s): J. Coleman
Area: Humanities

AS.214.437. The Intellectual World of the Italian Renaissance. 3.0 Credits.
This course is intended to familiarize students with the intellectual world of Renaissance Italy, or more specifically, the “lost” Italian Renaissance of the long fifteenth century, from the time when Petrarch (1304-74) was in full maturity to the 1520s. During this period, most Italian intellectuals wrote the majority of their work in Latin – not the Medieval Latin of the Church and the universities but in what they saw as a more authentic Latin, like that used in ancient Rome, in the time of Cicero, Virgil, Quintilian, and others. These Renaissance “humanists,” inspiring by the example of Roman, and eventually Greek, antiquity, believed that they were carrying out a cultural revival. Who were these humanists? Why then did they choose Latin (and a reformed Latin at that) instead of their “native” tongue as the language in which to effect this renewal? What did this choice afford them in terms of literature and philosophy? Why was this phase of literary and philosophical history undervalued in the evolution of modern scholarship? By the end of this course, you should be able to formulate answers to those questions. Some of the works of these authors still await editions, lying in manuscript libraries or difficult-to-access early printed editions. Many have now had their Latin texts edited, and a number have recently been translated into English. Students therefore have the chance to explore work in a field that is new and growing. A separate Renaissance Latin reading group will accompany the course for those who have studied Latin.
Instructor(s): C. Celenza
Area: Humanities
Writing Intensive.

AS.214.445. Boccaccio’s Decameron and the Multiplicity of Story-Telling. 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 filmic imitators in Italy and Europe. Italian graduate students and undergraduate majors will attend an extra weekly meeting conducted in Italian. Those students should enroll in section 2 which will be awarded 4 credits.
Instructor(s): W. Stephens
Area: Humanities
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’s natural and what’s supernatural? What’s human and what’s more, or less, than human? During the Renaissance, ideas about the nature of reality were bound up with questions and issues very different from those of our time. With the exact sciences still being invented, the nature of the world was much less hard and fast for Renaissance people than it is for the modern educated person. The literary masterpieces of the Italian Renaissance provide vivid illustrations of the early modern sense of wonder. Foremost among these are the theatrical comedies which Italian authors revived in imitation of the ancients, and the romances, especially Ariosto’s Orlando furioso (1532) and Tasso’s Gerusalemme liberata (1581). These and other works influenced ideas about magical and marvelous phenomena across Europe for centuries to come. Works will be read and discussed in English. Italian majors and graduate students (who should enroll in section 2) will attend a weekly supplemental discussion in Italian and compose their written work in Italian.
Instructor(s): W. Stephens
Area: Humanities
Writing Intensive.

AS.214.479. Dante Visits the Afterlife: The Divine Comedy. 3.0 Credits.
Dante’s Divina commedia is the greatest long poem of the Middle Ages; some say the greatest poem of all time. We will study the Commedia critically to find: (1) What it reveals about the worldview of late-medieval Europe; (2) how it works as poetry; (3) its relation to the intellectual cultures of pagan antiquity and Latin (Catholic) Christianity; (4) its presentation of political and social issues; (5) its influence on intellectual history, in Italy and elsewhere; (6) the challenges it presents to modern readers and translators; (7) what it reveals about Dante’s understanding of cosmology, world history and culture. We will read and discuss the Commedia in English, but students will be expected to familiarize themselves with key Italian terms and concepts. Students taking section 02 (for 4 credits) will spend an additional hour working in Italian at a time to be mutually decided upon by students and professor.
Instructor(s): W. Stephens
Area: Humanities
Writing Intensive.

AS.214.561. Italian Independent Study. 0.0 - 3.0 Credits.
Instructor(s): B. Wegenstein; E. Refini; L. Di Bianco; P. Forni; W. Stephens.

AS.214.562. Italian Independent Study. 0.0 - 3.0 Credits.
Instructor(s): B. Wegenstein; C. Celenza; E. Refini; P. Forni; W. Stephens.

AS.214.597. Italian Literature Internship - Summer. 3.0 Credits.
Instructor(s): J. Coleman; P. Forni.

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

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

Although naturally and historically intertwined, music and poetry tended to be described in the early modern period as competing rather than interacting. By looking at both literary and theoretical texts, the seminar aims to explore the ways in which this controversial relation is revealed by the interplay of poetics, rhetoric, and music theory. Reading materials will include classical sources (e.g. Plato, Aristotle, Ps.-Longinus, Quintilian) and their early modern interpretations. Special attention will be given to Torquato Tasso, Giambattista Marino, and Giambattista Doni, whose works will be also discussed in the light of the contemporary development of musical genres (e.g. madrigals, opera). No musical skills required.
Instructor(s): E. Refini
Area: Humanities
Writing Intensive.
AS.214.640. Film Theory.
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 auteurs-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.
Instructor(s): B. Wegenstein
Area: Humanities
Writing Intensive.

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

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

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

AS.214.666. Primo Levi Today: Seventy Years After the First Publication of If This Is a Man (Survivor in Auschwitz).
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
Instructor(s): G. Furci
Area: Humanities
Writing Intensive.

AS.214.672. Tasso, the Epic & Tradition.
Students will achieve deep familiarity with Tasso’s Gerusalemme liberata and Aminta; read selections from Gerusalemme conquistata, Il mondo creato, Tasso’s Dialogues, and his literary-theoretical treatises; survey important texts of Tasso criticism, and sample Tasso’s legacy in poetry and figurative arts.
Instructor(s): W. Stephens.

