Discipline, including intellectual or cultural history, English and independent and often interdisciplinary research project in the junior year offers all qualified undergraduates the possibility of pursuing an interdisciplinary research project through the Honors Program. In cases to advanced undergraduates) in the Humanities Center as well as in other departments. The associates also meet informally with interested students and faculty and in general play an active role in the intellectual life of the university.

The Humanities Center’s activities for undergraduates address two different needs. For students interested in a general liberal arts preparation or one of the university’s preprofessional programs, the Center provides a broad introduction to the documents and thought of Western culture. For freshmen the Center offers the Great Books course work as described below for the junior year.

To be eligible, a student’s performance in courses taken in the humanities, and particularly in the chosen field(s) of study, should be distinctly above average, and the proposed topic should show coherence, focus, and seriousness of purpose. Each project must be sponsored by two faculty members, one of whom will be the primary advisor. In appropriate cases, one of these sponsors may be external to the university. Successful completion of the Honors Program is conditional on completion of the student’s research thesis and participation in the Honors Seminar for two years, the second of which must be the student’s senior year.

Application process
This is a two-year program normally beginning in the junior year, with applications accepted in the spring semester of the sophomore year. Second-semester freshmen who plan to study abroad in their junior year or who already possess the necessary qualifications are also encouraged to apply. Applications can either be submitted by email to yi.ping.ong@gmail.com or submitted in hard copy to Yi-Ping Ong in Gilman Hall 213. All applications should include:

1. A completed application form, including the name of at least one faculty member the student plans to work with
2. Brief statement of purpose outlining the proposed thesis topic, with initial bibliography
3. Unofficial transcript of undergraduate course work

Required Course Work
Sophomore year (optional)
It is recommended that sophomores who plan to study abroad in their junior year, as well as those who are ready to begin their honors research, should consider participating in the Honors Seminar during their sophomore year. In general, such students should follow the course work as described below for the junior year.

Junior year
1. Two courses chosen from relevant offerings in the Humanities Center curriculum. Students’ work will be based on undergraduate courses offered by the core faculty of the Humanities Center and the course offerings of faculty with joint appointments in the Humanities Center.
2. A year-long Honors Seminar for all students in the program, in which the general progress of the students’ writing and research will be discussed and senior students will present work-in-progress reports. The seminar meets once every two weeks and participation is mandatory for all students enrolled in the Honors Program.
3. Optional independent study course on thesis project with one or both sponsors.

Humanities Center
The Humanities Center reflects a characteristic quality of Johns Hopkins University as an intellectual community. The coordinated study of Western civilization through its literature, art, philosophy, and history has been one of the oldest continuing concerns at Hopkins. Because it has remained by design and tradition the smallest of the major American universities and because of the interdisciplinary interests of some of its most distinguished faculty, Hopkins has fostered to a remarkable degree the free exchange between scholars and students across departmental boundaries. In addition to its programmatic concern with comparative literature, intellectual history, and feminist theory, the Humanities Center does much to coordinate such exchange, which it encourages among students and scholars at all levels of their careers.

Supplementing its regular course offerings, the Humanities Center from time to time sponsors conferences, colloquia, and short-term seminars on topics of special interest to its graduate students and to the intellectual community at large. The center is also responsible for publishing annually the Comparative Literature issue of MLN; graduate students may apply to work as editorial assistants in its production and are invited to contribute to its reviews of current publications.

A recent development has been the appointment of several distinguished scholars as associates of the Humanities Center for terms of variable length. Each associate visits the campus once a year to teach an intensive seminar open to graduate students (and in certain cases to advanced undergraduates) in the Humanities Center as well as in other departments. The associates also meet informally with interested students and faculty and in general play an active role in the intellectual life of the university.

The Humanities Center’s activities for undergraduates address two different needs. For students interested in a general liberal arts preparation or one of the university’s preprofessional programs, the Center provides a broad introduction to the documents and thought of Western culture. For freshmen the Center offers the Great Books at Hopkins course, as well as a variable array of courses taught by the Center’s faculty. For students interested in preparing for graduate school, the Center also offers a fundamental preparation geared to the individual’s specific talents that can be the basis for more specialized humanistic study at the graduate level. Qualified juniors and seniors, as well as sophomores planning to study abroad in their junior year, are provided the opportunity to pursue an independent and often interdisciplinary research project through the Honors Program.

In either case, the Center stresses skill in critical reading and writing, sophistication in the use of research tools, and supervised independent study. The coherence of each individual’s program depends upon careful consultation with the faculty advisor.

The Humanities Center does not offer a departmental major.

Honors Program in the Humanities
The Humanities Center Honors Program was initiated in 1976, the centennial of the founding of Johns Hopkins University. The program offers all qualified undergraduates the possibility of pursuing an independent and often interdisciplinary research project in the junior and senior year. Students can propose a topic in any humanistic discipline, including intellectual or cultural history, English and comparative literature, women and gender studies, minority literature and culture, film studies, anthropology, philosophy, and others. Past topics have also examined points of intersection between the arts and the sciences, so that the Honors Program in the Humanities also give majors outside the humanities a chance to broaden and combine their studies.

Requirements
To be eligible, a student’s performance in courses taken in the humanities, and particularly in the chosen field(s) of study, should be distinctly above average, and the proposed topic should show coherence, focus, and seriousness of purpose. Each project must be sponsored by two faculty members, one of whom will be the primary advisor. In appropriate cases, one of these sponsors may be external to the university. Successful completion of the Honors Program is conditional on completion of the student’s research thesis and participation in the Honors Seminar for two years, the second of which must be the student’s senior year.

Application process
This is a two-year program normally beginning in the junior year, with applications accepted in the spring semester of the sophomore year. Second-semester freshmen who plan to study abroad in their junior year or who already possess the necessary qualifications are also encouraged to apply. Applications can either be submitted by email to yi.ping.ong@gmail.com or submitted in hard copy to Yi-Ping Ong in Gilman Hall 213. All applications should include:

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Required Course Work
Sophomore year (optional)
It is recommended that sophomores who plan to study abroad in their junior year, as well as those who are ready to begin their honors research, should consider participating in the Honors Seminar during their sophomore year. In general, such students should follow the course work as described below for the junior year.

Junior year
1. Two courses chosen from relevant offerings in the Humanities Center curriculum. Students’ work will be based on undergraduate courses offered by the core faculty of the Humanities Center and the course offerings of faculty with joint appointments in the Humanities Center.
2. A year-long Honors Seminar for all students in the program, in which the general progress of the students’ writing and research will be discussed and senior students will present work-in-progress reports. The seminar meets once every two weeks and participation is mandatory for all students enrolled in the Honors Program.
3. Optional independent study course on thesis project with one or both sponsors.
Junior agenda

- September-October: Students should identify and meet with a prospective faculty advisor. Two faculty advisors are required for the final thesis; at least one of these advisors must be a Humanities Center faculty member or affiliate. Once students have received a commitment from two advisors to supervise the thesis, they should begin to compose a comprehensive reading list in consultation with their advisor.
- November-January: Using the reading list as a guide, students will conduct exploratory research in the field of their proposed project.
- February-March: Students will present a 3-5 page prospectus, formulating the central questions of the thesis, in the Honors Seminar.

Senior year

1. Independent study course in the spring semester toward completion of the thesis.
2. Two courses, as above, with Humanities Center faculty and affiliates.
3. Continued participation in the two-semester Honors Seminar (see above under “junior year” for description), with periodic “work-in-progress” reports and oral presentation of the thesis research in the spring semester.

Senior agenda

- Students will complete theses in consultation with their advisor and continue to attend the Honors Seminar. In April and May, students will present their final theses in the Honors Seminar.

Great Books at Hopkins

This course introduces students to the humanities at Johns Hopkins through exploration of some of the Western world’s most important literary works of art. Great Books at Hopkins is a course designed for first-year undergraduates that examines some of the greatest works of the literary and philosophical tradition in Europe and the Americas. With lectures, panel discussions, multimedia presentations, and small seminars, professors from a variety of academic disciplines lead students in exploring authors from Homer to the present. Close reading and intensive writing instruction are hallmarks of the course, as is a varied reading list which has included Dante’s *Inferno*, Cervante’s *Don Quixote*, and Woolf’s *A Room of One’s Own*.

The Center sponsors programs of study leading to the Ph.D. degree in two general fields: comparative literature and intellectual history. These programs are designed with the cooperation of the faculty in the adjacent literary and historical departments. Only a few highly qualified applicants can be admitted; the center gives priority to candidates whose proposed course of study is congruent with faculty interests and strengths. Click here for degree requirements.

Building on its successful doctoral and undergraduate honors programs, the Humanities Center has recently introduced a one-year Master of Arts program in Humanistic Studies.

Requirements for the Ph.D. Degree

Each student works with an ad hoc committee of three faculty members who help to design a coherent, individual program of studies. During the first two years the candidate works closely with each of his or her advisors. The course of studies, seminars, and tutorials leads to three area examinations administered by the advisory committee. During the second year, qualified students are invited to teach under faculty supervision, and on occasion advanced students have been allowed to offer undergraduate seminars of their own design.

Program in Comparative Literature

Normally, candidates for the Ph.D. in comparative literature should be competent in three national literatures and have a general familiarity with critical theory. Students in this program are encouraged to spend at least one year of study abroad, usually as members of groups working in Paris, Florence, Hamburg, Geneva, or Madrid in programs sponsored by the modern language departments and the Center. The University maintains the Villa Spelman in Florence as a study center, and the departments of German and Romance Languages and Literatures have regular programs of faculty exchange.

Students in the comparative literature program can apply for a joint major with the Department of German and Romance Languages and Literatures. They become supervised teaching assistants in that department and receive a master’s degree in German upon completion of the field examinations, before the doctoral degree in comparative literature. On a more ad hoc basis, similar arrangements for well-qualified candidates can generally be made with the departments of Classics and German and Romance Languages and Literatures.

Program in Intellectual History

The Center’s doctoral program also allows flexibility in the construction of a course of study in intellectual history involving comparatist and interdisciplinary approaches. Candidates should also note related special programs at Hopkins, such as the program in political theory and the research facilities of the Institute of the History of Medicine.

Advisor

Upon their arrival, entering students should select, in consultation with the Director, a member of the Center’s faculty to serve as their academic advisor, pro tem. As time goes on and their interests further define themselves, they may wish to change advisors and may very well wind up working most closely with faculty in another department; should this become the case, they should nevertheless meet regularly—that is, each semester-to discuss their progress with whomever in the Center is serving as Director of Graduate Studies.

Course Work

During their first two years, students are expected to take two seminars for credit each semester, in addition to whatever language courses they may enroll in and whatever courses they choose to audit. They should select seminars—which need not be restricted to Humanities Center offerings—in consultation with their advisors. Students arriving after having taken graduate courses elsewhere should discuss with the director of graduate studies the possibility of having that work counted toward satisfying the Center’s course requirements.

Third-Year Review

At some point during their third year of residence-after completing all outstanding seminar papers, and preferably by mid-year-students will have their work reviewed by a faculty committee composed of three teachers from among the Humanities Center faculty and from among the faculty from the other departments with whom the student plans to conduct field exams. The purpose of the review is to allow the faculty
to assess the student’s progress, to clarify her/his status as regards remaining course work, and to define future fields. In preparation for this review, the student will circulate, in advance of the meeting, materials that the student judges to be work that will best serve the purpose of the review.

Field Examinations
Students are expected, in their third and fourth years, to complete three field exams. The purpose of requirement is two-fold: the exams may serve to help a student refine her/his thinking about a dissertation topic, or they may be a means of extending and deepening a student’s knowledge of an area of studies in which s/he proposes to teach and conduct research. The examinations themselves may take a variety of forms: one could work further on a project begun in a seminar and produce a longer paper that would become part of a dissertation; one could read one’s way into and across a particular field, writing a series of short papers on one’s reading, or else sitting for a written or oral examination on the material studied; one could design and teach an undergraduate course in one’s area of interest; one could complete the requirements for a M.A. degree in another department, as a way of strengthening one’s claim to teach in that field. These are choices to be discussed with one’s committee at the third-year review.

