Medicine, Science, and the Humanities

About
This is an interdisciplinary, humanities-based major using a cultural and historical context to explore scientific inquiry and the roots of medicine. The medicine, science, and the humanities major is ideal for students who plan to pursue careers in the health professions as well as those interested in issues of importance to science and medicine, and students who plan to pursue graduate work in a range of humanities, social science, or professional disciplines.

Major Requirements

Introductory Level
• Introduction to Medical Humanities (Fall 2015: Death and Dying in Art, Literature, and Philosophy)
• One course focusing on classic scientific and medical texts
  • Examples: History of Medicine, History of Modern Medicine, or Great Books at Hopkins II: The Sciences
• Other courses may apply with approval from the director of undergraduate studies

Required Core Humanities Courses
• At least 4 courses totaling at least 12 credits in one, pre-approved humanities department
• 6 credits must be at the 300-level or higher
• Approved humanities departments: Anthropology, Classics, English, German and Romance Languages and Literatures, History, History of Art, History of Science and Technology, Humanities Center, Near Eastern Studies, Philosophy, and the Writing Seminar

Foreign Language
• Through the intermediate level (second year at the college-level)

Additional Courses in the Sciences and the Humanities
• At least 6 courses totaling 18 credits in sciences and humanities; at least 2 of these courses must be in the humanities and at least 2 must be science courses. Of the 6 courses, 4 must be at the 200-level or higher

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<tr>
<th>Course</th>
<th>Credits</th>
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<tr>
<td>AS.145.101 Death and Dying in Art, Literature, and Philosophy: Introduction to Medical Humanities</td>
<td>3</td>
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<tr>
<td>One course focusing on classic scientific and medical texts</td>
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<td>Four courses in one pre-approved humanities department</td>
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<tr>
<td>Foreign language through the intermediate level</td>
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<td>Six additional courses in the humanities and sciences</td>
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<td>Two must be in the humanities</td>
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* Anthropology, Classics, English, German and Romance Languages and Literatures, History, History of Art, History of Science and Technology, Humanities Center, Near Eastern Studies, Philosophy, and the Writing Seminar. Six credits must be at the 300-level or higher.

** Four must be at the 200-level or higher.

Additional Course Information

Study Abroad
Courses taken abroad count toward the major only if approved by the director of undergraduate studies in consultation with your adviser. This should be arranged prior to travel.

Thinking About Pre-Med?
Johns Hopkins offers an undergraduate pre-med program, but it is not a major. It is an advising track program through the Office of Pre-Professional Advising (http://web.jhu.edu/prepro). Any Johns Hopkins undergraduate student pursuing any major may also pursue the pre-med advising track.

The pre-professional advisers work with the students, providing them with academic advising, assistance in selecting the proper courses, and help with the medical school application process. Please note that the MSH major does not fulfill all of the requirements for a pre-med course of study. Speak with your adviser for more information.

Faculty

Director
Charles Wiener
Professor of Medicine and Physiology Director, Medicine, Science, and the Humanities Major

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

AS English Courses

AS.060.100. Introduction to Expository Writing.
Introduction to “Expos” is designed to introduce less experienced writers to the elements of academic argument. Students learn to recognize the paradigm of academic argument as they learn to read and summarize academic essays, and then they apply the paradigm in academic essays of their own. Classes are small, no more than 10 students, and are organized around three major writing assignments. Each course guides students’ practice through pre-writing, drafting, and revising, and includes discussions, workshops, and tutorials with the instructor. In addition to its central focus on the elements of academic argument, each “Intro” course teaches students to avoid plagiarism and document sources correctly. “Intro” courses do not specialize in a particular topic or theme and are available to freshmen only.
Instructor(s): A. Brodsky; W. Evans
Area: Humanities.
**AS.060.102. The Novel and the American Family.**
While America and the “American Dream” promise the possibility of unlimited individual development, the American family has often resisted this promise and cramped America’s style. In this course we will explore works by Philip Roth, Eudora Welty, Alice Walker, and Jonathan Franzen that dramatize this tension in devastating and hilarious ways. Against the backdrop of post-WWII America, these writers struggle with issues of race, sex, and the erosion of tradition, shedding light on the challenging relation between the individual and the family.