This course will be taught from September 2 through October 14, 2015. The course aims to analyze the development of Foscolo’s poetry in the years between the eighteenth and nineteenth centuries (1798-1807), namely the development from the sonnets and the odes to the poem I Sepolcri, starting off from the most common models of the famous contemporary poets (Parini, Monti, Alfieri, Pindemonte) to arrive at a new understanding of “lyric poetry.” Furthermore, the lectures will focus on the discussions and controversy that arose with regards to the Sepolcri (with Pindemonte and others) immediately after publication, when the novelty of the poem aroused bewilderment and perplexity in many critics, readers and poets. The analysis of the anti-Foscolo writings that appeared at this time - and the replies of Foscolo himself - will show how most of the readers of that time, still tied to a static view of literary genres, were negatively affected by the audacity in the mixture of the various registers that characterize the poem (epic, lyric, elegy, satire, tragedy) held responsible both for the lack of formal and stylistic unity of the poem, and its complete obscurity. The class will be taught in Italian.
Instructor(s): F. Bausi
Area: Humanities
Writing Intensive.

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

AS.214.678. Ariosto’s Orlando Furioso.
Ludovico Ariosto (1474-1533) was one of the major poetic innovators of the European Renaissance. He is best known for Orlando Furioso, the long epic-romance that also bears traces of his innovations in other genres, especially theatrical comedy in the vernacular. Orlando Furioso is an encyclopedia of Renaissance genres and topics that was influential throughout European literature. Written as a continuation of Boiardo’s Orlando innamorato (left unfinished in 1494), Ariosto’s poem overshadowed his competitors, including Giangiorgio Trissino and the Tassos, father and son. From L’Italia liberata dai goti and L’Amadigi to Gerusalemme conquistata (leaving aside the many poems now forgotten), only Gerusalemme liberata achieved anything comparable to the popularity and critical acclaim won by the Furioso. Aside from three complete redactions printed in 1516, 1521, and 1532, Ariosto left at his death five unfinished cantos that were never integrated into the poem, and that would have altered it considerably. Reading ability in Italian required.
Instructor(s): W. Stephens.
AS.214.684. The Commentary Tradition and the Birth of Literary Scholarship.
The practice of commenting on texts lies at the foundations of what we call today “literary criticism.” From the Bible to Dante’s Divine Comedy, from Greek and Latin poetry to medieval and Renaissance literary writings, the many questions posed by the commentators have contributed widely to the shaping of the modern notions of reading and interpretation. What do we look for when we read a text? How do we approach it? How does our reading interact with the author’s intention? To what extent is the commentator appropriating the author’s prerogatives? By exploring a wide range of case studies, the seminar aims to reassess the role of the commentary tradition within the development of literary scholarship and as a genre per se. Some sessions will take place at the Hopkins Special Collections and at the Walters Art Museum, where students will have the opportunity to work on both manuscripts and early prints, and select materials for their presentations.
Instructor(s): E. Refini
Area: Humanities
Writing Intensive.

AS.214.689. Flânerie and Female Authorship in Contemporary Italian Cinema.
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.
Instructor(s): L. Di Bianco
Area: Humanities
Writing Intensive.

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

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 Miscuglio, 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 Quattriglio, 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.
Instructor(s): L. Di Bianco
Area: Humanities.

AS.214.711. Dissolving Margins: Space and Female Subjectivity in the Work of Elena Ferrante.
Elena Ferrante is Italy’s most acclaimed contemporary novelist, although her true identity remains unknown. Having been translated into multiple languages and published in 39 countries, with over a million of copies sold in the United States alone, her ‘Neapolitan Quartet’ triggered what has been called “Ferrante Fever.” This course investigates the reasons behind this global, literary phenomenon while exploring themes such as female subjectivity and the interplay with space and society, the question of female authorship, women’s participation in, or exclusion from, history, and the internal violence of a rapidly changing society. We shall read Ferrante’s entire oeuvre: Troubling Love (1999) The Days of the Abandonment (2002), and The Lost Daughter (2006), the Neapolitan Quartet (2012-2014), as well the collection of letters and essays Frantumaglia. (2016). Theoretical readings will include essays by Julia Kristeva, Luce Irigaray, Steve Pile, and others.
Instructor(s): L. Di Bianco
Area: Humanities.

AS.214.716. Translation and Vernacular Readership in Italy, 1250-1500.
Translation is usually acknowledged as instrumental to the rise of vernacular readership in early and early modern Europe. By reconsidering seminal contributions such as Erich Auebarch’s, this seminar will explore the textual and cultural implications of the translative process that played a major role in the medieval reception of antiquity. Special attention will be given to translation theory and its history.
Instructor(s): E. Refini
Area: Humanities
Writing Intensive.

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

AS.214.753. Tasso the Madman.
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.
Instructor(s): W. Stephens
Area: Humanities
Writing Intensive.