Undergraduate Teaching
During one’s years at the Center one will have a number of opportunities to develop one’s skills and confidence as a teacher. In the second year and thereafter, students will ordinarily serve as assistants in courses taught by the Center’s faculty or, if appropriate, in courses in other departments: in the past, our students have taught in the French and German language programs, in English composition and literature courses, as well as assisting in history, philosophy and political science courses. More experienced students are encouraged to teach courses of their own invention—as a way of completing a field exam, or in competition for one of the Dean’s Teaching Fellowships, or simply to add to the Center’s array of offerings.

Dissertation Review
A second formal review of a student’s work will take place after the completion of field exams, either in the fourth or in the fall semester of a student’s fifth year. The aim of this review is to bring the student together with the faculty with whom s/he will write a dissertation. This review will not take place until the student believes that s/he has a substantial piece of work associated with the dissertation, e.g., the draft of a chapter. This work will be circulated before the review, along with a prospectus of 10-40 pages, to the faculty the student wishes to have as dissertation advisors. (If all of these advisors are from outside the Humanities Center, one of the Center’s faculty, selected by the student, will also sit in on the review.) This discussion is not intended to replace the Graduate Board Oral, which will take place after the dissertation has been completed, but will serve to mark the transition from work on the field exams to the preparation and writing of a thesis.

Departmental Presentations
Late in a student’s work on a dissertation-preferably in the fifth year or the beginning of the sixth-s/he will be asked to give a talk on material from her/his dissertation to the assembled students and faculty of the Center and invited guests. The aim of this requirement is to give students experience in the more formal presentation of their work, to make possible a wider range of response to that work than a dissertation committee can provide, and to allow all students of the Center-whose research interests vary widely—to become better acquainted with each other’s projects.

Requirements for the MA in Humanistic Studies
The MA in Humanistic Studies is aimed both at seniors from across the University who seek to deepen their education by way of interdisciplinary study in literature, philosophy, and religion during an added fifth year of study as well as at students who graduated elsewhere and who consider pursuing graduate studies in intellectual history or comparative literature here or at other universities.

This terminal MA consists of eight courses over two semesters and a MA thesis with directed study during the summer months. The program places an emphasis on elaborating an individualized curriculum and on close collaboration with Humanities Center faculty in the writing of the thesis. Students accepted into the program from within Johns Hopkins benefit from a tuition reduction.

The coursework will follow the following template:

### Fall Semester
- Graduate Seminar Graduate Seminar
- Graduate Seminar Graduate Seminar
- Graduate Seminar Graduate Seminar
- Master’s Colloquium Humanities Thesis Seminar

### Spring Semester
- Directed Thesis Study
- Thesis Writing

To apply, please submit the following to [http://grad.jhu.edu/apply/apply-now/](http://grad.jhu.edu/apply/apply-now/):

- Official Application
- Statement of purpose
- Three letters of recommendation
- Transcripts
- Sample of work
- Supplementary Application Form (Language Form)
- GRE scores and subject (optional)
- TOEFL/IELTS scores (if applicable)

### Financial Aid
Tuition grants, stipends, and teaching fellowships are available to doctoral candidates.

For current faculty and contact information go to [http://humctr.jhu.edu/people/](http://humctr.jhu.edu/people/)

### Faculty
**Professors Emeriti**
- Neil Hertz
- Ruth Leys
Richard A. Macksey
Stephen G. Nichols
Nancy S. Struever

Director
Hent de Vries
Russ Family Chair in the Humanities; Director, Humanities Center
(secondary appointment: Department of Philosophy) Modern European thought, history and critique of metaphysics, philosophies of religion, political theologies, concepts of violence, literature and temporality

Professors
Michael Fried
J. R. Herbert Boone Chair in the Humanities (secondary appointment: Department of the History of Art); Job Placement Officer. Modern art and literature, critical theory, modern poetry

Paola Marrati
Director of Graduate Studies Modern and contemporary French Philosophy, American Pragmatism and Skepticism, Phenomenology, Philosophy and Cinema, Feminist and Queer Theory; (secondary appointment: Department of Philosophy)

Associate Professor
Leonardo Lisi
Director of Undergraduate Studies European literature of the long nineteenth century; European modernism; Kierkegaard and German idealism; tragedy and the tragic; philosophical aesthetics and literary forms

Assistant Professors
Anne Eakin Moss
Russian literature and cinema

Yi-Ping Ong
19th- and 20th-century literature and philosophy, the novel, modernism, existentialism, ethics, and justice in contemporary Anglophone literature

Adjunct Associate Professor
Orna Ophir
History and theory of psychoanalysis, psychology, and psychiatry; medical humanities and the sociology of knowledge; psychoanalytic aesthetics, Melanie Klein

Senior Lecturer
Elizabeth Patton
Director, Great Books at Hopkins Women Writers of the Renaissance and Reformation, with a research emphasis on post-Reformation English Catholicism

Joint Appointments
Sharon Achinstein
Sir William Osler Professor of English (English): Early modern literature, poetry and poetics, gender

Christopher Celena
Charles Homer Haskins Professor, Classics and German and Romance Languages and Literatures

Veena Das
Krieger-Eisenhower Professor (Anthropology): history and myth, philosophy and anthropology, violence, social suffering, medical anthropology; South Asia, Europe

Eckart Förster
Professor (Philosophy): metaphysics, history of philosophy, Kant and German idealism

Yitzhak Melamed
Professor (Philosophy): Early Modern Philosophy; German Idealism; Metaphysics; Time; Humanism and its Critiques; Medieval Jewish Philosophy and Rabbinics

Kenneth Moss
Associate Professor, Felix Posen Chair in Modern Jewish History (History): Modern Jewish history; history of Israel; Russia, Poland, and Eastern Europe; Jewish political thought; Hebrew and Yiddish literature and culture; history and sociology of nationalism; theory and practice of cultural history; history of the cultural sphere

Christopher Nealon
Professor (English): American literature, aesthetic theory, poetry and poetics, the history of sexuality

Jacques Neefs
James M. Beall Professor of French (German and Romance Languages): 19th Century French Literature

Gabrielle Spiegel
Krieger-Eisenhower Professor (History): Medieval history, with special interest in historiography and linguistic analysis

Elisabeth Strowick
Professor (GRLL): Modern German literature and thought, literary theory, poetics of knowledge

Molly Warnock
Assistant Professor (History of Art): European and North American art and critical theory from early twentieth-century modernism to the present

Michael Williams
Krieger-Eisenhower Professor (Philosophy): Epistemology; philosophy of language; history of modern philosophy

Dimitrios Yatromanolakis
Associate Professor (Classics): Greek papyrology; ancient Greek vase inscriptions; archaic and classical social and cultural history; ancient Greek vase painting; historical and comparative anthropology

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

Courses

AS.100.287. B'More: Baltimore's Beginnings.
This course will explore the founding and early history of Baltimore, highlighting Baltimore's role in the War of 1812 and the way Baltimore history was enshrined in what became America's national anthem. Throughout, we will visit museums of Baltimore history and consider how Baltimore history is conveyed to the public.
Instructor(s): S. Gamble
Area: Humanities.
AS.300.100. B'More: Homelessness.
Please note, class will meet Saturday, Jan. 23 in the event of inclement weather. This course is for freshmen ONLY. In Baltimore, as in any major city, many urban poor find themselves without a home and without shelter. For these individuals, life on the streets is desperate and dangerous. Students will read, discuss, and debate about the causes and implications of homelessness in Baltimore, and explore present policies and potential solutions. Guest speakers include homeless rights advocates from both local government and community groups. Students will also participate in service directly affecting homeless persons.

Prerequisites: Students may enroll in one B'More course only.
AS.371.188 OR AS.371.189 OR AS.271.119 OR AS.100.285 OR AS.140.318 OR AS.360.108 OR AS.360.122 OR AS.360.171
Instructor(s): T. Gottbreht
Area: Humanities, Social and Behavioral Sciences.

AS.300.102. Great Minds.
Introductory survey of foundational texts of modern Western literature, thought and cinema. This semester will include works by Descartes, Marx, Dostoevsky, Tolstoy, Woolf, Wittgenstein, Heidegger, Arendt, and Pierre Hadot, and films by Dziga Vertov and Carl Theodor Dreyer. The course is taught in lectures and seminar discussions led by the course faculty.

Instructor(s): A. Eakin Moss; H. de Vries; P. Marrati
Area: Humanities.

AS.300.108. The Uncanny.
Freud describes the uncanny as a strange familiarity. Disturbing for the subject which discovers its own ignorance, it is a way to reconsider what one takes for granted as “home”. We'll analyze this experience through philosophy and psychology, literature and film.

Area: Humanities.

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

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

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

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

This course is an interpretive and critical engagement with a number of social, political, and ethical issues that are raised in five Iranian movies made during decades since the 1979 Iranian Revolution until present. We will deal with immanent problems in the form and structure of the movies in their relation to the actual and open problems in social and political structures in Iran. We will watch works by Abbas Kiarostami, Asghar Farhadi and others.

Instructor(s): O. Mehrgan
Area: Humanities, Social and Behavioral Sciences.

AS.300.133. Freshmen Seminar: Women of Epic Fame in Literature and Drama, 800 BCE-1650 CE.
From Homer’s Odyssey to Shakespeare’s Antony and Cleopatra, powerful women who achieve their ends by working from within the system are often overlooked or not fully explored. Our readings and discussions will foreground these women of fiction, while we also consider the social conditions of their living contemporaries. Readings will include: Homer’s Odyssey (Penelope); Virgil’s Aeneid (Dido); Dante’s Inferno (Beatrice); Milton’s Paradise Lost (Eve), and several accounts of Cleopatra in plays by Shakespeare and his contemporary women writers. Cross listed with Theater Arts, Writing Seminars, and WGS.

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

AS.300.139. Introduction to Intellectual History.
This course offers a conceptual and historical introduction to Intellectual History. What makes the “history of ideas” different from the history of other objects? What, if anything, distinguishes the history of ideas from the history of philosophy? What is it exactly that we call “ideas”? In what sense do they have a history? These are examples of the kind of questions addressed in the course.

Instructor(s): P. Marrati; S. Carmel
Area: Humanities.

AS.300.143. Introduction to Comparative Literature.
This course offers an introduction to the history, theory, and praxis of comparative literature. We will read texts from some of the founding figures of the discipline and look at the most recent debates in the field, including translation studies, literary theory, and world literature, among others. Particular attention will be given to the methodologies and problems of studying literatures in different linguistic traditions and the relation between literature and other areas of thought and culture, such as philosophy, art history, and psychoanalysis. Case studies in comparative approaches to literature will provide concrete examples to our discussions.

Instructor(s): L. Lisi
Area: Humanities.
**AS.300.200. Idealist Aesthetics: Kant to Adorno.**

This course deals with major aesthetic categories in (German) idealist aesthetics. Starting with Kant’s analytic of the beautiful, we examine the idealist concepts of the artwork (Goethe, Schiller, Hegel), and its relation to history, society, and truth (Adorno). To do so, we engage with artworks, also trying to show why and where these categories are set aside in the avant-garde and contemporary aesthetic culture. Area: Humanities.

**AS.300.201. Film and Philosophy.**

Philosophers have thought about the nature of freedom, beauty, and time for millennia. But what can film teach us about these ideas? This course will stage a dialogue between philosophers like Friedrich Nietzsche and William James and films by directors such as Woody Allen, Wes Anderson, and Stanley Kubrick. Our goal is not only to use philosophy in order to better appreciate films, but also to use films in order to resolve some of the most persistent questions posed in the history of philosophy. Area: Humanities.

**AS.300.202. Life and Form in Modern Thought.**

The idea of form-giving and law-giving is essential to modern thought, so is the conflict between forms and individual and collective lives. The course is a philosophical treatment of the concept of form in four spheres: aesthetics, morality, politics, history. We will read and discuss texts by, among others, Kant, Nietzsche, Lukacs, Benjamin, Schmitt, Adorno and interpret certain art-and literary works by Balzac, Malevich, Stevens, Kafka.

Instructor(s): O. Mehrgan
Area: Humanities.

**AS.300.207. A Mix of Voices: Chinese Literatures from Late Imperial through Modern.**

This course examines the arts and culture of China from 1368-2000, with major focus on writers. We will begin with artists of the Ming (1368-1644) and Qing (1644-1911), focusing first on canonical voices: court poets, authors of classical fiction, literati essayists, calligraphers and painters. Outside of the court urban artists observed a dramatically changing world around them. Fiction, drama, memoir and mass-produced arts explored new social alignments and freedoms. The twentieth century brought revolution and party governance, along with arts born of mass media: periodicals, film and wood block print. Finally, post-Mao avant-garde artists both retrieved traditional aesthetics and explored new venues and visions. This look at the literature of China will require both close reading of texts as well as an interdisciplinary examination of the cultural factors that shape literatures.