**Area:** Humanities.  
**Instructor(s):** J. Rosenthal

**AS.060.103. Novels After 9-11.**
This course explores various novels written in English in the wake of the tragedy of 9-11, from various perspectives around the globe. It asks how the form of the novel responded to the events of that date and its aftermath, and in doing so, considers the role of art in shaping our understanding of global events, violence, and the forces that produce them. This course offers a greater appreciation of the novel and its role in history, as well as a framework for comparing different perspectives on a major historical event. It should improve your skills as a reader of fiction and analyst and judge of what you read. In the course of the semester you will: 1) Survey how novels from a variety of positions and perspectives represent and understand the events of 9-11. 2) Learn to analyze the form of the novel, its various elements, and its role in culture and history. 3) Read and evaluate reviews of major novels, from different contexts. 4) Learn to write an intelligent and informed review of a novel.

**Instructor(s):** M. Favret

**Area:** Humanities.

**AS.060.104. Counterfactual Literature and Film.**
This course will concern the imagination of our unled lives—the lives we might have led but have not. Robert Frost’s “The Road Not Taken” is the most familiar instance of this preoccupation, but Frost is only one of many artists for whom unled lives have been an ongoing concern—Thomas Hardy, Henry James, Virginia Woolf, Phillip Larkin, Ian McEwan, and Sharon Olds are among the many others. Why are people so interested in what has not happened to them? And why should writers and film-makers in particular be so interested in these non-events?

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

**Area:** Humanities.

**AS.060.107. Introduction to Literary Study.**
This course serves as an introduction to the basic methods of and critical approaches to the study of literature.

**Instructor(s):** J. Rosenthal; S. Achinstein

**Area:** Humanities.

**AS.060.108. Time Travel.**
Why is time travel such a consistent and perplexing them in literature and film over the last 150 years? Why is modernity so concerned with peeking backwards or forwards? This course will examine the history of time-travel fiction, from its beginning in utopian fiction through its box-office dominance in the 1980s, and into today. Writers will likely include Mark Twain, Edward Bellamy, Harold Steele Mackay, Ray Bradbury, Robert Heinlein, and Philip K. Dick. Movies will include *The Terminator*, *Back to the Future*, and *Primer*.

**Instructor(s):** J. Rosenthal

**Area:** Humanities.

**AS.060.109. Inheriting Hamlet.**
This class will explore the legacy of Hamlet from critical theory to popular film; from Sigmund Freud to Arnold Schwarzenegger’s “Last Action Hero.” More than any other play by Shakespeare, Hamlet has been the mirror through which later eras have viewed their own image. We will consider these interpretations and, along the way, work to develop some of our own.

**Instructor(s):** D. Hershon

**Area:** Humanities.

**AS.060.110. The African American Novel.**
This course will survey classic novels by African-American writers. From slavery to freedom, from subjection to the qualified triumph of integration, we’ll examine several examples of black writers writing about what it means to be “black” in America, and what it means to be “white” from a “black” perspective.

**Instructor(s):** D. Tye

**Area:** Humanities.

**AS.060.111. How Not to Be Afraid of Poetry.**
What is poetry? And why don’t we like it? This course will explore what makes poetry turn ordinary language into something extraordinary, into shapes and sounds so that sometimes we find it difficult to understand and sometimes we find it gives us great delight. This seminar will open up a range of poetry written in English, including some of the greatest writers of the English language. This course is designed for the students without a strong background in reading poetry but who have the desire to gain it; the main emphasis is exploration of the world and words of poetry and developing an appreciation and analytical understanding of the ways poetry can express, advocate, record, and move. Assignments will include reading poems, becoming an expert about a single poet, attending public poetry readings, creating poems, and writing short weekly assignments about poems. You will be expected to be an active member in classroom discussion and activities.

**Pre 1800 course.**

**Instructor(s):** S. Achinstein

**Area:** Humanities.

**AS.060.113. Expository Writing.**
“Expos” is designed to introduce more confident student writers to the elements of academic argument. Students learn to apply the paradigm of academic argument in academic essays of their own. Classes are capped at 15 students and organized around four major writing assignments. Each course guides students’ practice through pre-writing, drafting, and revising, and includes discussions, workshops, and tutorials with the instructor. In addition to its central focus on the elements of academic argument, each “Expos” course teaches students to document sources correctly and provides its own topic or theme to engage students’ writing and thinking. Please note: Each course has a different topic. To check individual course descriptions, go to the EWP web site. “Expos” courses are available to freshmen, sophomores, and juniors, and to seniors by special permission.