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

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

AS.214.792. GRLL SEMINAR/Fellini - Almodóvar.
In this co-taught graduate seminar, Professors Eduardo González and Bernadette Wegenstein will be discussing these two seminal European directors in their cultural and historical context and with an eye to both their radical eccentricity and utter centrality to cinema today (e.g., The Great Beauty). Our discussions will start with questions that are intrinsic to film theory such as mimicry, travesty, the visual and narrative construction of the erotic, as well as questions pertaining to the degree of realism in these directors’ work, i.e., the “road beyond neorealism” for Fellini, and Almodóvar’s queerness as expressed in his “true-and-false testimonies.” We will then proceed to read and watch some historical documents around the constructions of some of these directors’ films, such as Petronius’ Satyricon, about the worshipping of the most important female deity in late antiquity, Isis, in light of Fellini’s Satyricon; and Thierry Jonquet’s novel Tarantula and the French-Italian horror film, Eyes Without a Face (1960), which were both the basis for Almodóvar’s The Skin I Live In (2011). We will be reading Karen Pinkus’ Montesi Scandal, a unrealized screenplay about the birth of the Paparazzi in Fellini’s Rome, as well as Almodóvar’s columns from La Luna de Madrid, written in the persona of a female prostitute. The class will also include several guest speakers TBA.
Instructor(s): B. Wegenstein; E. Gonzalez
Area: Humanities.

AS.214.851. Italian Foreign Language Teaching Practicum I.
Required for first-year Italian Graduate Students. Must take Italian Foreign Language Teaching Practicum II (AS.214.852) to receive credit for this course. This course will not have a scheduled meeting time.
Instructor(s): A. Zannirato
Area: Humanities
Writing Intensive.

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

AS.214.861. Italian Independent Study.
Instructor(s): B. Wegenstein; E. Refini; L. Di Bianco; P. Forni; W. Stephens.

AS.214.862. Italian Dissertation Research.
Instructor(s): B. Wegenstein; E. Refini; L. Di Bianco; P. Forni; W. Stephens.

AS.214.863. Italian Proposal Preparation.
Instructor(s): B. Wegenstein; E. Refini; L. Di Bianco; P. Forni; W. Stephens.

AS.215.123. Freshman Seminar: The Politics of Spanish Painting. 3.0 Credits.
How are paintings political? What would it mean for a painting to make a political intervention? Can a painting’s subject, composition, and style entail political arguments and claims? Understanding painting as a repository for social, economic, and political relations, this course will examine the works of major Spanish painters from Diego Velázquez to Joan Miró. We will pay special attention to the ways in which each painter developed a particular “political vision” of Iberia and the world. Paintings will be paired with texts ranging from art history and criticism to literature, history, and political philosophy.
Instructor(s): Staff
Area: Humanities.
AS.215.207. Freshman Seminar: Comics & Short Stories in Latin America. 3.0 Credits.
Comics and short stories are literary forms that succeed at once embracing and defying their apparent limitations. This course provides a comparative understanding of the evolution of the two forms in Latin America by bringing together the works of legendary comic artists like Quino (Argentina), Rius (Mexico), and Los Bros Hernandez (USA) with short form masterpieces by authors including Jorge Luis Borges, Julio Cortázar, Elena Garro, and Rosario Castellanos. Students will learn critical strategies for approaching and evaluating marginalized and alternative literatures and will deepen their understanding of the histories and cultures of Latin America in the 20th and 21st centuries. Class taught in English.
Instructor(s): C. Ray
Area: Humanities.

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.
Instructor(s): Staff
Area: Humanities.

AS.215.243. Freshman Seminar: The Middle Ages in Film. 3.0 Credits.
The Middle Ages and medieval themes are ubiquitous in popular movies of our times. This course studies the Middle Ages as they have been portrayed in film, with a focus on Spain. Course materials include studies on the imaginative uses of the Middle Ages as well as films like The Cid, Tirante el Blanco, Ladyhawke, and Destiny, among others.
Instructor(s): N. Altschul
Area: Humanities.

AS.215.253. Borges on Islam, Judaism and Christianity. 3.0 Credits.
This class offers an introduction to the life and works of world-renowned Argentine author Jorge Luis Borges. It offers students an opportunity to make an in depth examination of several of his most notable essays, short stories, and a few of his poems. The class is centered on texts which refer directly or indirectly to the relationship between national identity and religion. Questions will arise, such as: are literary portrayals of Islam related to politics? Do all Argentines consider that Argentine-Jews are Argentinean? Why is this? If we are the West, what is the Orient?
Instructor(s): M. Ruhlmann
Area: Humanities.

AS.215.265. ELECTRIC APOCALYPSE: Rock in Latin America. 3.0 Credits.
Rap, Metal, Punk Rock, and the other children of Rock and Roll are a global phenomena, and can serve as a site wherein hegemonic ideological culture is contested and resisted. These musical vocabularies manage to noisily articulate the voice of otherwise silent resistance by cultivating a peculiar and often paradoxical relationship with violence. This course will take Tristan Garcia’s dialectic of “electronic adolescence” as a point of departure for analysis of the relationship between music, violence, and social critique in Latin America.
Prerequisites: AS.210.212
Instructor(s): C. Ray
Area: Humanities.

AS.215.271. Life and Death: Philosophy in Spain. 3.0 Credits.
If there is an essence of Modern Spanish philosophy, the debate which raged between Miguel de Unamuno and José Ortega y Gasset provoked each thinker to realize that essence in profoundly divergent ways. And yet, what connects the two figures is a shared fascination with the rigorous investigation of their social reality and the mystery of the self. This course will examine the works and lives of Unamuno and Ortega y Gasset and, with the aid of Kierkegaard and Nietzsche, strive to understand their confrontation with eternity and mortality.
Instructor(s): C. Ray
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
Instructor(s): S. Castro-Klaren
Area: Humanities.