Instructor(s): V. Cass
Area: Humanities.

**AS.300.211. Great Poems of the Americas.**

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

Instructor(s): R. Galvin
Area: Humanities.

**AS.300.213. Homelessness in America.**

This course examines homelessness in the United States from multiple perspectives. Students will hear first-hand from individuals who have experienced homelessness as well as experts in the field.

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

**AS.300.215. Monsters, Miracles, and Men from Mars.**

From medieval mystical visions of the Godhead to modern accounts of alien abductions, encounters with the supernatural and paranormal have long been sources of terror and amazement. This course explores visual and narrative representations of these encounters. It is a media-intensive course that juxtaposes a variety of sources from the medieval period, the space age, and contemporary film and television.

Instructor(s): K. Boyce-Jacino; T. Golan
Area: Humanities.

**AS.300.220. Astrofuturism at the Final Frontier.**

From Sputnik to Sun Ra to Star Wars, the middle of the twentieth century was consumed by an enthusiasm for all things outer space. This course will examine Space Age popular culture - primarily from the astrofuturism movement, which believed in the endless utopian possibilities of space. We will work with a diverse constellation of materials, from 2001: A Space Odyssey to Star Trek, and beyond.

Instructor(s): K. Boyce-Jacino
Area: Humanities.
This seminar celebrates the university’s recent acquisition of State Papers Online (1509-1714), which contains searchable digital images of thousands of contemporary manuscripts. While we read plays, poetry, and essays by such figures as Queen Elizabeth, William Shakespeare, members of the Sydney family, Elizabeth Cary, John Donne, Aemilia Lanyer, Robert Southwell, Andrew Marvell, William Marlowe, Jane Cavendish, Elizabeth Brackley, and Katherine Philips, we will also be carrying out on-line searches of correspondences, wills, court documents, spy reports (including play-by-play accounts of houses dismantled in searches for hidden priests), and letters of condolence from Queen Elizabeth alongside decoded messages revealing plots to unseat her. In addition to searching virtual archives students will be introduced to early modern paleography, in part through visits to Johns Hopkins University’s brick-and-mortar libraries to consult actual manuscripts, incunabula, and illegal imprints from the 16th and 17th centuries.
Instructor(s): E. Patton.
Area: Humanities.

AS.300.228. Brain and Society.
On April 2, 2013, President Obama unveiled the Brain Activity Map Project, a 100 million dollar investment to map the single-celled neurons composing the human brain. Scientific in its aim, the project is culturally significant as well. Popular websites luminosity.com and neuronetlearning.com offer brain-exercises to boost intelligence, while the emergent academic fields neurophilosophy, neuroethics, and neurohistory borrow from the brain sciences. The interaction between the brain and society, however, is by no means new. In this course, we will investigate the origins of brain maps and trace their reception in nineteenth-century European and American literature, philosophy, and politics. Topics include phrenology, the nervous system, psychopathology, and brain localization, and these fields’ resonance in German Idealism, Victorian literature, French anthropology, and American fiction. The course is reading intensive.
Instructor(s): L. McGrath
Area: Humanities, Social and Behavioral Sciences.

AS.300.229. Film and Philosophy.
This course offers an introduction to basic concepts in the theory of film and classic problems in the history of philosophy. Our goal is to stage a dialogue between philosophy and the history of modern film in order to see the unique ways that cinema expresses ideas like the nature of beauty and human freedom. The course is organized chronologically as we watch films, both foreign and American, ranging from the 1940s to 2010s.
Instructor(s): L. McGrath
Area: Humanities.

AS.300.230. The Mystical Tradition.
Is the mystic a thinker, a poet, a heretic, or a saint? Is mysticism a branch of speculative philosophy? A secret teaching for reaching oneness with God? A mode of saying the utterly unsayable? These questions we will address by traversing the realms of Sufism, Kabbalah and negative theology, reading dialogues, poems, commentaries and sermons, written by men and women, Greeks and Jews, Muslims and Christians, from Antiquity to Early Modern times.
Instructor(s): M. Buijs
Area: Humanities.

AS.300.231. Introduction to Comparative Literature.
This course offers an introduction to the history, theory, and praxis of comparative literature. We will read texts from some of the founding figures of the discipline and look at the most recent debates in the field, including translation studies, literary theory, and world literature, among others. Particular attention will be given to the methodologies and problems of studying literatures in different linguistic traditions and the relation between literature and other areas of thought and culture, such as philosophy, art history, and psychoanalysis. Case studies in comparative approaches to literature will provide concrete examples to our discussions.
Instructor(s): L. Lisi
Area: Humanities.

AS.300.233. Politics of Intellectual Life in Iran.
This course has set itself a double goal: reviewing the major intellectual traditions in the volatile political context of modern Iran, and reflecting on the concrete experience of intellectual life in contemporary Iran. We will examine the form and the specific contents of this experience, how it is historically informed by politics and how it politically relates to history. Wrestling with the West is at the heart of this experience.
Instructor(s): O. Mehrghan
Area: Humanities.

AS.300.235. Freud’s Concept of Anxiety.
We will examine the evolution of Freud’s concept of anxiety, explore its origins, and consider its impact on post-Freudian psychology.
Instructor(s): A. Rot
Area: Humanities.

AS.300.239. Philosophy and the Emotions.
We will read some of the most important texts in the history of the philosophy of the emotions, including works by Plato, Descartes, Spinoza, Schopenhauer, Heidegger, and Freud. We will discuss themes such as love, shame, apathy, anxiety, the mind-body problem, the notion of spirit, the notion of mood, and the overall problem of the distinction between emotion and reason.
Instructor(s): A. Rot
Area: Humanities.

AS.300.241. The Literature of the Everyday.
The ordinary, the common, the everyday: why does literary realism consider the experiences of the average individual to be worthy of serious contemplation? In this course, we will read closely a set of novels by Flaubert, Mann, Dickens, Zola, Tolstoy, and Woolf from the period between 1850 and 1950 in which the development of realism reaches it climax. These novels explore the nature of work, family, the body, consciousness, and the changing relation between individual and tradition in modernity. We will situate these novels in their social, historical, and literary contexts, and establish a set of terms for the formal study of the novel as a genre (plot, character, setting, narrative, etc.). (Students of all levels who are interested in literature are encouraged to take this course.)
Instructor(s): Y. Ong
Area: Humanities.
This course explores the history of the bicycle from its invention in the early nineteenth century to the early twentieth century, when it was easily accessible and widely used by people living in cities and towns. During this period, the bicycle became a focal point of cultural anxieties about gender, class, and the city itself. Using mostly 19th-century sources, we will study the history of the bicycles construction and production as well as its reception in Victorian cities.
Instructor(s): K. Boyce-Jacino
Area: Humanities.

AS.300.281. Sovereignty and Modern Drama.
This course is interested in the relationship between sovereignty and drama. By placing the common individual center stage, twentieth-century modern drama achieved a theatrical revolution. And yet the modern theater has not completely shed itself of its former preoccupation with kings and their undoing, as evidenced by the royal figures who show up in plays by influential playwrights as various in their political and artistic commitments as Strindberg, Ibsen, Jarry, Yeats, Shaw, Pirandello, O’Neill, Anouilh, Brecht, Sartre, Ionesco, and others. This course seeks to examine how, when, and why royal personages are employed in modern drama. What does the theater have to say about sovereignty and authority? About humanism and anti-humanism? Is theater linked to sovereignty? If so, how? This course will consider the political, philosophical, and theological critiques implicit in the plays where sovereigns are found, paying close attention as well to the problem of theatricality. Dean’s Teaching Prize Fellowship Course.
Instructor(s): N. Jerr
Area: Humanities.

“In America the natural man has triumphed over the imported book,” announced José Martí. The call to cast off the literary forms of Old Europe echoed throughout the hemisphere during the 20th century, as poets sought to write a new kind of “American” poetry. The epic has been rearticulated in sequences and series, verse novels, lyric cycles, and collage poems, such that it has become the “post-epic.” We will investigate the long poem in 20th-century North and Latin America, from the encyclopedic Cantos of Ezra Pound and the sweeping Canto General of Pablo Neruda to briefer works by Derek Walcott and Gwendolyn Brooks, and fragmented series by Gertrude Stein and César Canto General of Pablo Neruda to briefer works by Derek Walcott and Gwendolyn Brooks, and fragmented series by Gertrude Stein and César Césaire’s Notebook of a Return to My Native Land and Kamau Brathwaite’s The Arrivants; Elizabeth Bishop’s cartographic North & South; Octavio Paz’s single, 584-line, cyclical sentence, Sunstone; and Vicente Huidobro’s careening, linguistically playful Altazor. As we consider the political, philosophical, and theological critiques implicit in the plays where sovereigns are found, paying close attention as well to the problem of theatricality. Dean’s Teaching Prize Fellowship Course.
Instructor(s): N. Jerr
Area: Humanities.

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

AS.300.290. Freshman Seminar: Shakespeare and his “Goddess”: real and imaginary lovers in the poetry and drama of early modern Europe.
Shakespeare’s description of his lover’s eyes as ‘nothing like the sun’ is both an homage and a sendup of a 300-year-old poetic convention reaching back to the days of Petrarch and the early humanist poets. Incorporating music and drama, we will examine that sonnet tradition from the perspective of Shakespeare and his contemporaries, tracing both the historical roots of the Shakespearian sonnet form its influence on the music of the present day, and finishing the semester with Shakespeare’s The Taming of the Shrew, a play that further illustrates and problematizes Shakespeare’s ‘goddess’ reference. Readings will include poetic dialogues between male and female poets, such as those by the early Italian Petrarchans Vittoria Colonna, Michelangelo, Veronica Gambara, and Gaspara Stampa; their French counterparts, Maurice Scéve, Louis Labé, Joachim du Bellay and Pernette du Guillet; and later reflections on the sonnet by Shakespeare and his English contemporaries: Sir Philip Sidney; Sidney’s niece, Mary Herbert, Lady Wroth; John Donne; Robert Southwell; and Katherine Phillips. All continental works will be read in translation.
Instructor(s): E. Patton
Area: Humanities.

This interdisciplinary seminar examines the concept of home and the condition of exile in 20th century Russian and Soviet culture from a variety of theoretical and methodological perspectives. Students will be introduced to classics of Soviet dissident, exilic, and official literature (Akhatmatova, Brodsky, Nabokov, Bulgakov, Zamyatin), Soviet films (including Tarkovsky’s Solaris), as well as key theoretical texts about what it means to be “at home.” Open to freshmen and sophomores with approval of professor.
Instructor(s): A. Eakin Moss
Area: Humanities.
AS.300.301. Life, Vitality, Thought. Philosophy and the Natural Sciences in Nineteenth Century Europe.

Last year neuroscientists at MIT shined an optogenetic light on brain cells in order to artificially stimulate memories. If every detail of our past has a particular location in the brain, then we could alter, and even destroy, memories. Does this mean that humans are like machines whose history can be erased as easily as we delete files on a computer? Or are memories, like consciousness, not so easily reducible to brain structures? This class will examine how these and other questions shaped the history of modern biology and experimental psychology beginning in the nineteenth century. We will read the works of prominent biologists, psychologists, and philosophers who were all involved in a rich debate over the nature of life and thought.
Instructor(s): L. McGrath
Area: Humanities.

AS.300.303. Multum in Parvo: Forms of Short Fiction.

The theory and practice of reading brief narratives, from the parable to the post-modern short story. We will be attending to the rhetorical and ethical issues that are raised within the compass of such fictions, with consideration of some specific forms that have shaped the development of recent literary tales: the case history, portraits of the artist, fictions of detection, and certain enduring philosophic myths. Time permitting, we’ll also examine how a few of our narratives have been translated into another medium such as film.
Instructor(s): R. Macksey
Area: Humanities.

AS.300.304. Philosophy of Religion.

This course explores the rationality of religious beliefs and the rules that govern their context in religious life. Topics explored include faith and reason, religious experience, religious language and proofs for God’s existence.
Instructor(s): D. Dubois
Area: Humanities.

