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@jhu.edu 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.

**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 an 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 traditions in Europe and the Americas. With lectures, panel discussions, multimedia presentations, and small seminars, professors from a variety of academic disciplines lead students 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 (http://humctr.jhu.edu/graduate/phd) 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 (http://humctr.jhu.edu/graduate/ma).

**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:

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**Summer Semester**

- Directed Thesis Study
- Thesis Writing

To apply, please submit the following to 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/

**Faculty**

- **Acting Chair**
  - Betsy Bryan
  - Vice Dean for Humanities and Social Sciences, Professor of Egyptology

**Professors**

- Hent de Vries (On leave)
- 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
- 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; women's studies, literary theory and film theory

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

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

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

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

Professors Emeriti
Michael Fried
Neil Hertz
Ruth Leys
Richard A. Macksey
Stephen G. Nichols
Nancy S. Struever

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

Courses

AS.300.102. Great Minds. 3.0 Credits.
Introductory survey of foundational texts of modern Western literature and thought. This semester will include works by René Descartes, Max Weber, W. E. B. Du Bois, Virginia Woolf, Ludwig Wittgenstein, Martin Heidegger, Hannah Arendt, Theodor Adorno, Michel Foucault, Cora Diamond, and Stanley Cavell. The course is taught in lectures and seminar discussions led by the course faculty.
Instructor(s): K. Moss; P. Marrati
Area: Humanities.

AS.300.110. Philosophies of Existence. 3.0 Credits.
The question about the meaning of existence is as old as philosophy itself. In the nineteenth and twentieth centuries, however, this question received renewed attention due to various modern processes, chief among which was the process of secularization, giving rise to a philosophical movement that has come to be known as existentialism. This course will offer an examination of key themes, concepts, and doctrines that are associated with existentialist thought including: the rejection of the Aristotelian-scholastic distinction between essence and existence; the rejection of the Cartesian notions that “nothingness possesses no attributes or qualities” and that the infinite is prior to the finite; the problem of repetition and the thought experiment of the eternal return; the problems of death and suicide; and the philosophical significance of feelings such as anxiety, boredom, and nausea, and of experiences such as loneliness and despair. Reading will include a selection of texts by Pascal, Kierkegaard, Nietzsche, Shestov, Jaspers, Heidegger, Sartre, Camus, and others.
Instructor(s): A. Rot
Area: Humanities.
AS.300.111. Shakespeare and his 'Goddess'. 3.0 Credits.
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 Gambara, and Gaspara Stampa; their French counterparts, Maurice Scève 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
Writing Intensive.

AS.300.133. Freshmen Seminar: Women of Epic Fame in Literature and Drama, 800 BCE-1650 CE. 3.0 Credits.
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 Aenead (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): T. Tower
Area: Humanities
Writing Intensive.

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

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

AS.300.129. Capitalism and Tragedy: From the Eighteenth Century to Climate Change (Freshman Seminar). 3.0 Credits.
In contemporary discussions of climate change, it is an increasingly prevalent view that capitalism will lead to the destruction of civilization as we know it. The notion that capitalism is hostile to what makes human life worth living, however, is one that stretches back at least to the early eighteenth century. In this class, we will examine key moments in the history of this idea in works of literature, philosophy, and politics, from the birth of bourgeois tragedy in the 1720s, through topics such as imperialism and economic exploitation, to the prospects of our ecological future today. Authors to be studied: George Lillo, Balzac, Dickens, Marx and Engels, Ibsen, Weber, Brecht, Arthur Miller, Steinbeck, Pope Francis, and contemporary fiction, politics and philosophy on climate change.
Instructor(s): L. Lisi
Area: Humanities.

AS.300.202. Life and Form in Modern Thought. 3.0 Credits.
This course is a theoretical treatment of the question of form in fragmented bourgeois society since the late eighteenth century. Essential to modernity is a political and philosophical conflict between established forms and individual and collective lives. We will treat the concepts of form, freedom, and subjectivity in four spheres: aesthetics, morality, political economy, history. We will read texts by Kant, Hegel, Marx, Lukacs, Weber, and Adorno, literary works by Goethe, Rilke, Kafka, Stevens, and discuss paintings by Manet, Malevich, Guglielmo.
Instructor(s): O. Mehrgan
Area: Humanities.
AS.300.211. Great Poems of the Americas. 3.0 Credits.
This course investigates the long poem or post-epic in 20th- and 21st-century North and Latin America. The epic has been rearticulated in sequences and series, verse novels, lyrical 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 poetic 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. 3.0 Credits.
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.300.228. Brain and Society. 3.0 Credits.
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 lumosity.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.300.231. Introduction to Comparative Literature. 3.0 Credits.
This course offers an introduction to the history, theory, and praxis of comparative literature. We will read texts from some of the founding figures of the discipline and look at the most recent debates in the field, including translation studies, literary theory, and world literature, among others. Particular attention will be given to the methodologies and problems of studying literatures in different linguistic traditions and the relation between literature and other areas of thought and culture, such as philosophy, art history, and psychoanalysis. Case studies in comparative approaches to literature will provide concrete examples to our discussions.
Instructor(s): L. Lisi
Area: Humanities
Writing Intensive.