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

AS.215.336. Don Quijote. 3.0 Credits.
A close reading and discussion primarily in Spanish of Cervantes’ masterpiece, with concentration on its major themes and contributions to the formation of the modern novel. We will use A. Murillo’s edition of the novel, Editorial Castalia.
Prerequisites: AS.210.311 AND AS.210.312
Instructor(s): H. Sieber
Area: Humanities.

AS.215.337. Teatro Espanol del Siglo del Oro. 3.0 Credits.
Close reading of various Spanish authors, among them Lope de Vega, Calderon de la Barca, Moreto, and Zurilla. Students should have taken courses beyond intermediate level or advanced Spanish. This class will be conducted primarily in Spanish as a seminar and will require active participation and discussion. Papers will be written in Spanish.
Undergraduate Seminar.
Instructor(s): H. Sieber
Area: Humanities.

AS.215.338. Introduccion a la literatura argentina. 3.0 Credits.
La literatura se enmarca en la realidad social y es una ventana hacia la cultura. En esta introducción consideraremos diferentes temas de especial importancia en la cultura y literatura argentina, como la separación entre la ciudad (puerto, civilización, contacto europeo) y el campo (provincias, barbarie, tradicionalismo rural) que empieza con el texto fundacional de Domingo F. Sarmiento, Facundo. Observaremos asimismo que esta influyente dicotomía que se establece con la independencia política es modificada con la llegada masiva de inmigrantes a fin de siglo y finalmente pierde su fuerza con la dictadura militar de los años ‘70 y con el desencanto neoliberal que estalla con la crisis del 2001.
Instructor(s): N. Altschul
Area: Humanities.
AS.215.343. **Nación criolla: cultura y literatura en el siglo XIX.** 3.0 Credits.

El curso examina la formación de nuevas identidades hispanoamericanas y la búsqueda de un pasado que las haga legítimas, especialmente en el Cono Sur (Chile, Argentina, Uruguay). Consideraremos en particular las relaciones con el pasado español y con el pasado amérindio en textos políticos, críticos y literarios de figuras clave del siglo diecinueve, e.g. Domingo Faustino Sarmiento, Andrés Bello, Simón Bolívar, Esteban Echeverría, y José Victorino Lastarria.

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

AS.215.345. **Children & Adolescents in Latin America.** 3.0 Credits.

Through the close reading of primary texts written by or about adolescents, this course examines youth participation in Latin American art and society from the mid 20th century. Students wishing to complete the writing portions of the course in Spanish or Portuguese should enroll in section 2 which will award 4 credits instead of the usual 3.

Instructor(s): L. Reynolds  
Area: Humanities  
Writing Intensive.

AS.215.350. **Mexico: An interdisciplinary approach to the construction of our image and understanding of Mexico.** 3.0 Credits.

The course studies the accounts of the Mexica on the journey and foundation of Tenochtitlan. Later we move on to the clash of cultures with the Spanish conquest (1521). After studying the art of the colonial period, the course focuses of the Mexican Revolution of 1910 and ends with a consideration of the image of the nation in murals and writers such as Octavio Paz, Carlos Fuentes and Elena Garro. Taught in English.

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

AS.215.353. **Women Writing in Latin America: Prose and Poetry by Sor Juana, Mistral, Lisoba, Pizarnik, Castellanos, and other poets.** 3.0 Credits.

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

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

AS.215.361. **A multidisciplinary Introduction to the Study of Latin America.** 3.0 Credits.

The course brings together knowledges drawn from the fields of geography, history, anthropology, literature and art in order to provide access to the complexity of "Latin America". Students may opt do the reading in the original Spanish or Portuguese and also write in either language.

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

AS.215.363. **Film and Franquismo: Repression and Resistance in Spanish Cinema.** 3.0 Credits.

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

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

AS.215.375. **Cinema in Spain and Latin America.** 3.0 Credits.

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

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

AS.215.380. **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; Students may earn credit for AS.211.380 or AS.215.380, but not both.

Instructor(s): Staff  
Area: Humanities.

AS.215.388. **Narrating Mexico: Novel and History.** 3.0 Credits.

The 200 years since the eruption of Mexican Independence present a panorama of struggle, strife, and literary creation. This course explores how Mexican literature formulates, contests and conditions portrayals of the national reality of Mexico. Taught in Spanish. Recommended Course Background: Advanced Spanish I or another Spanish survey course.

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

AS.215.390. **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. AS.215.390 was formerly numbered AS.211.390.

Prerequisites: Students may not have previously completed AS.211.390.

Instructor(s): Staff  
Area: Humanities.
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
Instructor(s): E. Gonzalez
Area: Humanities.

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 irendentism, 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.
Instructor(s): E. Gonzalez
Area: Humanities.

AS.215.411. Folly & Insanity in Spanish Culture: Origins of Modern Madness in the Literature of Spain. 3.0 Credits.
What is human madness? Taking into account Foucault’s famous dictum, “There can be no madness without society,” this course returns to the earliest constructions of madness in the early modern period and moves forward into modernity through a close reading of literary, philosophical and scientific texts published in Spain. Readings include: Cervantes, Leon Hebreo, Huarte de San Juan, Lope de Vega, Calderon, Galdos, Freud, and others. Earlier representations of mental disorder will be compared with the latest advances in psychology and neuroscience published in the JHU Gazette and the HUB. Recommended Course Background: AS.210.326 or demonstrated proficiency in the language.
Instructor(s): G. Ponce
Area: Humanities
Writing Intensive.