AS.300.305. Islamic Philosophy.

This course is an introduction to key concepts and seminal texts of Islamic Philosophy in the classical period, running from the 7th to the 13th century. Although instrumental to the transmission of Greek philosophy and to the rise of modern philosophy in the western world, Islamic philosophy is not merely a conduit of transmission. Philosophers on Islamic lands, offered original philosophical solutions to both old problems, and new problems that arose with monotheism. We will begin our examination of the specificity of Islamic Philosophy by situating it in its historical and political context. We will have to tackle fundamental questions: How did philosophers who wrote in Arabic translate and transmit Greek philosophical texts? What does it mean to do philosophy within an Islamic context? Is it not an oxymoron to talk about philosophy within a religious context? The course is divided into three sections that treat of three general fields: politics, metaphysics and psychology and discusses the major Philosophers of the classical period, with particular attention paid to the work of Alfarabi, Avicenna and Averroes.
Instructor(s): L. Ferhat
Area: Humanities.

AS.300.310. Introduction to Psychoanalysis.

One of the most controversial intellectual endeavors of the 20th century, psychoanalysis is a theory about human nature, motivation, behavior, development and experience, as well as a clinical method of treatment for psychological disorders. We will read texts by Freud, Jung, Ferenczi, Rank, Horney, Klein, Anna Freud, Lacan, and others.
Instructor(s): O. Ophir
Area: Humanities.

AS.300.311. Sovereignty and Modern Drama.

What does the modern theater have to say about sovereignty and authority? Does this align with or challenge the political discourse? How is theater linked to sovereignty? Considering a wide range plays, this course explores the ways the notion of sovereignty persists as a theme in modern drama despite its commitments to the common, everyday hero. We will focus on the political, philosophical, and theological critiques implicit in the plays where sovereigns are found. From the short chamber plays of Yeats based on Noh drama, to the epic theatre of Brecht, from the Abstract drama of Jarry and the Absurd theatre of Ionesco, to the Naturalism of Strindberg and the Realism of O’Neill, from the meta-theatricality of Pirandello to the Minimalism of Beckett, students will encounter a variety of artistic styles and commitments, giving them an overview of many of the major movements that mark modern drama. Dean’s Teaching Fellowship
Instructor(s): N. Jerr
Area: Humanities.

AS.300.312. Imagining Revolution and Utopia.

Examines theories of revolution and utopia and responses in literature, art and film. Primary case study is Russia and the Soviet Union, with comparative look at influential European works and contemporary politics. Topics include gender and the family, terror, communism and communalism, and the avant-garde in art and film. Cross listed with Studies of Women and Gender, and Sexuality, and Film & Media Studies
Instructor(s): A. Eakin Moss
Area: Humanities.

AS.300.317. Russian Novel.

Russian authors began writing novels in the shadow of counterparts in Western Europe, and thus had the chance to experiment with the form and scope of genres and themes they found in European literature: Alexander Pushkin’s novel in verse Eugene Onegin pays homage to Byron’s Don Juan and satirizes Richardson’s Pamela; Mikhail Lermontov’s nested stories A Hero of Our Time owes a debt to Romantic and gothic fiction, and Nikolai Gogol’s Dead Souls brings Dante’s Inferno to the Russian provinces. From these literary forefathers emerged the likes of Feodor Dostoevsky and Leo Tolstoy, who made a lasting impact on world literature with their psychological and philosophical novels. This course examines the Russian novel in its historical and cultural context alongside contributions of Russian literary criticism in defining novel form and genre.
Instructor(s): A. Eakin Moss
Area: Humanities.

AS.300.318. The Modernist Novel: Mann, Woolf, and Joyce.

The purpose of this course is to survey works by three of the greatest, most relentless innovators of the twentieth century – Thomas Mann, Virginia Woolf, and James Joyce -- who explored and exploded narrative techniques for depicting what Woolf called the “luminous halo” of life. Selected novels include: Death in Venice, Buddenbrooks, Jacob’s Room, Mrs. Dalloway, To the Lighthouse, A Portrait of the Artist as a Young Man, and Ulysses.
Instructor(s): Y. Ong
Area: Humanities.

AS.300.319. Skepticism and Theology.

This course examines the relation between the history of philosophical theology and the foundations of modern skepticism by focusing on their mutual point of departure: the concept of the human being as an essentially “finite” being “limited” in its capacity to know others, the world, and God.
Instructor(s): T. Dika
Area: Humanities.
AS.300.322. Reason, Religion, and Modernism in Europe.
Amidst the rise in psychological research in France and the secular reforms of the Third Republic, French philosophical and religious thinkers upended their Catholic tradition in the late nineteenth century. This seminar explores the Modernist turn in Catholicism, which drew on scientific advancements in order to challenge Church hierarchies and fundamentally transform Catholics’ personal relationship to God. Our objective is to examine the intersection of science, faith, and society in historical and philosophical perspective.
Instructor(s): L. McGrath
Area: Humanities.

AS.300.324. Cinema of the 1930s: Communist and Capitalist Fantasies.
Comedy and musical comedy film flourished in the USA during the Great Depression as well as in the USSR during the Stalinist Great Terror. This course will compare films of the era in a variety of genres (musical, epic, Western, drama), examining the intersections between politics and aesthetics as well as the lasting implications of the films themselves in light of theoretical works on film as a medium, ethics and gender.
Instructor(s): A. Eakin Moss
Area: Humanities.

AS.300.326. Comparative Modernisms.
Dynamic, unprecedented literary innovation marks the first part of the 20th century. This course moves from Dadaism, Surrealism, and the Harlem Renaissance, through Anglo-American, Caribbean, and Brazilian modernisms, and the Latin American vanguard. We’ll investigate literary experimentation in connection with the visual arts, modernization, colonialism, race, gender, and war. We will read novels, poetry, and essays from major writers who may include Apollinaire, André Breton, Marcel Proust; Gertrude Stein, HD, Djuna Barnes, Elsa von Freytag-Loringhoven, Mina Loy, T.S. Eliot; James Joyce, W.B. Yeats; Langston Hughes, Zora Neale Hurston, Jean Toomer; Claude McKay, Aimé Césaire, Louise Bennett, Jean Rhys, Nicolás Guillén; Oswald de Andrade, Julio Cortázar, Oliverio Girondo, Jorge Luis Borges.
Instructor(s): R. Galvin
Area: Humanities.

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

AS.300.333. Melancholy in Science, Literature, and Film.
This course explores the manifold nature of melancholy from an interdisciplinary perspective that combines sciences, history of medicine, and the arts. Defined by Greek medicine as the excess of black bile, melancholy, in its long history, has been seen as disease of the soul, state of intellectual grace, or psychological condition. The course will examine chronologically the development and variety of the meanings of melancholy between medical texts, visual representations, poetry, psychoanalytic theory, and films. The works analyzed will include, among others, those by Galen, Robert Burton, Albrecht Dürer, Shakespeare, Cervantes, Baudelaire, Freud, Lars von Trier.
Instructor(s): E. Fabiatti
Area: Humanities.

AS.300.334. Comic Evolution: Stages in Comedy.
An eclectic tour of comic forms and theories from classical antiquity to contemporary practice. Although the textual focus will be on stage comedy, we’ll also consider the comic in other forms & media—film [Keaton], comic strip [Herriman], and parodic satire. Some of the familiar questions on the agenda: topical vs. ‘perennial’ material, the social functions of comedy, the shelf-life of humor, butts & scapegoats, symmetries & asymmetries between comedy and tragedy, verbal & non-verbal comic devices, the general rhetoric of comedy, & the possibility of a GUT.
Instructor(s): R. Macksey
Area: Humanities.

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

AS.300.337. Antigone: All the World’s a Stage.
Best known from Sophocles’ plays, Antigone - with her fierce familial loyalty and religious piety, her opposition to the law, and her willingness to sacrifice herself and her future marriage - has held a special fascination for modern and contemporary thinkers, showing up not only in theatrical (re)productions, but also as an exemplary figure for philosophers, political and psychoanalytic theorists, feminist thinkers, and novelists. What is more, her influence has not been limited to the Western tradition, for she has been reconceived on stages all over the world: Europe, the Americas, Asia, and Africa. Tracing key moments of the reception of Antigone from the nineteenth-century to the present, this course will explore what it is about Antigone that has proven so irresistible to playwrights and thinkers with a wide variety of political and aesthetic commitments. Giving particular attention to performances of Antigone around the globe, we will address how these versions negotiate the stakes of adaptation.
Instructor(s): N. Jerr
Area: Humanities.
AS.300.338. Comic Evolution: Stages in Development of Comedy.
An eclectic tour of comic forms and theories from classical antiquity to contemporary practice. Although the textual focus will be on stage comedy, we'll also consider the comic in other forms and media—film (Keaton), comic strip (Herriman), and contemporary satire. Some of the familiar questions on the agenda: topical vs. ‘perennial’ material, the social functions of comedy, the ‘shelf life’ of humor, butts & scapegoats, symmetries & asymmetries between comedy and tragedy, verbal and non-verbal comic devices, the general rhetoric of comedy, and the possibility of a Grand Unified Theory. (Final paper.)
Instructor(s): R. Macksey
Area: Humanities.

AS.300.340. Thinking the Body/The Body Thinking: Introduction to Aesthetics from the Perspective of Dance.
In the nineteenth and twentieth centuries, dance has developed into a serious art form. However, philosophers of art have paid little attention to dance. Why is this the case? Is dance perhaps too corporeal or too unreflective or in some other way too marginal to be a fruitful topic for philosophical reflection? Or does the failure of mainstream philosophical aesthetics to take dance seriously perhaps signal unacknowledged biases in such approaches? Might dance, the art form whose medium is the human body, have something to contribute to current philosophical interest in rethinking the human body and, particularly, the relation between mind and body? Seeking responses to questions such as these, this course provides an introduction to the place of dance in the philosophy of art. The first half of the course examines portions of seven foundational texts in the philosophy of art and culture as well as philosophical accounts of dance that draw on these foundational texts in a range of ways. The aim is not only to explore dance from the perspective of traditional aesthetic theories, but also to explore such traditional theories from the perspective of arguably the art form which they have been most resistant to treating seriously. This oblique angle of entry into mainstream approaches to general aesthetic topics will bring into focus important questions that might be easily overlooked if one examines such theories only in light of their preferred examples of art. The second part of the course explores dance as itself a mode of philosophical reflection, examining how the work of choreographers such as George Balanchine, Jerome Bel, William Forsythe, Crystal Pite and Yvonne Rainer explore the possibilities and limits of their medium: the human body. One proposal will be of particular concern: Might such instances of the body thinking bring into focus more adequate ways of thinking about the body?
Instructor(s): K. Boyce
Area: Humanities.

AS.300.343. Philosophy and Literary Form.
This course examines the difference literary form can make to the shaping of philosophical content. Philosophers have tended to treat literary form as merely ornamental. For this reason, they have often underestimated the philosophical significance not only of certain works of literature but also the literary form of even those works uncontroversially considered to be philosophical. This course explores the philosophical significance of literary forms in both kinds of works. The first half examines how and why Anglo-American philosophers have incorporated the interpretation of individual literary works into their philosophical writing. We will concentrate on three works of literature—Ibsen’s A Doll’s House, James’s The Golden Bowl and Wordsworth’s Prelude—each of which has attracted significant philosophical attention. The second half of the course examines how philosophers have brought literary analysis to bear in order to illuminate the philosophical achievement of certain canonical philosophical texts. We will concentrate on three literary forms—dialogue, meditation and confession—as these forms are instantiated by three works of philosophy: Plato’s Republic, Descartes’ Meditations and Wittgenstein’s Philosophical Investigations.
Instructor(s): K. Boyce
Area: Humanities.