AS.300.232. Existentialism. 3.0 Credits.
What is existence and why do we care about it? What happens when we think about the nothing? What is the philosophical significance of issues such as commitment, marriage, death, and suicide, or of feelings such as anxiety, boredom, and nausea? We will consider these themes and read a selection of texts dealing with them by some of the most famous thinkers associated with the existentialist tradition, including Pascal, Kierkegaard, Nietzsche, Heidegger, Sartre, and Camus.
Instructor(s): O. Mehrgan
Area: Humanities.

AS.300.239. Philosophy and the Emotions. 2.0 Credits.
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. 3.0 Credits.
The ordinary, the common, the everyday: why does literary realism consider the experiences of the average individual to be worthy of serious contemplation? In this course, we will read closely a set of novels by Flaubert, Mann, Dickens, Zola, Tolstoy, and Woolf from the period between 1850 and 1950 in which the development of realism reaches its climax. These novels explore the nature of work, family, the body, consciousness, and the changing relation between individual and tradition in modernity. We will situate these novels in their 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.

AS.300.281. Sovereignty and Modern Drama. 3.0 Credits.
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 theoretical 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.
AS.300.283. Nineteenth-Century Science Fiction: Ecology, Utopia, and Catastrophe. 3.0 Credits.
This course will introduce students to some of the key texts of science fiction as the genre emerged during the nineteenth century. We will consider the intellectual contexts for the form's development in Britain, France, and the United States, as well as its emerging narrative conventions. In particular, we will consider how early sci-fi writers used non-realistic modes to dramatize problems and discoveries were at once real and yet hard to fathom within the parameters of everyday cognition: deep geological time, alternative social arrangements, post-human landscapes. Texts may include H.G. Wells’ The Time Machine, Charlotte Perkins Gilman’s Herland, Samuel Butler’s Erewhon, Edward Bulwer Lytton’s The Coming Race, William Morris’ News from Nowhere, and Jules Verne’s 20,000 Leagues Under the Sea.
Instructor(s): S. Lecourt
Area: Humanities
Writing Intensive.

AS.300.290. Freshman Seminar: Shakespeare and his “Goddess”: real and imaginary lovers in the poetry and drama of early modern Europe. 3.0 Credits.
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 Scève, Louis Labé, Joachim du Bellay and Perinne 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
Writing Intensive.

AS.300.291. Freshman Seminar: Home and Exile. 3.0 Credits.
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 (Akhmatova, 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
Writing Intensive.

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

AS.300.303. Multum in Parvo: Forms of Short Fiction. 3.0 Credits.
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
Writing Intensive.

AS.300.305. Islamic Philosophy. 3.0 Credits.
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 solution 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
Writing Intensive.

AS.300.307. Dostoevsky and Critical Theory. 3.0 Credits.
The tormented, obsessive and sadistic characters of Dostoevsky’s novels posed a challenge to positivism and reason too scandalous and compelling to be ignored. The novels inspired some of the most brilliant and influential thinkers of the nineteenth and twentieth centuries in the fields of religion, philosophy, psychology and literary theory. We will read three of Dostoevsky’s philosophically challenging novels alongside works by these critics and philosophers. While exploring their ideas about faith and unbelief, madness and reason, violence and torture, society and history, we will also inquire into the relationships among literature, philosophy and biography and examine the processes of influence and adaptation.
Instructor(s): A. Eakin Moss
Area: Humanities.
AS.300.310. Introduction to Psychoanalysis. 3.0 Credits.
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.300.314. Dreams - From Genesis to Freud. 3.0 Credits.
Die Traumdeutung is one of the groundbreaking books of the 20th century. Translated into English as The Interpretation of Dreams, this book argues that dreams are both interpretable and meaningful. Unlike the psychoanalysts of his days, Freud held that dreams are expressions of the subject and thus positioned himself closer to the ancient conception of dreams than to the views of the positivistic science of his days. He emphasized that dreams represent not so much an objective reality but rather the symbolic manifestation of the truth of the subject's unconscious, a "symptom" of a history.
Instructor(s): O. Ophir
Area: Humanities.