**Instructor(s):** Staff

**Area:** Humanities.
AS.060.114. Expository Writing.
“Expos” is designed to introduce more confident student writers to the elements of academic argument. Students learn to apply the paradigm of academic argument in academic essays of their own. Classes are capped at 15 students and organized around four major writing assignments. Each course guides students’ practice through pre-writing, drafting, and revising, and includes discussions, workshops, and tutorials with the instructor. In addition to its central focus on the elements of academic argument, each “Expos” course teaches students to document sources correctly and provides its own topic or theme to engage students’ writing and thinking. Please see the following list of individual course descriptions to decide which sections of “Expos” will most interest you. “Expos” courses are available to freshmen, sophomores, and juniors, and to seniors by special permission.
Instructor(s): Staff
Area: Humanities.

This course will examine how British children’s fiction represents imperialism and national identity. How do these works ask children to think about nation, empire and their roles as gendered and national subjects? We will also consider popular American adaptations of these classics. Materials include both Rudyard Kipling’s and Disney’s The Jungle Book, Frances Hodgson Burnett’s The Secret Garden, J. M. Barrie’s Peter and Wendy and Disney’s Mary Poppins. Students will write a short paper at the end of the course.
Instructor(s): J. Valdez
Area: Humanities.

AS.060.116. Reading Muslims in Global Fiction and Film.
This course will explore representations of complex, fully-developed Muslim characters in fictions detailing experiences from the Balkans, the Indian Ocean, Britain, and the United States. These may include novels by Abdulrazak Gurnah, Orhan Pamuk, and Leila Aboulela, as well as films like A Separation (2011). In studying the way each text represents Muslims and their relationships to their faith, the class will analyze themes of belonging and identity politics, imagined relationships to geographies, and representations of individuality alongside rituals of belief. It will look at how race, socio-economic status, gender, and citizenship contribute to these representations, when and how these texts are read as political acts, and what contributions such fiction has made to aesthetics.
Instructor(s): N. Hashem
Area: Humanities.

AS.060.117. J.R.R. Tolkien.
Tolkien’s The Lord of the Rings trilogy has captured the imaginations of millions of readers since its initial publication in the 1950s. And part of the reason for its power is that Tolkien created much more than a story: in creating an extensive linguistic and mythological features as a background to his narrative, he imagined a new world. In this class, we are going to study that world at some length, through a close reading of The Lord of the Rings trilogy, an examination of The Hobbit and The Silmarillion as supplementary texts, and finally by drawing on some of Tolkien’s nonfictional writings. Students will write one five to six page paper.
Instructor(s): P. Fessenbecker
Area: Humanities.

AS.060.118. Asian American Literature and Film.
This course offers students a survey of Asian American literature, film and cultural politics. Throughout the course we will evaluate the literary and filmic productions of Asian Americans in order to ask a series of questions: Who is American? Who is Asian American? How does “Asian American” work as a category that uncovers contestations over the meaning of ethnic, sexual, and national identity? We will look at a diverse array of Asian American groups while paying attention to the formation of Asian American subjectivities across differences and the intersections of ethnicity, sexuality, class and gender. Cross-listed with Film and Media Studies
Instructor(s): R. Neutill
Area: Humanities.

AS.060.119. Oscar Wilde.
At once superficial and profound, artificial and authentic, Oscar Wilde’s life and work are provocatively paradoxical. Reading his luminescent literary work, we’ll discuss such topics as the aestheticist idea of life as fine art, the powers of wit, and the unexpected consequences of getting what you wish for. Readings: a selection of Wilde’s plays, poems, essays, and fiction including a new, uncensored edition of his novel, The Picture of Dorian Gray. Requirements: rigorous in-class discussion and 5-6 pages of writing.
Instructor(s): R. Day
Area: Humanities.

AS.060.120. The Nineteenth-Century Novella.
During the nineteenth century, a frequently overlooked mode of fiction—the novella—began to flourish in new ways. In this course we will examine the distinctive features of this genre that is at once too short to be a novel and too long to be a short story. In reading famous works by English and American writers along with excerpts from key texts in narrative theory, we will consider how the peculiar length of the novella facilitates its representation of social interaction and psychic alienation in ways distinct from novel- and story-length works. Works to be studied range from Herman Melville’s Bartleby the Scrivener (1853), “a story of Wall Street” that reverberates strongly in light of today’s Occupy Movement, to Robert Louis Stevenson’s Dr. Jekyll and Mr. Hyde (1886), the classic literary evocation of split personality disorder, to Kate Chopin’s The Awakening (1899), a work condemned upon its first publication for its “sordid” and “immoral” representation of female sexuality.
Instructor(s): J. Hann
Area: Humanities.