Daniel Paul Schreber, the fin-de- siècle Senatspräsident of the Saxon Supreme Court, became the most famous psychiatric patient in the world. His 1903 Memoir of My Nervous Illness is known for being the most written about account of madness in Western history. His rich psychotic, delusional world, as expressed in the bizarre, at times comic, at times painful, Memoir, with its unique cosmology, private theology, extraordinary creatures, transgressed sexuality, and cataclysmic vision of the universe, was first analyzed by Freud in 1911, but later inspired voluminous commentary by psychoanalysts, historians, philosophers, theologians, literary critics, essayists, scholars in political science and in queer studies. Whether he was paranoid schizophrenic, a victim of traumatic abuse, a solipsistic philosopher, a proto-fascist, or a cultural hero, his memoir lends itself to all these interpretations. Readings will include: Schreber, Freud, Klein, Lacan, Deleuze and Guattari, Canetti, de Certeau, Lingis, Lyotard, Santner, among others. Cross listed with GRLL, History.
Instructor(s): O. Ophir
Area: Humanities.

Literary and philosophical imaginations of moral community in the post-WWII period (1950-2001). Texts include: Coetzee, Disgrace; McEwan, Atonement; Achebe, Things Fall Apart; Ishiguro, An Artist of the Floating World; Roy, The God of Small Things; Lessing, The Grass is Singing; Mistry, A Fine Balance; Morrison, Beloved; and essays by Levi, Strawson, Adorno, Murdoch, Beauvoir and Barthes on the deep uncertainty over moral community after the crisis of World War II. Close attention to novelistic style and narrative will inform our study of the philosophical questions that animate these works. What does it mean to acknowledge another person’s humanity? Who are the members of a moral community? Why do we hold one another responsible for our actions? How do fundamental moral emotions such as contempt, humiliation, compassion, gratitude, forgiveness, and regret reveal the limits of a moral community? Cross listed with English.
Instructor(s): Y. Ong
Area: Humanities.
**AS.300.349. Capitalism and Tragedy: from the 18th Century to Climate Change.**
In contemporary discussions of climate change it is an increasingly prevalent view that capitalism will lead to the destruction of civilization as we know it. The notion that capitalism is hostile to what makes human life worth living, however, is one that stretches back at least to the early eighteenth century. In this class we will examine key moments in the history of this idea in works of literature, philosophy, and politics, from the birth of bourgeois tragedy in the 1720s, through topics such as imperialism and economic exploitation, to the current prospects of our ecological future. Authors to be studied will include: Lillo, Büchner, Balzac, Dickens, Marx and Engels, Ibsen, Weber, Conrad, Brecht, Miller, Steinbeck, as well as contemporary fiction, politics, and philosophy on climate change. Cross listed with English.
Instructor(s): L. Lisi
Area: Humanities.

**AS.300.350. Skepticism on Stage and Page.**
This course explores influential interpretations of and responses to skepticism in literature, philosophy and theater. Case Studies will include: Descartes, Ibsen, James, Kafka, Kierkegaard, Poe, Shakespeare, and Wittgenstein.
Instructor(s): K. Boyce
Area: Humanities.

**AS.300.351. The Phenomenon of Boredom from an Interdisciplinary Perspective.**
We will examine the history, philosophy, sociology, and psychology of boredom and consider the characteristics, concerns, and methods of the different fields and disciplinary frameworks in which this phenomenon has been studied.
Instructor(s): A. Rot
Area: Humanities.

**AS.300.352. Fictions of Autobiography.**
A comparative survey of autobiographical writing as a creative process. Beginning with a few classic examples (Augustine, Petrarch, Montaigne, Rousseau), the seminar will proceed to more recent adventures in the first-person singular. Modern instances will include self-creation in several genres and media, including narrative, dramatic, and cinematic forms. Seminar meets at 107 St. Martin's Road.
Instructor(s): R. Macksey
Area: Humanities.

**AS.300.353. Present Mirth: Stages of Comedy.**
A comparative survey of presentational comedies from Aristophanes to Beckett on stage and screen, with some attention to to to the vexed question of theories of comedy [no laughing matter].
Instructor(s): O. Mehrgan; R. Macksey
Area: Humanities.

**AS.300.356. From Literature to Film - the case of Israeli Cinema.**
This course explores the differences and similarities between two artistic mediums: literature and cinema. Our case study will be the interesting transformation of Hebrew fiction into Israeli films-- a dominant phenomenon in Israeli cinema since its very beginning. Our main framework will be narrative theories, but we will also consider the specific historical, ideological and geo-political aspects involved in this transformation. By comparing the two artistic modes and studying the transformation of 5 literary works into films, students will become familiar with the history of modern Hebrew literature, contemporary Israeli cinema, and the relationship between these two artistic mediums. Cross-listed with Jewish Studies, Film and Media Studies, and Writing Seminars
Instructor(s): N. Stahl
Area: Humanities.

**AS.300.357. Forms of Modern Fiction.**
A comparative tour of modern narrative forms from 3 continents. The emphasis is on the development of shorter fictional models, though some of the founders and innovators are better known for their novels. The emphasis will be on the emergence new structural, rhetorical, and thematic concerns, including adaptation to other media. There will be an optional hour for queries and discussion TBA.
Instructor(s): O. Mehrgan; R. Macksey
Area: Humanities.

**AS.300.359. Homelessness in America: Interdisciplinary and Critical Perspectives.**
This course examines innovative research, writings, and other media concerning homelessness in the United States, with special emphasis on critical/philosophical and interdisciplinary approaches that shed new light on the issue.
Instructor(s): T. Gottbreht
Area: Humanities.

**AS.300.360. Critical Thinking and its History.**
This course aims at discussing different conceptions of “critique” and “critical thinking” in modern and contemporary philosophy. Readings include: Descartes, Kant, Adorno, Foucault, Arendt, Said, Butler.
Instructor(s): P. Marrati
Area: Humanities.

**AS.300.361. Fiction & Case History: Constructive Reading.**
A comparative seminar in the attentive reading of short fictions and other narratives. Attention to the reader’s share as well as that of the author in the construction of stories; consideration of the diagnostic and therapeutic uses of the imagination.
Instructor(s): R. Macksey
Area: Humanities.
AS.300.362. Beauty and the Predicate Calculus.
Fregé's development of a predicate calculus made possible the evolution of a distinctively "analytic" tradition in philosophy. But arguably that tradition has failed to fully appreciate the implications of this important development. The course will begin by examining how Fregé himself understood the importance of his advance. It will then consider arguments to the effect that some of the most influential accounts of mind and action—namely those shaped by Donald Davidson—fail by failing to take this advance adequately into account. In light of these arguments in philosophy of mind and action, we will reconsider the implications of Fregé's advance for aesthetics. The principle aim of the course will be to construct an account of art and criticism that takes those implications fully into account. Efforts to construct alternatives that overcome this purported failing will be examine
Instructor(s): K. Boyce
Area: Humanities.

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

AS.300.365. Desire in the Fin de siècle.
This course examines the obsession with desire at the turn of the 20th century in literature, drama, philosophy and social thought and its implications for notions of self and community in modernity. We will read comparatively across European, Russian and American cultures, including Stoker's Dracula, Hamsun's Hunger, plays by Chekhov, Strindberg, Ibsen, Wilde, and stories by Tolstoy, Gorky, Chopin and Larsen.
Instructor(s): A. Eakin Moss
Area: Humanities.

AS.300.366. Russian Avant-Garde Cinema.
Russian cinema was born out of the intense artistic experimentation of the fin-de-siècle avant-garde and developed in a climate of dramatic political and cultural change in the twenties and thirties. While subject to draconian censorship in the Soviet period, it nonetheless engaged in active dialogue with the film industries of Western Europe and America and had a lasting impact on world cinema. This course examines the extraordinary flourishing of avant-garde cinema in the Soviet Union in the 1920s and 30s including films by Eisenstein, Vertov, Pudovkin, and Dovzhenko, their theoretical writings, and their far-reaching influence on film and film theory. All readings in English, films subtitled in English.
Instructor(s): A. Eakin Moss
Area: Humanities.

AS.300.367. Seeing Like a Woman.
This seminar examines the problems of female desire, subjectivity, spectatorship and performance in fiction, poetry, memoir and film from a variety of cultures and theoretical perspectives. Readings include: de Beauvoir, Riley, Butler, Cixous, Tolstoy's "Family Happiness," Woolf's Orlando, Larsen's Passing; Poetry by Moore, Bishop, Plath, Akhmatova, Tsvetaeva and Szymborska. Films by Deren, Ophuls, Hitchcock, Potter, Campion, Akerman, Varda, Denis.
Instructor(s): A. Eakin Moss
Area: Humanities.

AS.300.369. The Bible and Philosophy (Introduction to Intellectual History).
This course will examine several attempts by ancient, modern, and contemporary thinkers to come to terms with the Biblical concept of creation and provision, revelation and prophecy, law and election, apocalypse and eschatology, with a special emphasis on the first articulation of the idea of Christian universalism, faith and justification, time and eternity, sacrifice and the body. Readings will include the entire corpus of St. Paul’s authentic letters, the major Scriptural passages on which he draws, but also selections from Philo of Alexandria, St. Augustine, Spinoza, Nietzsche, Karl Barth, Jakob Taubes, Alain Badiou, Giorgio Agamben, and others.
Instructor(s): H. de Vries
Area: Humanities.

AS.300.370. What Computers Can't Do and other Controversies.
A critical examination of recent debates over the interface between the humanities and the natural sciences. Topics include: computer models of the mind; consciousness and the brain; affect theory and the neurosciences; mirror neuron theory; literature and the natural sciences; the new trauma theory.
Instructor(s): R. Leys
Area: Humanities.

AS.300.371. The Modernist Novel: James, Woolf, and Joyce.
The purpose of this course is to survey works by three of the greatest, most relentless innovators of the twentieth century -- Henry James, Virginia Woolf, and James Joyce -- who explored and exploded narrative techniques for depicting what Woolf called the "luminous halo" of life. Selected works include: "The Beast in the Jungle," The Portrait of a Lady, Jacob's Room, Mrs. Dalloway, To the Lighthouse, A Portrait of the Artist as a Young Man, and Ulysses.
Instructor(s): Y. Ong
Area: Humanities.

AS.300.377. Cinema and Philosophy.
Why is contemporary philosophy so interested in cinema? Do movies have anything to say about philosophical problems? What are the most productive ways of bringing films and philosophy into conversation?
Instructor(s): M. Shuster
Area: Humanities.

AS.300.379. Israeli Film and Literature.
This course examines representations of various aspects of Israeli society and culture in contemporary Israeli cinema and literature. The course will follow both a thematic and chronological path in order to study the ways in which Israeli cinema and literature reflect political, ideological, social, and cultural aspects of contemporary Israel. In this context, we will read well-known works by several major authors and will watch major Israeli films from the 1940s to these days. We will also use a comparative approach to study the different artistic means of both mediums and to evaluate their successes in representing the various tensions of Israeli society and culture.
Instructor(s): N. Stahl; Z. Cohen
Area: Humanities.
AS.300.383. History of Madness from the Bible to DSM-V.
Madmen, lunatics or the insane, have seen an extraordinary variety of responses and attitudes across the centuries. Whether seen as a “true” phenomenon or as socially constructed “madness” was defined and treated, examined and controlled, diagnosed and “cured” according to the spirit of the time. This course will follow the varied social imageries of “madness” throughout Western history, from the Bible to the contemporary and controversial Diagnostic Statistical Manual (DSM) in its most recent 5th edition. Alongside primary texts by Hippocrates, Avicenna, Pinel, and Freud and secondary texts by Michel Foucault, Ian Hacking, Edward Shorter, and Elaine Showalter, among others, we will acquaint ourselves with first-person accounts of “madness” and its different forms of treatment, ranging from lunatic asylum, through electric-shock treatments and lobotomies to psychoanalysis. The course will explore the interaction between the historical and social, scientific and political as well as economical factors that have shaped the views of “madness” and its treatment. Instructor(s): O. Ophir
Area: Humanities.

AS.300.384. Modern Korean Literature and Film.
We will examine twentieth century Korean culture through short stories that are canonical in modern Korean literature and through a series of films associated with New Korean Cinema. One aim of the course is to gain a sense of the history against which the literary and cinematic artifacts obtain their representative artistic status. A second aim is to inquire into the relationship between written and filmic texts in order to see the limits and advantages of one medium over another for representing national culture. No prior familiarity with Korean language is required. Instructor(s): S. Rhee
Area: Humanities.

AS.300.388. Introduction to the Philosophy of Time.
This course explores answers to the question “What is time?” that take account of time as something both inside and outside of us. Readings include, among others, Aristotle, Augustine, Kant, Bergson, Heidegger, and Einstein. Cross-listed with Philosophy Instructor(s): N. Schott
Area: Humanities.