AS.300.316. Philosophy and Revolution: Four Case Studies. 3.0 Credits.
This course offers a historical and systematic inquiry into the modern idea, most clearly expressed by the young Karl Marx, that revolution should be the realization of philosophy. We will take up four revolutionary moments or four crucial years in four places and study them together with their philosophical influences and / or consequences: the French Revolution of 1789/1792 with Hegel, the Russian/October Revolution of 1917 with Lenin and Georg Lukács, the Iranian Revolution of 1979 with Michel Foucault, the Egyptian Revolution of 2011 with Alain Badiou. Some of the concept with which we will be engaging include freedom, alienation, historical necessity, reification, political spirituality, infinity.
Instructor(s): O. Mehrgan
Area: Humanities
Writing Intensive.

AS.300.317. The Russian Novel. 3.0 Credits.
Russian authors began writing novels in the shadow of characters 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.
Area: Humanities
Writing Intensive.

AS.300.321. Rise of the Modern Short Story. 3.0 Credits.
A comparative tour of examples of short stories from three continents that emerged from earlier narrative forms in the 19th and 20th centuries. Attention will be given to new structural, rhetorical, and thematic concerns including the development of new sub-genres, e.g. fictions of detection, case histories, portraits of the artist, and the adaptation of several stories to newer media [at least 2 of the longer narratives translated to film will be screened]. A detailed syllabus of our readings will be available later in the summer; because there is no anthology that quite fits our needs, all the texts or translations, as well as critical and contextual notes will be supplied in digital forms. Note: there will also be an optional hour for questions & discussion TBA.
Instructor(s): R. Macksey
Area: Humanities
Writing Intensive.

AS.300.322. Reason, Religion, and Modernism in Europe. 3.0 Credits.
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.300.323. Shakespeare and Ibsen. 3.0 Credits.
William Shakespeare and Henrik Ibsen are the two most frequently performed playwrights in history, and both have been credited with reinventing drama: Shakespeare for the Elizabethan stage and Ibsen for the modern. In this course we will pair together plays by each author – those that stand in an explicit relation of influence as well as those that share a significant set of concerns – in order to investigate how each takes up and transform key problems in the literary, political, and philosophical tradition for their own historical moment. Plays to be studied: by Shakespeare, A Midsummer Night’s Dream, Hamlet, Othello, King Lear, The Tempest, A Winter’s Tale; by Ibsen, St. John’s Night, Hedda Gabler, Rosmersholm, The Wild Duck, The Master Builder, When We Dead Awaken.
Instructor(s): L. Lisi
Area: Humanities.

AS.300.324. Cinema of the 1930s: Communist and Capitalist Fantasies. 3.0 Credits.
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.300.325. American Madness – History of the Treatment of the Mentally Ill. 3.0 Credits.
As mental illnesses became a social issue during the 18th century, community institutions were created in order to handle the needs of individuals with such illnesses collectively. This course will investigate the history of these institutions in the USA from the seemingly quiet, secluded, and peaceful private asylums in country settings, at the beginning of the 19th century, through the notorious crowded public, so-called “psychopathic hospitals” in mid-20th century, to the crisis-services, short-term acute psychiatric units, and out-patient services that followed the “death of the asylum” at the end of the 20th century. The history of the institutional care of the mentally ill in America is also the story of American psychiatry changing attitudes towards these individuals. Reading will include selections from 200 years of writings of asylum superintendents, psychiatrists, patients, and historians of psychiatry such as Foucault, Goffman, Grob, Scull, Lunbeck, Micale, and Mora.
Instructor(s): O. Ophir
Area: Humanities

AS.300.326. Comparative Modernisms. 3.0 Credits.
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
Writing Intensive.

AS.300.327. Introduction to Comparative American Cultures: Obama and Philosophy. 3.0 Credits.
This course will investigate the philosophical as well as theological, juridical and political, and rhetorical and literary backgrounds that have informed and shaped Barack Obama’s writings, speeches, and policy strategies leading up to and during his presidency. While paying minute attention to a few selected controversial debates in domestic and international governance and relations, and while discussing the question of Obama’s legacy in and after the upcoming elections, our primary focus will be on understanding the curious blend of Christian realism, influenced by the theologian Reinhold Niebuhr, the tradition of American civic republicanism and pragmatism, and Obama’s specific brand of post-Civil Rights, if not necessarily post-racial, politics. All these tenets coalesce in a vision and politics that may well be described as one of “deep” pragmatism. Attention will be paid to Obama’s early appeal to “simple ideas” and “small miracles,” each of them yielding the Biblical and sobered injunction of a “hope against hope.” But extensive consideration of his thought and impact in the assessment of biographers and intellectual historians, legal scholars and political theorists, cultural critics and pundits will add to our attempt to understand and take stock of the Obama phenomenon as well.
Instructor(s): H. de Vries
Area: Humanities.