AS.215.415. Horror in Spanish Literature. 3.0 Credits.
While our modern conception of “horror” owes much to English literature of the 19th century, it has an under-appreciated precedent in the literature of the Spanish Golden Age. In this course we will read tales of witches, monsters, and the living dead from an age that pre-dates ours by 400 years, but whose darkest fears are surprisingly familiar.
Instructor(s): W. Egginton
Area: Humanities
Writing Intensive.

AS.215.422. Amor y romanticismo en una novela y tres películas. 3.0 Credits.
Prerequisites: AS.210.311 AND AS.210.312
Instructor(s): E. Gonzalez
Area: Humanities.

AS.215.440. The Picaresque Novel in Spain. 3.0 Credits.
Close reading of the Lazarillo de Tormes, Guzman de Alfarache, Miguel de Cervantes, and others. Taught in Spanish.
Prerequisites: AS.210.312
Instructor(s): H. Sieber
Area: Humanities.

AS.215.443. Hispanic Literatures and the Arts. 3.0 Credits.
Literary works from different genres (fiction, drama, poetry) by authors from Spain and Latin America are studied and illustrated in reference to the plastic and visual arts and cinema, indigenous, popular, and religious cultures. Cross-listed with PLAS
Instructor(s): E. Gonzalez
Area: Humanities.

AS.215.451. El Cine de Pedro Almodovar. 3.0 Credits.
El arte cinematográfico del gran cineasta español será estudiado a través de su obra, vista en partes selectas, obras enteras y dentro del marco escénico provisto por otras películas del cine español. Recommended Course Background: AS.210.326 or demonstrated proficiency in the language.
Instructor(s): E. Gonzalez
Area: Humanities.

AS.215.452. Che Guevara and Magical Realism. 3.0 Credits.
His detractors often compare him to Hitler while many of his admirers see in him a saint and a martyr like Jesus Christ. Cuban school children are taught to be like him. Che was killed in 1967, the same year in which Gabriel García Márquez published Cien años de soledad (Premio Alfaguara 2009). We will study Guevara’s life as a militant revolutionary through his own writings and the exorbitant style known as realismo mágico, crafted by García Márquez, one of Che’s great admirers. Four movies will anchor our visual take on the myth and the man: Los diarios de motocicleta (Walter Salles, 2004), Che I and Che II (Steven Soderbergh, 2008), and Wall Street (Oliver Stone, 1987). The nineteen-eighties narcotraffic boom in Colombia and the cocaine-driven financial high times during the late Reagan years will frame our study. Taught in Spanish.
Instructor(s): E. Gonzalez
Area: Humanities.

AS.215.458. 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]
Instructor(s): E. Gonzalez
Area: Humanities.
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.
Instructor(s): S. Castro-Klaren
Area: Humanities
Writing Intensive.

AS.215.476. El "moro" de al-Andalus al Siglo de Oro y América. 3.0 Credits.
Este curso examina la figura del "moro" en el medioevo, la modernidad temprana, y las colonias americanas desde la conquista islámica de 711 hasta la expansión de los moriscos en 1614. Temas incluyen identidades híbridas, "arabizadas" y transculturales de conquistadores y conquistadas; los comienzos andalusíes de la picareca; el estilo mudéjar en España y las colonias americanas; y los festivales de "moros y cristianos" en la América colonial entre otros. Las lecturas incluyen selecciones del Mio Cid, el Conde Lucanor, las Guerras civiles de Granada, "Ozmín y Daraja," "El Abencerraje," la "Conquista de Jerusalén" de Tlaxcala 1539, y episodios de Don Quijote.
Prerequisites: Prereq: AS.210.311
Instructor(s): E. Gonzalez
Area: Humanities.

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 Mexica poets at about 1200 to current writers in Latin America. Original poetry in Nahuatl, Maya-Quiche, Spanish and Portuguese will be read along side translations into English. Attention will be paid to translation theory.
Instructor(s): S. Castro-Klaren
Area: Humanities
Writing Intensive.

AS.215.491. Muslim, Jewish & Christian Literatures of Medieval Spain. 3.0 Credits.
Desde el 711 hasta el 1609 de la era cristiana, la Península Ibérica fue una sociedad multi-lingüística con zonas y ciudades pobladas y/o administradas por miembros de las tres religiones abrahámicas monoteístas. Este curso presenta un panorama de las literaturas hispano-musulmanas, hispano-judías e hispano-cristianas haciendo especial hincapié en el contexto histórico de la península. Los textos en árabe y hebreo serán leídos en traducción inglesa o castellana, dependiendo de su accesibilidad. Taught in Spanish
Instructor(s): N. Altschul
Area: Humanities.

AS.215.525. Spanish Independent Study. 1.0 - 3.0 Credits.
Instructor(s): E. Gonzalez; H. Sieber; S. Castro-Klaren; W. Egginton.

AS.215.526. Spanish Independent Study. 0.0 - 3.0 Credits.
Instructor(s): E. Gonzalez; H. Sieber; N. Altschul; S. Castro-Klaren; W. Egginton.

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

Four authorships deeply embroiled in translation and the work of Eros and Thanatos will be studied: J. L. Borges (Pierre Menard), J. Derrida (fragments from La carte postale), Javier Marías (Corazón tan blanco), and Andrés Neuman (El viajero del siglo).
Instructor(s): E. Gonzalez
Area: Humanities
Writing Intensive.
AS.215.646. The Narrative of Conquest in the Andes, 1530 - 1680.
Departing from narratology and the perspective of post-colonial studies, the course will analyze the narrative of conquest as developed by Cieza de Leon, Garcilaso de la Vega, Inca, Guaman Poma, Jose de Acosta and William Prescott.
Instructor(s): S. Castro-Klaren.