AS.060.121. The British Empire and 20th Century Fiction.
This course explores the ways in which the British Empire—which at its peak commanded a quarter of the world’s population and landmass—affected the development of British literature in the 20th century. In studying works set in Africa, South Asia, and the Caribbean, we will discuss themes of imperialism, culture, international development, and modernization. Authors include Rudyard Kipling, E.M. Forster, Graham Greene, Jean Rhys, and Arundhati Roy.
Instructor(s): R. Day
Area: Humanities.
AS.060.122. The Ethnic Gangster in American Cinema.  
In this intersession course we will consider the rise (and fall) of some of America’s most notorious and beloved gangsters: Don Corleone (“The Godfather”), Frank Lucas (“American Gangster”), and Tony Montana (“Scarface”). With the help of short readings from Zizek, Freud, Hobsbawn, and Jameson, we will consider what these films have to say about the difficulties and hopes of the immigrant experience, the codes of gangster morality, and the role of organized crime in the American imagination. We will explore the complicated interplay between domestic responsibility, male brotherhood, and violence that is the hallmark of the genre. Students will be asked to write a short paper at the conclusion of the term, and are required to view the movies outside of class time.  
Instructor(s): A. Sisson; A. Wexler  
Area: Humanities.

This course explores the history of prophecy from ancient Greek and Judaic sources to current intimations of technological singularity and ecological doom. We will focus on the influence of prophecy on the rise of science (and vice-versa). Readings will include texts by William Shakespeare, Francis Bacon, Mary Shelley, and Philip K. Dick.  
Instructor(s): W. Miller  
Area: Humanities.

Emerson famously exalted the power of the individual self: “To believe your own thought, to believe what is true for you is true for all men—that is genius.” Melville regarded such hubristic intoxication with “untraditional and independent thinking” as the condition of tragedy. Emily Dickinson’s poems neither extol the “greatness” of the individual nor decry his limitations. Rather her poems invent a language for experiences so solitary and apparently incommunicable that she called them “inner than the bone.” We shall examine the representations of self in the genre-bending writing of these three nineteenth-century giants—writing that forever redefined the essay, the novel, and the poem.  
Instructor(s): S. Cameron  
Area: Humanities.

AS.060.127. Muslim Science Fiction.  
This course will explore the wondrous and mysterious world of Islamic Sci-Fi. Writers of Muslim Sci-Fi have asserted a long tradition of speculative fiction and fantasy dating back to the 13th century. We will look into this literary history, beginning with earlier texts like The Arabian Nights, al-Qizwini’s alien story Awaj bin Anfaq and Roquia Hussain’s Sultana’s Dream all the way through to modern texts like G. Willow Wilson’s Alif the Unseen and Saladin Ahmed’s Throne of the Crescent Moon. We will ask how this genre, as opposed to realism, might enable these writers to productively tackle themes of history, science, belief, and the politics of belonging and difference. We will pair our Muslim readings with more canonical science fiction works, such as Mary Shelley’s Frankenstein, H.G. Wells’ The Time Machine, and more recently, Kazuo Ishiguro’s Never Let Me Go, to think through the relationship of the SF writer to a particular cultural moment. We will also look at writers of afrotururism and magical realism, like Octavia Butler and Gabriel García Márquez, to think about how other writers of color have employed fantasy and the fantastical, and to what ends.  
Instructor(s): N. Hashem  
Area: Humanities.

AS.060.129. Writing Africa Now.  
This course surveys post-2000 literary and cultural production from sub-Saharan Africa. Topics will include debates over genre and fiction’s relevance to African experience, legacies of canonical writing about independence, urban Africa as violent or “tragic” landscape, and problems of scale and geographical context. Readings by authors such as Adichie, Wainaina, Duiker, and Vadislavic, and students will be introduced to the main print and online arteries of African intellectual discussion. This class is for non-majors and does not count towards the English major or minor.  
Instructor(s): J. Jackson  
Area: Humanities.