AS.300.329. Literature of the Everyday. 3.0 Credits.
The ordinary, the common, the everyday: why does literary realism consider the experiences of the average individual to be worthy of serious contemplation? In this course, we will read closely a set of novels by Flaubert, Mann, Dickens, Zola, Tolstoy, and Woolf from the period between 1850 and 1950 in which the development of realism reaches its climax. These novels explore the nature of work, family, the body, consciousness, and the changing relation between individual and tradition in modernity. We will situate these novels in their 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).
Instructor(s): Y. Ong
Area: Humanities
Writing Intensive.

AS.300.330. Trauma in Theory, Film, and Fiction. 3.0 Credits.
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): M. Fried
Area: Humanities, Social and Behavioral Sciences.

AS.300.333. Melancholy in Science, Literature, and Film. 3.0 Credits.
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. Fabietti
Area: Humanities

AS.300.335. Victorian Literature as World Literature. 3.0 Credits.
What does it mean to read literature in a global context? How are literary texts that we think of as products of distinct national cultures plugged into larger global systems – even if they seem unaware of it? In this course we’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
Writing Intensive.

AS.300.337. The Rise of the Modern Short Story. 3.0 Credits.
Instructor(s): R. Macksey
Area: Humanities
Writing Intensive.
AS.300.338. Comic Evolution: Stages in Development of Comedy. 3.0 Credits.
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
Writing Intensive.

AS.300.345. Madness Interpreted – A Case Study in Medical Humanities. 3.0 Credits.
Too often conventional medical education teaches the student to translate a rich and complex narrative of illness into a minimalistic account, stripped of its ambiguities. Case presentations, too, are highly formalized reports lacking the historical, cultural, and social context. Although medicine since antiquity relies on the interpretation of observations, “evidence-based medicine,” when reductively used, tends to ignore the basic fact that we are “self-interpreting animals.” Patients and doctors alike try to make sense of their experiences as they recount them and, hence, case narratives teach us not only about disease and medical practice but also what it means to be human. This course will concentrate on the “case” of what is arguably the most famous psychiatric patient in the world, Daniel Paul Schreber, the German finde-siècle Senatspräsident of the Saxon Supreme Court. Beginning with Freud, the first doctor who turned Schreber’s rich psychotic delusional world, as expressed in his bizarre, at times comic and then again painful, Memoir, into a “case of paranoia,” we will follow the many interpretations that this narrative of illness with its unique cosmology, private theology, extraordinary creatures, transgressed sexuality, and cataclysmic vision of the universe, inspired in generations of psychoanalysts, historians, philosophers, theologians, literary critics, essayists, and scholars in political science as well as queer studies. Whether he was a paranoid schizophrenic, victim of traumatic abuse, a solipsistic philosopher, proto-fascist, or cultural hero, Schreber’s memoir offers a paradigmatic case in the study of the field of medical humanities. Readings will include: Schreber, Freud, Benjamin, Canetti, Klein, Lacan, Deleuze and Guattari, de Certeau, Lingis, Lyotard, and Santner. Cross-listed with GRLL and History.
Instructor(s): O. Ophir
Area: Humanities.

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

AS.300.350. Skepticism on Stage and Page. 3.0 Credits.
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. 3.0 Credits.
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
Writing Intensive.

AS.300.353. Present Mirth: Stages of Comedy. 3.0 Credits.
A comparative survey of presentional 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
Writing Intensive.
AS.300.357. Forms of Modern Fiction. 3.0 Credits.
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): R. Macksey
Area: Humanities
Writing Intensive.

AS.300.362. Beauty and the Predicate Calculus. 3.0 Credits.
Frege'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 Frege 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 Frege'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). 3.0 Credits.
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
Writing Intensive.

AS.300.364. Desire in the Fin de siècle. 3.0 Credits.
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 Stendhal'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
Writing Intensive.

AS.300.366. Russian Avant-Garde Cinema. 3.0 Credits.
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
Writing Intensive.

AS.300.369. The Bible and Philosophy (Introduction to Intellectual History). 3.0 Credits.
This course will examine several attempts by ancient, modern, and contemporary thinkers to come to terms with the Biblical concept of creation and providence, 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.300.371. The Modernist Novel: James, Woolf, and Joyce. 3.0 Credits.
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.300.372. Dance and the Russian Avant-Garde. 3.0 Credits.
This course will explore the relationship between art and dance during the explosion of artistic creativity at the time of the Russian Revolution (1900s-1920s) as well as the influence of the Russian Avant-Garde on modern dance and theories of movement through the 20th century. We will examine how dance both gave physical form to aesthetic, philosophical and political ideas and catalyzed new forms of thinking about the human body and modern spaces. Lecture and discussion of readings and screenings will be paired with a weekly movement workshop in the dance studio that will introduce students to different forms and theories of avant-garde and modernist dance and movement theory. No prior dance experience or knowledge of Russian is required.
Instructor(s): A. Eakin Moss; C. Dinapoli
Area: Social and Behavioral Sciences.
AS.300.374. Marxist Theory of Consciousness: Class, Color, Creed, Gender. 3.0 Credits.
This course takes up the tripartite problematic of class as social context, ideology as false consciousness, and gender as the perception of sexual difference in modern society through philosophical engagements in Marxist tradition with consciousness. It will primarily treat the formation and validity of the individual’s insight into her society as a whole. Our systematic and historical path runs through Marx, Georg Lukács, Adorno, Rosa Luxemburg, Althusser, Judith Butler.
Instructor(s): O. Mehrgan
Area: Humanities, Natural Sciences.