AS.300.390. Obama and Philosophy.
The course will investigate the theological and philosophical as well as rhetorical and literary backgrounds and guiding principles that have informed Barack Obama’s writings, speeches, and political strategies so far. While paying minute attention to a few pivotal controversial recent debates, both in domestic policy and international relations, our central focus will be on understanding the curious blend of Obama’s version of so-called Christian realism, influenced by Reinhold Niebuhr, among others, and of what we will call his deep pragmatism. Special attention will be paid to his early appeal to “simple ideas” and “small miracles,” each of them yielding the Biblical and sobered injunction of a “hope against hope. Cross-listed with Philosophy
Instructor(s): H. de Vries
Area: Humanities.

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

AS.300.393. The Literature of the Everyday: Realism in the 19th- and 20th-Century Novel.
The ordinary, the common, the everyday: why does literary realism consider the experiences of the average individual to be worthy of serious contemplation? In this course, we will read works by Flaubert, Dickens, Zola, Eliot, Mann, Tolstoy, and Woolf in the context of critical theories of realism.
Instructor(s): Y. Ong
Area: Humanities.

AS.300.395. Stages of Comedy: Theory & Practice.
A comparative survey of dramatic and cinematic events, with some attention to the various attempts to present a theory of comedy. Seminar will include some food and drinks to support the discussions.
Instructor(s): R. Macksey
Area: Humanities.

AS.300.397. How Freud Changed the Way We Think.
An examination of aspects of the history and theory of psychoanalysis, focusing on the question of origins in Freud’s work. Texts by Freud, Laplanche, Lacan, Derrida, and others.
Instructor(s): R. Leys
Area: Humanities.

This course studies the development of modern Hebrew literature through its relation to Zionism and Post-Zionism. Based on a close reading of both literary and non-literary Zionist and Post-Zionist texts, we will explore the thematic, social, political, aesthetic and stylistic influences that these two movements have had on modern Hebrew literature. Writers to be discussed include: Hertzl, Nordau, Achad ha-am, Jabotinsky, Kluasner, Brenner, Berdyczewski, Agnon, Greenberg, Kahana-Carmon, Oz, Yehoshua, Grossman, Castel-Bloom, and Laor. Students may receive credit for AS.216.398 or AS.300.398, but not both.
Prerequisites: Students may receive credit for AS.216.398 or AS.300.398, but not both.
Instructor(s): N. Stahl
Area: Humanities.
AS.300.399. Cinema and Philosophy.
Do movies have anything to say about philosophical problems? Why is contemporary philosophy so interested in cinema? What are the most productive ways of bringing films and philosophy into conversation? Why is contemporary philosophy so interested in cinema?
Instructor(s): P. Marrati
Area: Humanities.

AS.300.403. Honors Seminar.
The Honors Program in the Humanities offers qualified undergraduates the possibility of pursuing an independent research project in their Junior and Senior years in any humanistic discipline or combination of disciplines: intellectual history, comparative literature, philosophy, critical theory, psychoanalysis, religion, film, etc., as well as points of intersection between the arts and the sciences. After one year qualified students may apply for admission to the concurrent BA/MA degree program. Sophomores who plan to study abroad in their junior year should also consider attending this seminar. Please keep the Special Note: Limited to Juniors and Seniors and Sophomores admitted to the Honors Program in the Humanities. Permission of instructor required.
Instructor(s): L. Lisi
Area: Humanities.

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

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

AS.300.411. Animal Minds.
An examination of some of the scientific and philosophical literature on the nature of animal minds and the way(s) in which they differ from the human mind. The most important of these apparent differences are the use of language, the exercise of concepts, and instrumental reasoning, including the use of instruments. Co-list with AS.150.490
Instructor(s): M. Williams; R. Leys
Area: Humanities.

AS.300.412. Flaubert.
Through a close reading of Flaubert’s novel, selective consideration of the drafts and of the historical, political and artistic context, we shall examine the making of that masterpiece of narrative prose, which Flaubert himself conceived under the sign of modernity. Our central concern, in other words, is with L’Éducation sentimentale as a second crucial event in aesthetic modernity, twenty years after Madame Bovary. Seminar will be taught in French and English. L’Éducation sentimentale edition required: GF Flammarion, 2003. Co-listed with 300.604
Instructor(s): J. Neefs; M. Fried
Area: Humanities.

AS.300.413. Israel Poetry.
This course examines the works of major Israeli poets such as Yehuda Amichai, Nathan Zach, David Avidan, Dalia Rabikovitch, Yona Wollach, Maya Bejerano, and Yitzhak Laor. These works will be read against the background of the poetry of previous literary generations of writers such as H.N Bialik, Avraham Shlonsky, Natan Alterman and Lea Goldberg in an attempt to uncover changes in style, themes and aesthetic. Through close reading of the poems, the course traces the unique style and aesthetic of each poet, and aims at presenting a wide picture of contemporary Hebrew poetry. Class will be conducted in English and texts will be read in both English translation and the Hebrew original. Open for both Hebrew and non-Hebrew speakers. Students may receive credit for AS.216.300 or AS.300.413, but not both.
Prerequisites: Students may receive credit for AS.216.300 or AS.300.413, but not both.
Instructor(s): N. Stahl.

In this seminar on 20th-c. poetry of the Americas, we will explore the relations between land, language, and identity. Our point of departure, informed by de Andrade’s “Cannibal Manifesto,” will be the idea that all literary texts form a body upon which writers may feast when they compose new works. Devouring, plundering, and appropriating will be central concepts for our seminar. We’ll debate the politics of literary transculturation (hybridity/mestizaje/métissage), and discuss diasporic and multilingual U.S. American poetry (Louisiana Creole poetry, Nuyorican Poets Café, etc.). We will also investigate issues of authorship and originality; constraint, sampling, and parody; and poetic hoaxes and frauds. Readings may include theoretical texts from Édouard Glissant, Ángel Rama, Néstor García Canclini, and Roberto Schwarz, as well as Deleuze, Foucault, Kristeva, and Barthes. Poetry may be drawn from Caribbean writers Césaire, Senghor, Walcott, Brathwaite, Martí, Palés Matos; Brazilians Haroldo and Augusto de Campos; and North Americans Langston Hughes, Claude McKay, Myung-Mi Kim, Kenneth Goldsmith, Susan Howe, and Christian Bök.
Instructor(s): R. Galvin
Area: Humanities.

AS.300.416. Wittgenstein, Religion, and Ethics.
Starting out from the Lecture on Ethics, this course will investigate Wittgenstein’s approaches to religion and ethics, mysticism and the spiritual, and contrast these with those of his contemporaries and later interpreters. Readings will include Ludwig Wittgenstein, Martin Heidegger, Elizabeth Anscombe, C.S. Lewis, Hilary Putnam, Richard Rorty, Stanley Cavell, Martin Stokhof, and others.
Instructor(s): H. de Vries
Area: Humanities.
With its forced dissemination after the Anschluss in 1938, psychoanalysis shifted its center of gravity from Vienna to London creating "a new kind of diaspora." After Freud's death, the efforts to protect his legacy while incorporating new findings and novel theories to the main body of his work prompted a series of "scientific meetings" known also as the "unusual business meetings" or as the "controversial discussions" within the British Psychoanalytic Society. Reading the minutes, reports, and papers presented during the four years of these discussions (1941-1945), students will be exposed to the important intellectual contributions that led not only to a thorough exploration of major psychoanalytic theories and concepts such as unconscious phantasy, regression, the death instinct, and the infant's emotional life, but also to the ways these controversial innovations shaped methods and preoccupations of post-war psychoanalysis. Readings will include: Anna Freud, Klein, Winnicott, Issaccs, Strachey, Glover among others. Cross listed with History.
Instructor(s): O. Ophir
Area: Humanities.

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

AS.300.420. The Violence from Within and the Migration of Knowledge - The Marginalization of Melanie Klein in American Psychoanalysis.
Freud's idea of an inborn death instinct and its link to war and violence was greatly developed by the Austrian-born British psychoanalyst Melanie Klein. Yet these ideas were largely rejected by mainstream American psychoanalysis as they were judged to be "un-American." In this seminar, we will read primary psychoanalytic texts on violence, aggression, sadism and war by Sigmund Freud, Melanie Klein, Wilfred Bion, among others and will follow their reception, reshaping and reconstruction among American analysts such as Otto Kernberg, Heinz Kohut, Roy Schafer, and others. Secondary resources will include historical studies on the migration of psychoanalysis by George Makari, Nathan Hale, and Edith Kurzweil among others. Co-listed with 300.610
Instructor(s): O. Ophir
Area: Humanities.

This course will introduce the concepts, practices, and history of spiritual exercises and its modern transformations. Readings include Marcus Aurelius, Philo of Alexandria, St. Augustine, St. Ignatius of Loyola, Henri Bergson, Ludwig Wittgenstein, Stanley Cavell, and Pierre Hadot.
Instructor(s): H. de Vries
Area: Humanities.

AS.300.423. Contemporary Theory: New Materialisms, New Vitalisms, and the Post- Traumatic Subject.
A discussion of: recent versions of materialism and realism, including materialisms informed by neuroscience; vital materialism; the latest developments in trauma and affect theory; and related trends. Texts by Zizek, Malabou, Damasio, Pippin, McDowell, Johnston, Brassier, Churchland, LeDoux, and others.
Instructor(s): R. Leys
Area: Humanities.

AS.300.427. Reading Freud.
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.

AS.300.431. Russian Literary Modernisms.
Play with form and genre, self-reflexivity, fragmentation, linguistic creativity, and destabilizing humor all characterize classic works in Russian literature written before and after what would in literary historical terms be considered the Modernist period. This seminar will test a number of recent formal and philosophical definitions of Modernism against a wide range of Russian literary classics that can be seen to fall loosely into the genre including works by Gogol, Tolstoy, Chekhov, Bely, Olesha, Shklovsky, Bulgakov, and Tertz. We will also look at Russian literary critical texts that define and constitute Modernism in the Russian context. Texts in translation. Co-listed with AS.300.641
Instructor(s): A. Eakin Moss
Area: Humanities.

AS.300.433. Cavell: Skepticism and the Ordinary.
This seminar studies the main works and concepts of Stanley Cavell, one of the most original and influential philosophers of the 20th century. It will address in particular his analyses of skepticism, the ordinary, and moral perfectionism as they are expressed in philosophy, but also in literature and films.
Instructor(s): P. Marrati
Area: Humanities.

This seminar will address the major writings and guiding concepts of Emmanuel Levinas and investigate his increasing critical role as a touchstone and dividing line in the formation of twentieth century and contemporary schools of thought (phenomenology, pragmatism, post-analytic philosophy, literary, feminist, and political theory, anthropology). Additional readings will include Stanley Cavell, Jacques Derrida, Vasily Grossman, Jean-François Lyotard, and Hilary Putnam.
Instructor(s): H. de Vries
Area: Humanities.

AS.300.501. Independent Study.
Instructor(s): E. Patton; H. de Vries.
AS.300.507. Honors Seminar.
The Honors Seminar is a mandatory component of the Honors Program in Humanities, which offers qualified undergraduates the possibility of pursuing an independent research project in their junior and senior years in any humanistic discipline or combination of disciplines: intellectual history, comparative literature, philosophy, critical theory, psychoanalysis, religion, film, etc., as well as points of intersection between the arts and the sciences. After one year qualified students may apply for admission to the concurrent BA/MA degree program. Sophomores who plan to study abroad in their junior year should also consider applying to the Program. In the 2014-2015 academic year, the Seminar will focus on a close reading of Coetzee’s Elizabeth Costello and associated texts, which will serve as a point of departure for discussion on the relation between different intellectual disciplines and the idea of the humanities.
Instructor(s): A. Eakin Moss; M. Shuster
Area: Humanities.

AS.300.508. Honors Seminar.
The Honors Seminar is a mandatory component of the Honors Program in Humanities, which offers qualified undergraduates the possibility of pursuing an independent research project in their junior and senior years in any humanistic discipline or combination of disciplines: intellectual history, comparative literature, philosophy, critical theory, psychoanalysis, religion, film, etc., as well as points of intersection between the arts and the sciences. After one year qualified students may apply for admission to the concurrent BA/MA degree program. Sophomores who plan to study abroad in their junior year should also consider applying to the Program. In the 2015-2016 academic year, the Seminar will focus on a close reading of Coetzee’s Elizabeth Costello and associated texts, which will serve as a point of departure for discussion on the relation between different intellectual disciplines and the idea of the humanities.
Instructor(s): Y. Ong
Area: Humanities.