AS.060.131. Law and Literature.  
This course queries the nature of legal authority both formally and historically. What distinguishes between law and literature? Is law more authoritative? Is it more ethical? Is it more “real”? Avenues of inquiry will include the power of language to embody, inhabit, or represent law; the relationship between law and ideas about self, liberty, and love; and conflicts and confluences between literary and legal claims to autonomy. Readings may include Sophocles’ Antigone, Andreas Capellanus’ On Love, Shakespeare’s Measure for Measure, William Godwin’s Caleb Williams, and Franz Kafka’s The Trial. This course is for non-majors.  
Instructor(s): M. O’Connor  
Area: Humanities.

AS.060.132. Death in Twentieth-Century Literature.  
A perennial literary motif, death pervades the works of modernist novelists and poets. This course will explore how several modernist writers create a rich inner life through their unique representations of different forms of death: slaughter in the war, suicide, and slow death, as well as the issue of mortality. The readings will include James Joyce’s “The Dead,” William Faulkner’s As I Lay Dying, and poems by W. H. Auden. Students are expected to write a 5-6 page paper for this course.  
Instructor(s): N. Zhang  
Area: Humanities.

AS.060.133. Medicine and Literature.  
This course is designed to introduce students to a range of literary representations of illness. How does literature build upon but exceed the surrounding frame of medical knowledge to explore illness as political crisis, mystical experience, divine punishment, neurotic hallucination, or opportunity? Possible texts include: “The Book of Job”; William Shakespeare, “Hamlet”; Moliere, “La Malade Imaginaire” (The Imaginary Invalid); Virginia Woolf, “On Being Ill”; Thomas Mann, “Death in Venice”; Susan Sontag, “Illness as Metaphor”; David Feldshuh, “Miss Evers’ Boys”; Audre Lord, “The Cancer Journals”; Thom Gunn, “The Man with Night Sweats”. This course does not count toward the English major or minor.  
Instructor(s): A. Daniel  
Area: Humanities.
AS.060.134. Franz Kafka.
An introduction to one of the 20th century’s most eccentric and important writers. From his German-speaking Jewish background in Austrian-controlled Prague, Franz Kafka managed to overturn the conventions of modern fiction. Both bleak and zany, both logical and absurd, his writing shows the struggle of the individual against the modern institutional world. Discussion topics will include the political and religious views informing Kafka’s work, the role of bureaucracies in everyday life, and the impossibility of living within the law. Reading: short stories; his famous novella, The Metamorphosis; and two novels, The Trial and Amerika—all in English translation.
Instructor(s): R. Day
Area: Humanities.

AS.060.136. Literature of the American South.
This course considers the development of southern identity in twentieth-century American fiction. Reading works from authors of different races, genders, and classes, students will explore the importance of region in determining ways of being and modes of expression.
Instructor(s): E. Steedly
Area: Humanities.

All our stories point to Heaven and to Hell: the good are rewarded, the wicked punished. Only, for the storyteller, Heaven is boring; our imaginative power better exercised in the other direction. In this course, we’ll think about what that says about us, along with other issues of justice, compassion, conflict, creativity, and moral failure raised by four major writers: Dante Alighieri (Catholic), John Milton (Protestant), Jean-Paul Sartre (atheist), and William Blake (entirely beyond definition).
Instructor(s): A. Sisson
Area: Humanities.

AS.060.138. No "I" in "News": The New Journalism, Hunter S. Thompson to David Foster Wallace.
In 1972, Tom Wolfe noticed a trend in magazine reporting that he called “a ‘new’ journalism, a ‘higher’ journalism.” This novel breed of reporting, he claimed, was “causing panic, dethroning the novel as the number one literary genre, starting the first new direction in American literature in half a century.” It goes without saying that Wolfe considered himself on the cutting edge of the revolution. With no pretense of objectivity, the new journalists unapologetically wrote themselves into stories, stylizing their narratives with the techniques of fiction and recasting fact to suit their intended effect. This course will survey the field of new journalism, from Hunter S. Thompson’s drug-fueled, “gonzo” exposé of Southern culture, “The Kentucky Derby is Decadent and Depraved,” to mild-mannered George Plimpton’s chronicle of his tenure as a middle-aged professional football player, Paper Lion: Confessions of a Last-String Quarterback. We’ll also consider some of the movement’s precursors and heirs, from Stephen Crane’s efforts to brave the heat of battle as a war correspondent to David Foster Wallace’s attempt to understand the mild pleasures of a cruise ship vacation, “A Supposedly Fun Thing I’ll Never Do Again.”
Instructor(s): D. Tye
Area: Humanities.