AS.300.377. Cinema and Philosophy. 3.0 Credits.
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. 3.0 Credits.
This course examines representations of various aspects of Israeli society and culture in contemporary Israeli cinema and literature. The course will follow both a thematic and chronological path in order to study the ways in which Israeli cinema and literature reflect political, ideological, social, and cultural aspects of contemporary Israel. In this context, we will read well-known works by several major authors and will watch major Israeli films from the 1940s to these days. We will also use a comparative approach to study the different artistic means of both mediums and to evaluate their successes in representing the various tensions of Israeli society and culture.
Instructor(s): N. Stahl; Z. Cohen
Area: Humanities Writing Intensive.

AS.300.383. History of Madness from the Bible to DSM-V. 3.0 Credits.
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.300.389. Freud’s Cases - Source of Psychoanalytic Knowledge. 3.0 Credits.
Even though major scientific discoveries have been made from the intensive study of singular cases, modern science is mostly quantitative in its approach. In this course we will follow psychoanalysis’ use of clinical practice as the primary context for the generation of knowledge. We will use two notions from the philosophy of science: “exemplars” (Kuhn) and “personal knowledge” (Polanyi), as we read Freud’s cases in which he combines theoretical consideration and detailed investment in the singularity of the person. In his accounts of the “hysteria” of Dora, the “phobia” of Little Hans, the “obsession” of the Rat Man, the “infantile neurosis” of the Wolf Man and Schreber’s “paranoia,” Freud not only generated theoretical and technical knowledge but also constituted the “single case study” genre of investigation, as the primary source of psychoanalytic knowledge. Readings will include: Freud, Foucault, Polanyi, Kuhn, Hacking, and Forrester. Cross-listed with Film and Media Studies
Instructor(s): O. Ophir
Area: Humanities Writing Intensive.

AS.300.395. Stages of Comedy: Theory & Practice. 3.0 Credits.
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 Writing Intensive.

AS.300.399. Cinema and Philosophy. 3.0 Credits.
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.300.411. Animal Minds. 3.0 Credits.
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. Fried; M. Williams
Area: Humanities.

AS.300.414. Starobinski: The Art of Interpretation. 3.0 Credits.
How can we become better readers of the signs and symptoms that texts, as well as minds and bodies, address to us? An eminent figure of European intellectual life, deeply versed in the world of the arts and of medicine, Jean Starobinski will guide us through this inquiry. With his seminal work Jean-Jacques Rousseau: Transparency and Obstruction as our focus, we will learn why the ideas of this modern humanist have had such a wide-ranging influence on twentieth-century conceptions of subjectivity, interiority, imagination, and illness (e.g. nostalgia, melancholia, paranoia). We will also learn through his work on Rousseau, why Starobinski’s groundbreaking ideas about writing (l’écriture) shaped some of the major debates of French theory. This course is taught in English. For graduate students, reading knowledge of French is desirable. Next to Transparency and Obstruction, readings involve selections from Starobinski’s essays and from Rousseau. No exams, but a short oral presentation and a final essay.
Instructor(s): E. Ender
Area: Humanities.
AS.300.416. Wittgenstein, Religion, and Ethics. 3.0 Credits.
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,
Elisabeth Anscome, C.S. Lewis, Hilary Putnam, Richard Rorty, Stanley
Cavell, Martin Stokhof, and others.
Instructor(s): H. de Vries
Area: Humanities.

AS.300.417. Women in Psychoanalysis - The Second Generation of
Psychoanalysis. 3.0 Credits.
With its forced dissemination after the Anschluss of Austria with
Germany in 1938, psychoanalysis shifted its center of gravity not only
from Vienna to London, creating "a new kind of diaspora," but also from
a patriarchal and phallocentric focus towards a mother-child centered
theory and practice. After Freud's death, psychoanalysis, notably in
Britain, was led by two women psychoanalysts, Melanie Klein and
Anna Freud, each with a very different view on the nature of childhood,
sexuality and aggression, intellectual development, the development of
responsibility, motherhood, pathology, and the life of the mind as such.
This course will introduce the important intellectual psychoanalytic
concepts and theories, which were developed not only through the
clinical work of these two exceptional women with children, but also
through what came to be known in the history of psychoanalysis as
"The Controversial Discussions": a set of intense debates between two
thought collectives organized around these female pioneers. Readings
will include: Sigmund Freud, Klein, Anna Freud, Winnicott, Heimann,
Jones, and Isaccs. Cross-listed with History, Psychology, WGS.
Instructor(s): O. Ophir
Area: Humanities.