AS.300.509. Independent Research.
Instructor(s): E. Patton.

AS.300.599. Independent Study.
Instructor(s): L. Lisi; R. Macksey.

AS.300.602. Theory, Painting, Vision.
Reading in philosophy, theory, criticism. Texts by Merleau-Ponty, Heidegger, Foucault, Derrida, Cavell, and Pippin, among others.
Instructor(s): M. Fried.

AS.300.603. Readings in Russian Poetry, Prose and Theory.
Readings to be selected by mutual agreement among the students and instructor. Reading knowledge of Russian required.
Instructor(s): A. Eakin Moss
Area: Humanities.

AS.300.604. Flaubert.
Through a close reading of Flaubert’s novel, selective consideration of the drafts and of the historical, political and artistic context, we shall examine the making of that masterpiece of narrative prose, which Flaubert himself conceived under the sign of modernity. Our central concern, in other words, is with L’Éducation sentimentale as a second crucial event in aesthetic modernity, twenty two years after Madame Bovary. Seminar will be taught in French and English. L’Éducation sentimentale edition required: GF Flammarion, 2003. Co-listed with 300.412
Instructor(s): J. Neefs; M. Fried.

An examination of aspects of the history and theory of psychoanalysis, focusing on the question of origins in Freud’s work. Texts by Freud, Laplanche, Lacan, Derrida, and others.
Instructor(s): R. Leys.

AS.300.610. The Violence from Within and the Migration of Knowledge - The Marginalization of Melanie Klein in American Psychoanalysis.
Freud’s idea of an inborn death instinct and its link to war and violence was greatly developed by the Austrian-born British psychoanalyst Melanie Klein. Yet these ideas were largely rejected by mainstream American psychoanalysis as they were judged to be “un-American.” In this seminar, we will read primary psychoanalytic texts on violence, aggression, sadism and war by Sigmund Freud, Melanie Klein, Wilfred Bion, among others and will follow their reception, reshaping and reconstruction among American analysts such as Otto Kernberg, Heinz Kohut, Roy Schafer, and others. Secondary resources will include historical studies on the migration of psychoanalysis by George Makari, Nathan Hale, and Edith Kurzweil among others. Co-listed with 300.420
Instructor(s): O. Ophir
Area: Humanities.

AS.300.611. The Good Life.
What is a good life? Philosophical and literary texts on the nature of virtue, autonomy, beauty, friendship, and integrity as necessary achievements for a good life. Plato, Aristotle, Montaigne, Shakespeare, Rousseau, Kant, Emerson, Pater, Murdock, Tolstoy, Chekhov, James, Woolf, Naipaul, Coetzee, Ishiguro, Kundera. Please note: this is an graduate seminar, open to interested and qualified undergraduates.
Instructor(s): Y. Ong
Area: Humanities.

AS.300.612. Topics in Kierkegaard's Philosophy: Repetition, Revelation, Anxiety, and Fear.
Close study of the rhetoric and arguments of four of Kierkegaard's most important works from 1843-44: Repetition, Philosophical Fragments, The Concept of Anxiety, and Fear and Trembling. Contextualizing readings by Kant, Schelling, Hegel, and J.L. Heiberg.
Instructor(s): L. Lisi.

AS.300.613. The Ancient Quarrel: Literature and Philosophy.
Key turning points in the debate over which kind of knowledge, philosophical or literary, most benefits the soul and society. We will investigate the various ways in which literature has been construed as moral or immoral, and the use of literary modes of persuasion and argument in philosophical texts. Possible authors include: Homer, Plato, Aristotle, Sidney, Shakespeare, Rousseau, Kierkegaard, Tolstoy, Heidegger, Sartre, Beauvoir, Nussbaum, Cavell, Diamond, James, Coetzee, and Mulhall.
Instructor(s): Y. Ong.

AS.300.615. Classics of Literary Criticism.
Readings will include key texts by Eric Auerbach, several Russian Formalists, Northrop Frye, Roland Barthes, Stanley Cavell, Eve Sedgwick Kosofsky, Friedrich Kittler, and Stephen Greenblatt.
Instructor(s): L. Lisi; M. Fried
Area: Humanities.
AS.300.616. Thinking the Body/The Body Thinking: Introduction to Aesthetics from the Perspective of Dance.
In the nineteenth and twentieth centuries, dance has developed into a serious art form. However, philosophers of art have paid little attention to dance. Why is this the case? Is dance perhaps too corporeal or too unreflective or in some other way too marginal to be a fruitful topic for philosophical reflection? Or does the failure of mainstream philosophical aesthetics to take dance seriously perhaps signal unacknowledged biases in such approaches? Might dance, the art form whose medium is the human body, have something to contribute to current philosophical interest in rethinking the human body and, particularly, the relation between mind and body? Seeking responses to questions such as these, this course provides an introduction to the place of dance in the philosophy of art. The first half of the course examines portions of seven foundational texts in the philosophy of art and culture as well as philosophical accounts of dance that draw on these foundational texts in a range of ways. The aim is not only to explore dance from the perspective of traditional aesthetic theories, but also to explore such traditional theories from the perspective of arguably the art form which they have been most resistant to treating seriously. This oblique angle of entry into mainstream approaches to general aesthetic topics will bring into focus important questions that might be easily overlooked if one examines such theories only in light of their preferred examples of art. The second part of the course explores dance as itself a mode of philosophical reflection, examining how the work of choreographers such as George Balanchine, Jerome Bel, William Forsythe, Crystal Pite and Yvonne Rainer explore the possibilities and limits of their medium: the human body. One proposal will be of particular concern: Might such instances of the body thinking bring into focus more adequate ways of thinking about the body?
Instructor(s): K. Boyce
Area: Humanities.

AS.300.617. Philosophy and Literature in Either/Or.
Celebrated and reviled alike, Kierkegaard’s 1843 Either/Or has been viewed as both the culmination of the Enlightenment project and the birth of existentialism, a playful work of romantic literature and a piece of late-Hegelian philosophy, a vindication of the secular everyday and the articulation of a modern faith in a transcendent God. In this course we read the work closely and in its entirety and pay particular attention to the relation between its philosophical arguments and literary forms of presentation.
Instructor(s): L. Lisi.

AS.300.621. Heidegger’s Being and Time I.
This seminar consists of an integral reading of Martin Heidegger’s 1927 magnum opus Being and Time (Sein und Zeit) in light of its historical and philosophical context as well as its contemporary reception in both the phenomenological, existentialist, hermeneutic, and analytic traditions. We will start out, this semester, from the First Division. Readings will include the commentaries by Ryle, Gadamer, Levinas, Derrida, Marion, Dreyfus, Brandom, and others.
Instructor(s): H. de Vries; P. Marrati.

AS.300.625. Russian Literary and Critical Theory.
Close reading of major authors from the Russian literary theoretical and critical tradition including Bakhtin, Eikhenbaum, Jakobson, LOTMAN, Shklovsky and Tynianov. Student will present primary sources or case studies from their own fields and research.
Instructor(s): A. Eakin Moss.

AS.300.626. Philosophy of/and the Novel.
The novel is unique among literary genres in its capacity to represent the inner life of characters portrayed in the third person. Neither poetry nor drama is equipped to convey the innermost thoughts of characters who do not speak for themselves but are instead narrated. This course will examine the implications of “third-person subjectivity” for the novel's claim to construct (or reconstruct) a world governed by ethical norms that are all but impossible to fulfill. In fact, the very impetus for the novel is the unresolvable tension between the ideals that a work posits and the choices its characters face in a world defined by compromise and limitation. What criteria for judgment does the novel provide? How does it establish a world it simultaneously critiques as devoid of meaning save the meaning posited by the subject? We will also investigate the use of novels and novelistic form in philosophy. Is it possible for novels to be treated not only as vehicles, but also as equivalents to philosophical views? How do novelistic forms provide new ways of thinking or philosophizing? Readings to include works by Lukács, Bakhtin, Hamburger, Sartre, Beauvoir, Ricoeur, Murdoch, Nussbaum, Diamond and novels by Coetzee and Flaubert.
Instructor(s): R. Tobias; Y. Ong.

AS.300.627. Graduate Proseminar: Introduction to Literary Theory.
Instructor(s): Y. Ong
Area: Humanities.

AS.300.628. Contemporary Theory: New Materialisms, New Vitalisms, and the Post-Traumatic Subject.
A discussion of: recent versions of materialism and realism, including materialisms informed by neuroscience; vital materialism; the latest developments in trauma and affect theory; and related trends. Texts by Zizek, Malabou, Damasio, Pippin, McDowell, Johnston, Brassier, Churchland, LeDoux, and others.
Instructor(s): R. Leys
Area: Humanities.

This seminar examines what in Bergson’s philosophy remains, or becomes, challenging for contemporary debates. Particular emphasis is given to his concepts of life and time, but also to his philosophical anthropology and his reflections on the ambiguous interplay between war, technology, and religion.
Instructor(s): P. Marrati.

AS.300.631. Russian Literary Modernisms.
Play with form and genre, self-reflexivity, fragmentation, linguistic creativity, and destabilizing humor all characterize classic works in Russian literature written before and after what would in literary historical terms be considered the Modernist period. This seminar will test a number of recent formal and philosophical definitions of Modernism against a wide range of Russian literary classics that can be seen to fall loosely into the genre including works by Gogol, Tolstoy, Chekhov, Bely, Olesha, Shklovsky, Bulgakov, and Tertz. We will also look at Russian literary critical texts that define and constitute Modernism in the Russian context. Texts in translation. Co-listed with AS.300.431
Instructor(s): A. Eakin Moss
Area: Humanities.
AS.300.637. Faust and Philosophy.
This course combines the close reading of Goethe's epic Faust with the study of a number of philosophical texts that either influenced Goethe's work or were influenced by it. Particular attention will be paid to the relation between literary form and philosophical argument. Authors besides Goethe will include Fichte, Schelling, Schiller, Friedrich and August Wilhelm Schlegel, Hegel, Kierkegaard, Karl Rosenkranz and Theodor Vischer. Discussion in English; reading knowledge of German required
Instructor(s): L. Lisi
Area: Humanities.

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. Course taught in French. Recommended Course Background: AS.212.333 and 212.334
Instructor(s): J. Neefs; M. Fried
Area: Humanities
Writing Intensive.

AS.300.644. Theory, Painting, Vision.
Theory, Painting, Vision: Readings to be selected but they will definitely include texts by Barthes, Cavell, Wall, and Michaels.
Instructor(s): M. Fried.

AS.300.649. The Fate of Nothing from Goethe to Heidegger.
Nothing and negativity play a central role in the literature and philosophy of the long nineteenth-century. In this course, we look closely at a number of approaches to these problematic concepts in Goethe, Hölderlin, Hegel, Schopenhauer, Leopardi, Kierkegaard, Nietzsche and Heidegger.
Instructor(s): L. Lisi.

AS.300.651. What Remains of the Human?.
This seminar discusses modern and contemporary philosophical and anthropological conceptions of the human and its uncertain boundaries: between the cultural and natural, the human and the inhuman, the animal and the spiritual, the living and the dead and so forth. Particular attention will be devoted to the ethical and political implications any definition of the human inevitably invites.
Instructor(s): P. Marrati.

AS.300.653. Martin Heidegger, Being and Time: Integral Reading and Current Perspectives.
Starting with a detailed discussion of its Introduction and Division One, this jointly taught seminar will bring phenomenological, hermeneutic, and deconstructive as well as analytic, epistemological, and pragmatist methods and viewpoints to bear upon this modern classic.
Instructor(s): H. de Vries; M. Williams.

AS.300.658. Must We Mean What We Say?.
Starting out from Stanley Cavell's programmatic book and title, this seminar will revisit his discussion of J.L. Austin, John Searle, Jacques Derrida, and Shoshana Felman, with special emphasis on these authors' theories of intentionality, seriousness, and sincerity, and with reference to the ancient and modern concepts of tragedy on which they partly rely. In addition to the aforementioned thinkers' relevant works, reading will include selections from Euripides, Henrik Ibsen, Isaiah Berlin, Emmanuel Levinas, and Jean-Luc Marion.
Instructor(s): H. de Vries.