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

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

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

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

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

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

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

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

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

AS.215.713. What Are Humanities?.
They are one of three established divisions of knowledge. Almost half the departments at our own university are categorized under that division. We all feel we know what the “humanities” are, but how? Is the best answer we have to that question a paraphrase of Justice Potter Stewart’s definition of pornography, “I know them when I see them”? In this seminar we will examine the question of what the humanities are through the close reading of a series of key texts spanning the period from the Renaissance to the twentieth century. In many ways our readings will be necessarily proleptic, since the very category we are interrogating postdates many of the sources we will be analyzing. Our guiding question, however, will be how the specific division of knowledge under which we now organize our disciplines came into being, and what presuppositions that organization implies. The course will be conducted in English but will include, to the extent possible, readings in the original language. Graduate students should be prepared to work in the original language if it is one that they already master (which may include Latin, Spanish, Italian, French, or German) and with translations when not. Readings may include selections by Desiderius Erasmus, Lorenzo Valla, Juan Luis Vives, Juan Ginés de Sepulveda, Francisco de Vitoria, Bartolomé de las Casas, Denis Diderot, Johann Wolfgang von Goethe, Immanuel Kant, Martin Heidegger, Maurice Merleau-Ponty, and Jean-Paul Sartre.
Instructor(s): W. Egginton
Area: Humanities.
AS.215.735. The Boom Revisited. Visions by Carlos Fuentes, Garcia Marquez, Diane Goodrich and the MLA.
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.
Instructor(s): S. Castro-Klaren
Area: Humanities
Writing Intensive.

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

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' meditation on the problem of writing.
Instructor(s): S. Castro-Klaren.

AS.215.753. Latin American Premodern.
Focusing on the idea that Iberian colonization was premodern in character, this course examines the association of Spanish and Portuguese America with topics like feudality, the orient, despotism, and medieval cultural lifestyles. Among others, theoretical discussions include the medieval-modern divide, (neo)medievalism, settler postcolonial theory and comparative colonialisms, modernization and dependency theories; texts include, among others, Argentinians Domingo Sarmiento and José Ingenieros, Brazilians Euclides da Cunha and Gilberto Freire, Peruvian José Carlos Mariátegui, and Cuban Alejo Carpentier.
Instructor(s): N. Altschul.

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

AS.215.778. Topics in Baroque and Neobaroque Literature.
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 your final paper on.
Instructor(s): W. Egginton
Area: Humanities
Writing Intensive.

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

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

AS.215.826. Spanish Independent Study.
Instructor(s): E. Gonzalez; H. Sieber; S. Castro-Klaren; W. Egginton.

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

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

AS.216.300. Contemporary Israeli Poetry. 3.0 Credits.
This course examines the works of major Israeli poets such as Yehuda Amichai, Nathan Zach, Dalai Rabikovitch, Erez Biton, Roni Somek, Dan Pagis, Yona Wollach, Yair Horwitz, Maya Bejerano, and Yitzhak Laor. Against the background of the poetry of these famous poets we will study recent developments and trends in Israeli poetry, including less known figures such as Mois Benarroch, Shva Salhoov and Almog Behar. Through close reading of the poems, the course will trace the unique style and aesthetic of each poet, and will aim at presenting a wide picture of contemporary Hebrew poetry.
Prerequisites: Students may receive credit for AS.216.300 or AS.300.413, but not both.
Instructor(s): N. Stahl; Z. Cohen
Area: Humanities.
AS.216.307. Reflective Mirrors: Israeli and Palestinian Cinema. 3.0 Credits.
Palestinian and Israeli cinemas have emerged side by side, each depicting its Other as a deceiving mirror of its own self. This course will analyze the different images of these Others in both cinemas.
Instructor(s): N. Stahl; Z. Cohen
Area: Humanities
Writing Intensive.

AS.216.342. The Holocaust in Israeli Society and Culture. 3.0 Credits.
This course examines the role of the Holocaust in Israeli society and culture. We will study the emergence of the discourse of the Holocaust in Israel and its development throughout the years. Through focusing on literary, artistic and cinematic responses to the Holocaust, we will analyze the impact of its memory on the nation, its politics and its self-perception.
Instructor(s): N. Stahl
Area: Humanities

AS.216.370. Israel Through Prose. 3.0 Credits.
This course examines representations of various aspects of Israeli society and culture in contemporary Israeli prose. The course will follow both a thematic and chronological path in order to study the ways in which Israeli prose reflects political, ideological, social and cultural aspects of contemporary Israel. In this context, we will read works by several major authors such as: Agnon, Shabtai, Kahanah-Carmon, Oz, Kenaz, Yehoshua, Grossman, Castel-Bloom, Matalon, Laor, Kashua and Hoffmann. Students who sign up for section 2 will work an additional hour in Hebrew with Professor Cohen at a time mutually agreed upon by the professor and the students enrolled.
Instructor(s): N. Stahl; Z. Cohen
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, dissent and protest, trauma and memory and the changing image of the soldier will stand at the center of the course. Students with a knowledge of Hebrew wishing to do extra work in Hebrew should enroll in section 2 and the fourth hour will be scheduled at a time convenient to the enrollees and instructor.
Instructor(s): N. Stahl; Z. Cohen
Area: Humanities.