AS.300.419. 1966 before and after: French theory. 3.0 Credits.
The "Languages of Criticism" conference held at Hopkins marked a
watershed moment in the history of literary studies and redefined, for
many scholars and intellectuals, the nature of humanistic inquiries.
This course involves the close study of key texts that, from the postwar years
into 1970s (from Bachelard, Poulet, and Starobinski to Lacan, Barthes,
and Derrida), are landmarks in this changing critical and philosophical
landscape. Knowledge of French is desirable but not required.
Instructor(s): E. Ender
Area: Humanities.

AS.300.420. The Violence from Within and the Migration of Knowledge
- The Marginalization of Melanie Klein in American Psychoanalysis. 3.0
Credits.
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.

AS.300.421. Spiritual Exercises: Concepts and Practices. 3.0 Credits.
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
Instructor(s): H. de Vries
Area: Humanities.

AS.300.422. Luther, Philosophy, Politics: 500 Years After the
Reformation. 3.0 Credits.
As historical legend has it, in 1517 the German monk and then professor
of theology Martin Luther inaugurated a revolution in thinking, belief
and moral practice, known as the Protestant Reformation by nailing
his Ninety-Five Theses, under the title Disputation on the Power of
Indulgences, to the door of the Castle Church of Wittenberg. Known for
his brutal characterization of reason as "the devil's whore," his theology
of the hidden god, his catechisms, the doctrine of the two realms, and
his condemnation of peasants' revolts of his days, Luther's influence has
been profound and lasting. We will study some of his most influential
theses, treatises, and sermons and will seek to gauge the effect they had
on the Western narrative of secularization and modernity, together with
their deep influence on post-Reformation and, indeed, recent philosophy
and political thought. Readings include: Luther, G.W. F. Hegel, Max Weber,
Martin Heidegger, Karl Barth, Erik Peterson, Dietrich Bonhoeffer, Kaj
Munk, Ernst Bloch, Philippe Lacoue-Labarthe, Marcel Gauchet, Giorgio
Agamben, and others.
Instructor(s): H. de Vries
Area: Humanities.

AS.300.423. Contemporary Theory: New Materialisms, New Vitalisms,
and the Post-Traumatic Subject. 3.0 Credits.
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): M. Fried
Area: Humanities.

AS.300.424. Psychoanalysis as a Theory of Thinking. 3.0 Credits.
This course will introduce students to the writings of Wilfred Bion, the
British psychoanalyst who expanded Sigmund Freud's and Melanie
Klein's metapsychology. Bion developed an epistemological theory
of thinking, surmising that the mind grows when it is exposed to the
truth of one's emotional experience. In his many writings and lectures,
Bion developed a sophisticated theoretical model that conceptualizes
the transformation of emotional experience into the capacity for
thought. While in his early writings he is inspired by life sciences and
mathematics, in his later writings Bion shifts away from the scientific
view to an aesthetic/mystical vertex, drawing on poets mystics and
philosophers, such as Keats, Milton, Shakespeare, Sophocles, Meister
Eckhart, St John of the Cross, Plato, Hume and Kant.
Instructor(s): O. Ophir
Area: Humanities.
AS.300.427. Reading Freud. 3.0 Credits.
Sigmund Freud was one of the most influential thinkers of the 20th century. Psychoanalysis, which was his theory of mind, a research method, and a therapeutic technique, offered concepts that pervade Western culture and the humanities. In this seminar which is designed for students from all fields of knowledge, we will closely and chronologically read Freud's major works, follow his developing theories, and become familiar with psychoanalytic concepts such as the unconscious, the uncanny, instincts, sexuality and aggression, which illuminated mysteries in other fields, from literature to anthropology, from political science to religious studies, and from philosophy to the arts.
Instructor(s): O. Ophir
Area: Humanities.

AS.300.431. Russian Literary Modernisms. 3.0 Credits.
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
Writing Intensive.

AS.300.433. Cavell: Skepticism and the Ordinary. 3.0 Credits.
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.

AS.300.435. Emmanuel Levinas: Essential Works, Guiding Concepts, Lasting Influence. 3.0 Credits.
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.300.507. Honors Seminar. 3.0 Credits.
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 pursuits.
Instructor(s): A. Eakin Moss; M. Shuster
Writing Intensive.

AS.300.508. Honors Seminar. 3.0 Credits.
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. 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 2016-2017 academic year, the Seminar will focus on selected works by Anton Chekhov, 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
Writing Intensive.