Telling stories is one of the first and most important ways that human beings try to make sense of the world and their experience of it. The narrative art informs fiction and nonfiction alike, is central to the writing of history, anthropology, crime reports and laboratory reports, sports stories and political documentaries. What happened? The answer may be imagined or factual, but it will almost certainly be narrative. This course focuses on the narrative essay, a nonfiction prose form that answers the question of "what happened" in a variety of contexts and aims to make sense not only of what happened but how and why. We will begin by summarizing narrative essays, will move to analyzing them, and in the second half of the course you will write two narrative essays of your own, the first based on a choice of topics and sources, the second of your own design. Authors may include James Baldwin, Annie Dillard, Chang Rae Lee, Danielle Ofri, George Orwell, Richard Rodriguez, Richard Selzer, and Abraham Verghese. You will learn the power of narrative to inform and persuade as you test that power in your own writing.
Instructor(s): A. Wexler
Area: Humanities.

AS.060.140. The Ethnic Gangster in the American Cinema.
In this intersession course we will consider the rise (and fall) of some of America’s most notorious and beloved gangsters: Don Corleone (The Godfather), Henry Hill (GoodFellas), and Tony Montana (Scarface). With the help of short readings from Freud, Warshow, and Jameson, we consider what these films have to say about the difficulties and hopes of the immigrant experience, the codes of gangster morality, and the role of organized crime in the American imagination. And we will explore the interplay between domestic responsibility, male brotherhood, and violence that is the hallmark of the genre. Students will be asked to write a short paper at the conclusion of the term, and are required to view the movies outside of class time.
Instructor(s): A. Wexler
Area: Humanities.

AS.060.142. Censorship and Modern Literature.
Whether because of its religious or political dissent, sexual deviance, or corrupting effects on readers, literature has often been perceived as threatening the social order. In this course, we will read a variety of famous literary works, which have each been censored, banned, or subject to public outrage. Alongside each work, we will also read documents related to that work’s suppression, such as reviews, court proceedings, and statements by the authors themselves. We will consider the ways in which literature is both the result of individual artistic achievement, and shaped by its social context. Possible authors include Oscar Wilde, Djuna Barnes, D.H. Lawrence, Vladimir Nabokov, Allen Ginsberg, Salman Rushdie, and Brett Easton Ellis. (This course is for non-majors)
Instructor(s): R. Day
Area: Humanities.

AS.060.145. Literature, Science, and Technology.
This class will consider a range of reactions to scientific discoveries in literature, from electricity in the nineteenth century to bioengineering today. We’ll pay special attention to the utopian hope, doomsaying despair, and radical reconceptions of reality technological breakthroughs seemed and seem to provide. Authors will include Mary Shelley, Wells, LeGuin, Ishiguro.
Instructor(s): E. Tempesta
Area: Humanities.
AS.060.146. Detective Fiction.
This course will look at the history of English-language detective fiction through the nineteenth and twentieth centuries. We will pay special attention to the way clues and suspense operate, the role of the reader in figuring out the mystery, and the complicated relationship of the detective with official authority. Authors will likely include some selection of Wilkie Collins, Edgar Allan Poe, Arthur Conan Doyle, Agatha Christie, Dashiell Hammet, and Raymond Chandler. This class is for non-majors.
Instructor(s): J. Rosenthal
Area: Humanities.

“No man needs sympathy because he has to work, because he has a burden to carry,” Theodore Roosevelt proclaimed in his “Square Deal” speech of 1903. “Far and away the best prize that life offers is the chance to work hard at work worth doing.” Hard work is at the heart of the American dream, but with unemployment rates at historic highs and the global economy proceeding at a rapid clip, Roosevelt’s words resurrect old questions in a new world: What is work worth doing? Who gets the chance to do it? And what happens when people find themselves doing work that isn’t worth doing? In this course we will consider the meaning and consequences of work, from the heroic to the tragic, through a selection of American literature from the last days of slavery to the present. This course will consider work in all its forms, from the plantation to the boardroom, to help us develop the tools to interpret the varieties and values of labor in modern society.
Instructor(s): E. Tempesta
Area: Humanities.