AS.216.398. Zionism: Literature, Film, Thought. 3.0 Credits.
This course studies the relation between Israeli culture and Zionism. Based on a close reading of both literary and non-literary Zionist texts, we will explore the thematic, social and political aspects of the Zionist movement. The course focuses on primary sources and its main goal is to familiarize students with the history of Zionism and its influence on Israeli culture. In the last part of the semester we will investigate the different meanings of Post-Zionism through contemporary literary and non-literary texts as well as recent Israeli films. Students wishing to do additional work in Hebrew should enroll in section 2 where students will meet for an additional hour at a time TBD and will earn 4 credits for the course.
Prerequisites: Students may receive credit for AS.216.398 or AS.300.398, but not both.
Instructor(s): N. Stahl; Z. Cohen
Area: Humanities.

AS.216.412. The Divine in Literature and Cinema. 3.0 Credits.
This course studies various issues concerning literary and cinematic representations of the divine. We will investigate theological, philosophical, generic and aesthetic aspects of the topic and will familiarize ourselves with the general problem of the relation between religion, literature and cinema. Among the topics to be discussed are, negative theology in literature and film, theodicy and anti-theodicy, the question of religion and literary modernism, providence and narratology in the modern novel and in contemporary cinema.
Instructor(s): N. Stahl.

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, philosophical, 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 apocalypse in popular culture.
Instructor(s): N. Stahl
Area: Humanities
Writing Intensive.

AS.216.500. Independent Study. 0.0 - 3.0 Credits.
Instructor(s): N. Stahl.

AS.216.612. The Divine in Literature and Cinema.
This course studies various issues concerning literary and cinematic representations of the divine. We will investigate theological, philosophical, generic and aesthetic aspects of the topic and will familiarize ourselves with the general problem of the relation between religion, literature and cinema. Among the topics to be discussed are, negative theology in literature and film, theodicy and anti-theodicy, the question of religion and literary modernism, providence and narratology in the modern novel and in contemporary cinema.
Instructor(s): N. Stahl.

AS.216.800. Independent Study.
Instructor(s): N. Stahl.
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 aesthetic aspects that lead to the creation of single monuments and art works. Emphasis is given to the analysis of "sacred space" by means of architecture, painted, and sculptural decoration, as well as ritual performances. Another focus is laid on the emergence on the political dimension of art for the creation of civic identity as well as in the context of the late medieval courts. We raise questions about the importance of materiality and science for the creation of medieval art works.
Instructor(s): N. Zchomelidse
Area: Humanities

**AS.010.216. 20th Century Italian Art. 3.0 Credits.**
This course will be a critical survey of the major artistic movements in Italy during the 20th century, from Futurism to Arte Povera. Often seen as a secondary location of artistic production, the class will situate the artists working in Italy within a broader historical and global context.
Instructor(s): K. Larson
Area: Humanities

**AS.010.312. Surrealism. 3.0 Credits.**
Topics include: art and the unconscious; "psychic automatism" and its implications for theories of medium, genre, and composition; objects, journals, and exhibitions. Visits to Special Collections and the BMA. Students will curate and install an exhibition of Surrealist journals from MSEL Special Collections, to open in April 2014.
Instructor(s): M. Warnock
Area: Humanities Writing Intensive

**AS.010.326. Monsters, Madmen, and Matadors: Goya between Truth and Fantasy. 3.0 Credits.**
With over 1,800 works attributed to him, Francisco de Goya (1746-1828) was constantly inventing, experimenting, and pushing the limits of the representable. This course will begin by examining Goya's printed oeuvre as one possible itinerary for studying his life and work. The second half of the course will consider alternative narratives for Goya's career based on genre and theme. Topics will include portraiture, madness, religious painting, and the discovery of Goya by later generations of artists, authors, and filmmakers. The course includes several visits to the print room at the Baltimore Museum of Art. There will be a final paper.
Instructor(s): A. Letvin
Area: Humanities

**AS.010.430. Trans-Mediterranean Visual Culture and the Spanish Empire. 3.0 Credits.**
This course focuses on the visual culture and the artistic interconnections among the territories under the global hegemony of the Spanish Empire. Students explore the so-called Spanish Golden Age through the lens of the circulation of ideas, artworks and artists as a practice that significantly shaped Early Modernity. We will navigate and discuss the mutual artistic exchanges between Spain, its American Colonies, its Italian territories (Milan, Naples and Sicily), and its allies (Genoa and Florence), as part of an extraordinarily extended network of political and cultural relationships, across the Mediterranean and beyond. The syllabus includes topics such as: the reception of the Renaissance in Columbus' mudéjar [Moorish] Seville; traveling Iberian artists in search of Michelangelo's model; El Greco's Mediterranean; Titian's influence on Velázquez's artistic practice; the visual response to the miraculous catholic images in Latin America, such as the Virgin of Guadalupe, and to the canonization of Rosa of Lima, the first saint of the New World. There will be a final paper.
Instructor(s): F. Loffredo
Area: Humanities

**AS.010.434. Italian Art, Politics, and Religion in the time of Dante, c. 1250-1400. 3.0 Credits.**
This seminar will investigate 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.
Instructor(s): C. Lakey
Area: Humanities

**AS.010.707. Therapies of Art and Literature in Early Modern Europe.**
This seminar examines the myriad ways art and literature in Early Modern Europe addressed itself to its audiences as a form of therapy. Taking as our point of departure Petrarch's neo-Stoic therapy of the passions, the revival of consolatio literature, and the development of new Christian "wisdom" genres aimed at ethical self-cultivation, we consider how artists participated in the care of the body, the soul, and the self, innovating therapies that were at once sacramental and philosophical, spiritual and ethical. Intersections with the history of medicine will prompt us to inquire into the transposition of physiological and psychological theories, practices, and metaphors into the arena of ethical-spiritual therapy.
Instructor(s): M. Merback

**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.
Instructor(s): M. Mueller
Area: Humanities Writing Intensive
AS.040.601. Italian Renaissance Humanism and Modern Humanities. 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. Instructor(s): C. Celenza.