AS.300.509. Independent Research. 0.0 - 3.0 Credits.
Instructor(s): E. Patton.

AS.300.599. Independent Study. 3.0 Credits.
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.300.609. Vollendungsroman: The Novel of Age.
This seminar explores the Vollendungsroman, or novel of age, as a twentieth- and twenty-first-century counterpart to the late eighteenth- and nineteenth-century Bildungsroman that Moretti and others view as the symbolic form of modernity. We will examine how Vollendungsroman broach the relation between subjectivity and "age" (not only in the sense of individual maturity, but also in the sense of historical epoch); how they bring into question traditional conceptions of growth, authority, interiority, body-soul, authenticity, and reconciliation; how they represent alternatives to the modes of moral response and being valorized in the Bildungsroman; and how, in and through their very form, they meditate upon the philosophical significance of the classic phase of the novel. Selected novels by Goethe, Austen, Brontë, Joyce, Woolf, Coetzee, Ishiguro, and McEwan. Open to qualified undergraduates.
Instructor(s): Y. Ong
Area: Humanities.
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.300.617. 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.300.625. 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.

Instructor(s): A. Eakin Moss
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): M. Fried
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.
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.300.642. Philosophy and Literature in Kierkegaard's 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
Area: Humanities.

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.

This seminar analyzes Deleuze's philosophy in the light of his attempt to renew Kant's critical and transcendental method and in dialogue with other contemporary conceptions of critiques.
Instructor(s): P. Marrati
Area: Humanities.

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.300.657. Martin Heidegger, Being and Time: Integral Reading and Current Perspectives, II.
Starting with a brief overview and recapitulation of themes discussed in its Introduction and Division One, this jointly will focus on Division Two of Being and Time and 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.300.660. Humanities Thesis Seminar.
Required thesis seminar for Humanities Center MA students.
Instructor(s): A. Eakin-Moss
Area: Humanities.

AS.300.664. 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 intertwinedness of spirit and automatism, mind and machine, global religion and technological media. We will start out from the spiritual automaton 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.

Instructor(s): P. Marrati.

AS.300.800. Independent Study.
Instructor(s): B. Bryan; M. Fried; P. Marrati.

AS.300.801. Ind Stdy-Field Exams.
Instructor(s): B. Bryan.

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

Instructor(s): B. Bryan.

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

AS.300.805. Literary Pedagogy.
Instructor(s): B. Bryan.

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

AS.300.810. Thesis Seminar.
Thesis Seminar.
Instructor(s): P. Marrati.

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

Cross Listed Courses

History of Art
AS.010.310. The ‘Long Sixties’ in Europe. 3.0 Credits.
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. 3.0 Credits.
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.010.413. Historical and Conceptual Bases of Art History. 3.0 Credits.
Critical readings in and of relevance to the intellectual foundations of the modern discipline of art history. Texts by Kant, Hegel, Heidegger, Wölfflin, Riegl, Panofsky, Melville, and Derrida, among others. There will be a final paper.
Instructor(s): M. Warnock
Area: Humanities
Writing Intensive.

AS.010.435. Minimalism in Transnational Context. 3.0 Credits.
Critical examination of arguably the most important crux in post-WWII art, criticism, and theory, with attention to displacements and transformations of Minimalism outside the US. There will be a final paper.
Instructor(s): M. Warnock
Area: Humanities.

AS.010.618. Historical and Conceptual Bases of Art History.
Critical readings in and of relevance to the intellectual foundations of the modern discipline of art history. Texts by Kant, Hegel, Heidegger, Wölfflin, Riegl, Panofsky, Melville, and Derrida, among others. There will be a final paper.
Instructor(s): M. Warnock
Area: Humanities
Writing Intensive.

AS.010.635. Minimalism in Transnational Context.
Critical examination of arguably the most important crux in post-WWII art, criticism, and theory, with attention to displacements and transformations of Minimalism outside the US. There will be a final paper.
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.

Classics

AS.040.121. Ancient Greek Mythology: Art, Narratives, and Modern Mythmaking. 3.0 Credits.
This course 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.040.126. Religion, Music and Society in Ancient Greece. 3.0 Credits.
Emphasis on ancient Greek ritual and mythology; on ancient music, religion, and society; and on cultural institutions such as symposia (drinking parties) and festivals.
Instructor(s): D. Yatromanolakis
Area: Humanities.

AS.040.148. Ancient Israel and Ancient Greece in Opera and on Film. 3.0 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.