AS.300.674. Literature and/as Ethics.
Arguments for the immorality of literature, the morality of literature, and the amorality of literature. Can a literary text be evaluated on ethical grounds, and if so, how? How do literary texts make ethical arguments? What does it mean to read literary texts or do literary criticism in an ethical mode? We will be concerned throughout with the philosophical uses, and abuses, of literary forms. Possible authors and texts: Plato, Chaucer, Shakespeare, Flaubert, Zola, Dostoevsky, Lawrence, Hardy, Woolf, Forster, Beauvoir, Coetzee, Oe, Cavell, The Wire, and Mad Men. Primary texts will be accompanied by a selection of essays from moral philosophy and ethical criticism.
Instructor(s): Y. Ong.

AS.300.676. Heidegger’s Being and Time II.
This seminar consist of an integral reading and discussion of Martin Heidegger’s 1927 magnum opus Being and Time (Sein und Zeit) in light of its historical and philosophical context as well as its contemporary reception in both the phenomenological, existentialist, hermeneutic, and analytic traditions. We will focus primarily on the Second Division but also revisit central questions from Division One. However, it will not be necessary for students to have attended the previous seminar on this earlier part of Heidegger’s major work. Recommended readings will include the commentaries by Emmanuel Levinas, Jacques Derrida, Jean-Greisch, Jean-Luc Marion, Hubert Dreyfus, Robert Bramond, and others.
Cross-listed with Philosophy
Instructor(s): H. de Vries.

AS.300.684. 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. Undergraduate are Seniors permitted to take this course.
Recommended course background: at least 2 212.3xx courses
Instructor(s): J. Neefs; M. Fried.

AS.300.686. Mysticism and Mechanicism.
This seminar will investigate the historical, conceptual, and practical intertwining of spirit and automatism, mind and machine, global religion and technological media. We will start out from the spiritual automatist motif as it appears in Spinoza and Leibniz and follow its echoes in more recent debates (concerning the ghost the machine, the idea of artificial intelligence, and all those realities often called virtual). Readings will include Henri Bergson, Ludwig Wittgenstein, Gilbert Ryle, Walter Benjamin, Henri Atlan, Lambert Wiesing, and others.
Instructor(s): H. de Vries.

AS.300.688. Autour de Baudelaire (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). Readings and discussion will be mainly in French. Co-listed with AS.212.604
Instructor(s): J. Neefs; M. Fried.

AS.300.689. Deleuze and Philosophy: Time, Life, Becoming.
This seminar aims at analyzing the major concepts of Deleuze’s philosophy and their ethical and political implications for contemporary debates.
Instructor(s): P. Marrati.
Instructor(s): P. Marrati.

AS.300.800. Independent Study.
Instructor(s): H. de Vries.

AS.300.801. Ind Stdy-Field Exams.
Instructor(s): H. de Vries.

AS.300.802. Independent Study Field Exam.
Instructor(s): E. Forster; H. de Vries; M. Fried; P. Marrati.

Instructor(s): H. de Vries.

AS.300.804. Dissertation Research.
Instructor(s): H. de Vries.

AS.300.805. Literary Pedagogy.
Instructor(s): H. de Vries.

AS.300.806. Literary Pedagogics.
Instructor(s): H. de Vries.

AS.300.808. In Study Field Exam.
Instructor(s): E. Forster.

AS.300.890. Research Practicum.
Instructor(s): M. Fried.

Cross Listed Courses

History of Art

AS.010.310. The ‘Long Sixties’ in Europe.
Emphasis will be on advanced artistic practice primarily in France, Italy, the Benelux, and German-speaking countries; students will curate an exhibition of avant-garde journals from the Sheridan Libraries.
Instructor(s): M. Warnock
Area: Humanities.

AS.010.400. Looking at Language: Vision and Textuality from Surrealism to the Present.
Considers the emergence of the “written painting” and other uses of language in the visual arts. Among our case studies: Magritte, Twombly, Ruscha, Indiana, Holzer, Wool, Ligon, Darboven.
Instructor(s): M. Warnock
Area: Humanities.

AS.010.654. Topics in Postwar Abstraction.
Emphasis on European and American case studies from Pollock to the present; figures may include: Newman, Still, Frankenthaler, Louis, Noland, Olitski, Stella, Ryman, Marden, Hantaï, Bishop, Jorn, Uecker, and Klein.
Instructor(s): M. Fried; M. Warnock.

AS.010.760. Agency and Other Topics in Contemporary Theory of Art History.
A critical reading of texts by various thinkers including Alfred Gell, Horst Bredekamp, David Freedberg, Whitney Davis, and David Summers. Open to qualified undergraduates with the permission of the instructor. This course is being co-taught with Prof. Ruth Leys.
Instructor(s): M. Fried; R. Leys.

Classics

AS.040.121. Ancient Greek Mythology: Art, Narratives, and Modern Mythmaking.
Focuses on major and often intricate myths and mythical patterns of thought as they are reflected in compelling ancient visual and textual narratives. Being one of the greatest treasure troves of the ancient world, these myths will further be considered in light of their rich reception in the medieval and modern world (including their reception in the modern fields of anthropology and philosophy).
Instructor(s): D. Yatromanolakis
Area: Humanities.

AS.040.148. Ancient Israel and Ancient Greece in Opera and on Film. 3 Credits.
Some of the most breathtaking (early and later) operas and films have been in intense dialogue with ancient societies, narratives, and cultural concepts. Contemporary hit movies center on diverse aspects of ancient narratives: the beginning of the world, violent wars, politics, erotic themes, and intricate existential questions. The course will introduce students to a comparative examination of the variety of approaches to ancient Israel and ancient Greece in the spectacular worlds of opera and cinema. The course will focus on major texts and archaeological material related to antiquity; works of world cinema will be analyzed.
Instructor(s): D. Yatromanolakis
Area: Humanities.

AS.040.693. The Pre-Socratics and Early Plato.
This seminar will focus on the earliest phases of European philosophy. Topics that will be examined include: scholarly approaches to the fragments of major thinkers such as Herakleitos and Empedokles; the concept of “fragment;” the transition from the pre-Socratics to early Plato; the later reception of Herakleitos and Pythagoras in European thought.
Instructor(s): D. Yatromanolakis
Area: Humanities.

History

AS.100.741. Recent Theoretical Issues in History.
An examination of recent theoretical issues in history, including: history as/and memory; the return of presence in history; the turn to affect and the rise of “neurohistory”; posthistoricism and the uses of literary theory in history; and the uses of photography and visual cultures in history.
Cross-listed with Humanities Center.
Instructor(s): G. Spiegel; R. Leys
Area: Humanities, Social and Behavioral Sciences.

Medicine, Science and the Humanities

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

**AS.211.472. Barbers and countesses: conflict and change in the Figaro trilogy from the age of the Mozart to the 20th century.**

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

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

**AS.212.604. Around Baudelaire.**

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

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

Interdepartmental

**AS.360.133. Freshman Seminar: Great Books at Hopkins.**

Students attend lectures by an interdepartmental group of Hopkins faculty and meet for discussion in smaller seminar groups; each of these seminars is led by one of the course faculty. In lectures, panels, multimedia presentations, and curatorial sessions among the University’s rare book holdings, we will explore some of the greatest works of the literary and philosophical traditions in Europe and the Americas. Close reading and intensive writing instruction are hallmarks of this course; authors for Fall 2015 include Homer, Thucydides, Dante, Milton, Diderot, Shelley, Nietzsche, Nabokov, and Douglass.

Instructor(s): E. Patton; E. Russo; R. Bett; S. Achinstein; W. Stephens  
Area: Humanities.

**AS.360.134. Great Books at Hopkins II: The Sciences.**

Great Books at Hopkins II: The Sciences will combine readings from philosophy and literature with foundational texts from several scientific disciplines. Readings for this spring will explore links between traditional theories of economics and genetics in the context of literary scientific disciplines. Readings for this spring will also include: Xenophon’s Oeconomicon, Mendel’s “Experiments on Plant Hybridization,” Marx’s Communist Manifesto, Darwin’s Voyage of the Beagle, Swift’s A Modest Proposal, Wharton’s House of Mirth, and Joyce’s Finnegans’s Wake.

Instructor(s): E. Patton; M. Roller  
Area: Humanities.

Art

**AS.371.140. Cartooning.**

Not open to Freshmen. A history-and-practice overview for students of the liberal arts. The conceptual basis and historical development of cartooning is examined in both artistic and social contexts. Class sessions consist of lecture (slides/handouts), exercises, and ongoing assignments. Topics include visual/narrative analysis, symbol & satire, editorial/political cartoons, character development, animation. Basic drawing skills are preferred but not required.

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

**AS.371.146. Basic Black/White Photo.**

Students must have a 35mm camera with manual aperture and shutter speed ATTENDANCE AT 1ST CLASS IS MANDATORY An introduction to the technical and creative process of producing black & white photographs. Working in the darkroom, students learn the fundamentals of film processing and print development. In-class critiques, discussion, and analysis of historic images developing. With the instructor’s guidance, students work on a project of their choice and produce a portfolio of ten mounted prints.

Area: Humanities.

**AS.371.149. Visual Reality.**

In art, “Realism” is a simulation of visual reality. But art can also simulate alternative realities, those realities or truths which exist only in daydreams or nightmares. In this class, we will learn to explore and create representations of these alternative moments of existence. This will require thinking creatively or “outside the box,” a useful skill in any field. Using a variety of media, students are asked to solve problems where there is no one correct answer.

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

**AS.371.151. Photoshop/Digital Darkroom.**

Photoshop is not only the digital darkroom for processing images created with digital cameras; it is also a creative application for making original artwork. In this course, students use Photoshop software as a tool to produce images from a fine art perspective, working on projects that demand creative thinking while gaining technical expertise. Students will make archival prints, have regular critiques, and attend lectures on the history of the manipulated image and its place in culture. We will look at art movements which inspire digital artists, including 19th-century collage, dada, surrealism, and the zeitgeist of Hollywood films. Students must have a digital camera. Prior knowledge of Photoshop is not required. Attendance at first class is mandatory. Approval for this course will be considered after enrollment on ISIS.

Instructor(s): H. Ehrenfeld  
Area: Humanities.

**AS.371.152. Introduction to Digital Photography.**

Introduction to Digital Photography students learn to use their digital cameras through a variety of projects, which will help them develop technical and creative skills. Students explore documentary, landscape and portrait photography. Critiques and slide lectures of historic photographs, which range from postmortem daguerreotypes to postmodern digital imagery, help students develop a personal vision. Students gain camera proficiency with one-on-one instruction in the field. Basics for print adjustment and output will be covered. Attendance at first class is mandatory. Approval for this course will be considered after enrollment on ISIS.

Instructor(s): H. Ehrenfeld  
Area: Humanities.
In this digital course, students explore the black-and-white aesthetic. They develop camera skills on numerous field trips including Ladew Topiary Gardens, the Maryland Zoo & Botanical Gardens, and an optional weekend trip to Cape Henlopen State Park in Delaware. Students meet frequently for critiques and discussions based on historic and contemporary imagery. They will learn to use Photoshop for image adjustment. Techniques such as high dynamic range, duotone, panorama and infrared will be covered. Students work on a project of their choice and produce a portfolio of ten prints. Digital SLRs are provided. Attendance at 1st class is mandatory. No need to email for approval.
Instructor(s): P. Berger
Area: Humanities.

In this course, we will explore different genres of documentary photography, including the fine art document, photojournalism, social documentary photography, the photo essay and photography of propaganda. Students will work on a semester-long photo-documentary project on a subject of their choice. Digital SLRs will be provided. Attendance at first class is mandatory. No need to email for approval.
Instructor(s): P. Berger
Area: Humanities.

AS.371.304. Photo Seminar: Wet Darkroom.
In this film based course, students develop a project of their choice over the semester working independently in the darkroom and meeting for weekly critiques and discussions. Using the zone system (a method of pre-visualization developed by Ansel Adams) students will experiment with different film, paper and developer combinations specific to their projects. Writing in the form of a journal as well as critical analysis of images are integral parts of the seminar experience.
Prerequisites: AS.371.146 or Permission Required
Area: Humanities.