AS.040.716. Petrarch (1304-74) and the Beginnings of Renaissance Latin. This course will provide close readings of certain Latin texts by Petrarch, with attention to his letters and to other prose works. Instructor(s): C. Celenza.

Film and Media Studies
AS.061.600. Mediated Listening: Sound, History, Technology, Theory. 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). Instructor(s): M. Ward
Area: Humanities
Writing Intensive.

Anthropology
AS.070.262. Cuban Intellectuals, Cinema, and the State. 3.0 Credits. This course examines the relationship between intellectuals and the Cuban state, focusing on how cinema and other arts have been mobilized both as propaganda and as sites for social criticism. Screenings are required for this course and will take place on Tuesdays from 7 pm to 9:30 pm. Cross-list: Film and Media Studies, PLAS, Romance Languages. Instructor(s): L. Humphreys
Area: Humanities, Social and Behavioral Sciences.

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

History of Science Technology
AS.140.674. Science and Medicine in Early Modern Atlantic World Culture. 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. Instructor(s): M. Portuondo.

Medicine, Science and the Humanities
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 among others Emanuel Lévinas, Emil Cioran, Franz Kafka, Samuel Beckett, Ernest Hemingway, F. Scott Fitzgerald, Djuna Barnes, Gabriel García Márquez and Insomnia (2002; Christopher Nolan). Instructor(s): A. Krauss
Area: Humanities, Social and Behavioral Sciences.

Philosophy
AS.150.483. Topics in Jewish Philosophy: Heresy. 3.0 Credits. Hasidism is the ecstatic religious movement that emerged in East European Jewry in the mid eighteenth century. In this research seminar we will concentrate on the teachings and activities of the circle of Dov Ber of Mezrich between 1760 and 1772. We will study both internal and external sources (such as Salomon Maimon’s report in his Lebensgeschichte). All materials will be available in English translation, though reading knowledge of Hebrew would be an asset. Instructor(s): Y. Melamed.
Political Science
AS.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”?
Instructor(s): S. Erev
Writing Intensive.

Humanities Center
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.
Instructor(s): L. Lisi
Area: Humanities.

AS.300.211. Great Poems of the Americas. 3.0 Credits.
This course investigates the long poem or post-epic in 20th- and 21st-century North and Latin America. The epic has been rearticulated in sequences and series, verse novels, lyric cycles, and collage poems: from T.S. Eliot’s The Waste Land, the encyclopedic Cantos of Ezra Pound, and the sweeping Canto General of Pablo Neruda to works by Derek Walcott and Gwendolyn Brooks and fragmented series by Gertrude Stein, Hart Crane, and César Vallejo. We will examine Aimé Césaire’s Notebook of a Return to the Native Land, Vicente Huidobro’s playful Altazor, and very recent epic poems from Canadian women poets such as Anne Carson, Lisa Robertson, and M. NourbeSe Philip. As we test the term post-epic against these texts, we will consider whether it may be applied equally to the heroic tale and the open field poem. How do poets interpret the idea of “the Americas” as lands and nations in these works, and in what tangled ways do their poetics develop through dialogue across linguistic and geographical distances? To situate the long poem in history, we’ll examine developments in poetic form alongside modernization and globalization, and technological and socio-political changes. We will draw on theories of poetry and poetics as well as critical theory, taking a comparative, Hemispheric Studies approach to literature.
Instructor(s): R. Galvin
Area: Humanities.

AS.300.349. Capitalism and Tragedy: from the 18th Century to Climate Change. 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.
Instructor(s): L. Lisi
Area: Humanities.

AS.300.379. Israeli Film and Literature. 3.0 Credits.
This course examines representations of various aspects of Israeli society and culture in contemporary Israeli cinema and literature. The course will follow both a thematic and chronological path in order to study the ways in which Israeli cinema and literature reflect political, ideological, social, and cultural aspects of contemporary Israel. In this context, we will read well-known works by several major authors and will watch major Israeli films from the 1940s to these days. We will also use a comparative approach to study the different artistic means of both mediums and to evaluate their successes in representing the various tensions of Israeli society and culture.
Instructor(s): N. Stahl; Z. Cohen
Area: Humanities
Writing Intensive.

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

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.
Instructor(s): O. Ophir
Area: Humanities.
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; authors for Fall 2016 include Homer, Plato, Boccaccio, Diderot, Shelley, Nietzsche, Nabokov, Douglass, and Woolf.
Instructor(s): A. Daniel; E. Patton; S. Weiss; W. Egginton
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.
Instructor(s): Staff
Area: Humanities, Social and Behavioral Sciences.

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.
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.
Instructor(s): Z. Cohen

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
Instructor(s): Z. Cohen

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.
Instructor(s): Z. Cohen
Area: Humanities.

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
Instructor(s): Z. Cohen
Area: Humanities.

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.
Instructor(s): Z. Cohen
Area: Humanities.

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
Instructor(s): Z. Cohen
Area: Humanities.

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