English

AS.060.388. Old World/New World Women. 3.0 Credits.
The course considers the transatlantic writing of three women in the early modern period, Anne Bradstreet, Aphra Behn, and Phillis Wheatley. We will consider issues of identity, spatiality, religion, commerce, enforced labor, sexuality, race, and gender, along with literary tradition, formal analysis and poetics. We will read a good deal of these early women writers. Foremost in our mind will be the question of how perceptions of space and time are mediated through the global experiences of early modernity.
Instructor(s): S. Achinstein
Area: Humanities
Writing Intensive.
AS.060.621. The Cultures of the Sonnet in the English Renaissance.
This is a course on lyric theory in the Renaissance and as such is a good introduction to early modern literary study. We will take up the early modern form of the sonnet as a test case for the interaction between vernacularity and globalization. We will consider early modern topics including “invention,” “imitation,” and rhetoric, as well as explore formal concerns that are intertwined with political, social, cultural and economic experiences of early modernity. Along with the consideration of the emergence of literatures in new languages and nationalist differentiation, we will also consider mechanization (whether in print or literary trope) that produced both early modern literature and political life in an international system. We will consider such topics as sequence; modes of address; vernacularity and linguistic nationalism; the themes of love v. empire; the social role of the sonnet; the nature and materiality of writing; patronage and circulation; the question of private, occasional, and public poetry; the place of sonnets in manuscript collections; the histories of books; poetic subjectivity and objective thought; and we will also read a good many sonnets, largely in English, through close attention to language, media and transmission histories. Some contemporary literary theory on the sonnet will be introduced, as well as sonnets in European languages other than English, depending on the students’ interests and proclivities. Students will be expected to work in the manuscript and print collections of the Bodleian library to prepare a class report on their chosen topics. The class puts the sonnet in relation to other forms in Renaissance literature and thus should serve as a good survey of the period and its issues.
Instructor(s): S. Achinstein
Area: Humanities
Writing Intensive.

History
AS.100.728. Historical Writing in the Middle Ages.
The course will begin with readings of literary and critical theory, as a preparation for the study of modes of historical writing in the Middle Ages. We will then read a sampling of medieval historiographical texts, beginning with Eusebius.
Instructor(s): G. Spiegel.
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; M. Fried
Area: Humanities, Social and Behavioral Sciences.

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

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

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

Areas of Focus: Humanities

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

**AS.361.133. Freshman Seminar: Great Books at Hopkins. 3.0 Credits.**  
Freshman Seminar: Students attend lectures by an interdepartmental group of Hopkins faculty and meet for discussion in smaller seminar groups; each of these seminars is led by one of the course faculty. In lectures, panels, multimedia presentations, and curatorial sessions among the University’s rare book holdings, we will explore some of the greatest works of the literary and philosophical traditions in Europe and the Americas. Close reading and intensive writing instruction are hallmarks of this course; authors for Fall 2016 include Homer, Plato, Boccaccio, Diderot, Shelley, Nietzsche, Baudelaire, and Woolf.  
Instructor(s): A. Daniel, E. Patton, S. Weiss; W. Egginton
Area: Humanities
Writing Intensive.

**AS.360.134. Great Books at Hopkins II: The Sciences. 3.0 Credits.**  
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 developments, and will include: Xenophon’s Deconomicus, 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 Finnegan’s Wake.  
Instructor(s): E. Patton; M. Roller
Area: Humanities
Writing Intensive.

**Art**

**AS.371.140. Cartooning. 3.0 Credits.**  
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.371.149. Visual Reality. 3.0 Credits.**  
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 additional 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 to which there is no one correct answer.  
Instructor(s): D. Bakker
Area: Humanities.

**AS.371.151. Photoshop/Digital Darkroom. 3.0 Credits.**  
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 SLR camera. Prior knowledge of Photoshop is not required. Attendance at first class is mandatory. Approval for this course will be considered after enrollment on SIS; no need to email.  
Instructor(s): H. Ehrenfeld
Area: Humanities.

**AS.371.152. Introduction to Digital Photography. 3.0 Credits.**  
Students learn to use their digital cameras through a variety of documentary, landscape and portrait projects, which will help them develop technical and creative skills. Critiques and slide lectures of historic photographs, which range from postmortem daguerreotypes to postmodern digital imagery, help students develop a personal vision. Students are provided digital SLR cameras and gain 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 SIS; no need to email.  
Instructor(s): G. Salazar; H. Ehrenfeld
Area: Humanities.

**AS.371.162. Black and White: Digital Darkroom. 3.0 Credits.**  
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.

**AS.371.303. Documentary Photography. 3.0 Credits.**  
In this hands-on 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 create a semester-long photo-documentary project on a subject of their choice. They will put theory into practice on field trips, visiting some of Baltimore’s unique neighborhoods. Digital SLRs will be provided. Attendance at first class is mandatory.  
Instructor(s): P. Berger
Area: Humanities.

**AS.371.304. Photo Seminar: Wet Darkroom. 3.0 Credits.**  
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.