AS.060.150. Freshman Seminar: Milton’s Paradise Lost: Contexts and Conversations.
This course undertakes an in-depth study of what is arguably the longest long poem in the English tradition, John Milton’s Paradise Lost. The poem, first published in 1667, is Milton’s take on the Judeo-Christian story of the Fall found in the Bible. Paradise Lost does not merely re-tell the biblical account, however. By expanding three chapters of Genesis into a twelve-book epic meant to rival its classical forbears—most importantly Virgil’s Aeneid—Milton’s poem makes room for new readings of an old story. This course encourages students to find their own new readings of the Genesis story by considering the historical contexts of the poem’s production as well as the conversations Paradise Lost continues to provoke to this day. In addition to reading and discussing the poem, students will become familiar with ongoing sites of critical debate, such as the representations of Satan and of Eve. To help negotiate these conversations, students will complete a guided research project that makes use of the materials available through the library’s Department of Special Collections, housed in Brody Learning Commons. In addition to early editions of Paradise Lost, this treasure trove of rare books offers a wide variety of materials which may deepen an encounter with Milton’s poem, from biblical illustrations to gardening manuals to marriage advice. Students will use the collection to ask questions such as: “How does Milton’s representation of Satan differ from earlier traditions of imagining the devil?” and “Does Milton’s approach to Eve reinforce or revise conventional ideas about women?”
Sufficient class time will be dedicated to introducing students to Special Collections so as to facilitate their individual work over the course of the semester.
Instructor(s): R. Buckham
Area: Humanities.

AS.060.151. American Literature, Race, and Civil Rights.
The course will explore the role played by literature in advancing and reflecting upon the African American pursuit of freedom and civil rights over the course of the twentieth century, from the era of harsh segregation through the post-Civil Rights era. Although we will focus primarily on fiction, we will also consider essays, autobiography, and poetry. Writers to be considered, mostly black but some white, may include James Weldon Johnson, Ralph Ellison, Richard Wright, Ann Petry, James Baldwin, William Faulkner, Harper Lee, William Melvin Kelley, Malcolm X, Amiri Baraka, Toni Morrison, and Paule Marshall. This class is for non-majors.
Instructor(s): E. Sundquist
Area: Humanities.

As the moniker “The city that reads” might indicate, Baltimore has a long and distinguished tradition of literary production. In this course, we will focus on two of Baltimore’s most famous writers: Edgar Poe and H.L. Mencken, both of whom were widely read and fiercely discussed in their day. We will read a variety of works from both, including a number of Poe’s short stories and Mencken’s coverage of the Scopes trial, and visit some of the Baltimore institutions dedicated to them. These include Poe’s grave and possibly his house, and the Mencken collection at the Enoch Pratt Free Library.
Prerequisites: Students may enroll in one B’More course only.
AS.371.189 AND AS.270.119 AND AS.270.118 AND AS.060.126 AND AS.100.197 AND AS.300.100 AND AS.360.176 AND AS.220.116 AND AS.280.205 AND AS.230.116 AND AS.220.190 AND AS.220.194
Instructor(s): P. Fessenbecker
Area: Humanities.

AS.060.154. Zombies.
Why does the zombie figure so prominently in modern literary and cinematic texts? What particular anxieties does this figure of mindless violence disclose? Why does the zombie genre so often lend itself to political allegory? How do we make historical sense of this figure’s original association with Afro-Atlantic religions like Haitian voodoo? This course is designed for non-majors interested in developing critical reading and writing skills by investigating this surprisingly rich topic. Texts, literary and cinematic, may include: firsthand accounts of the Atlantic slave trade, Mary Shelley’s “Frankenstein”, Edgar Allan Poe’s short stories, Rudolph Fisher’s “The Conjure-Man Dies”, “The Invasion of the Body Snatchers” (dir. Don Siegel), “The Serpent and the Rainbow” (dir, Wes Craven), “Pontypool” (dir. Bruce McDonald), and “Zombieland” (dir. Ruben Fleischer).
Instructor(s): J. Hickman
Area: Humanities.
The Research Paper is designed to introduce experienced student writers to the fundamental skills of the research process. These include asking research questions, evaluating the usefulness of sources to answer them, synthesizing sources, reading sources critically, and developing arguments that deliver an original thesis. Students will work with a research librarian at the Eisenhower Library, with whom they will learn to navigate traditional databases as well as new media sources. “The Research Paper” is topic-based and divided into three linked units of instruction. The course culminates with a paper of 12-15 pages that draws upon the cumulative skills of the semester. Each course is capped at ten students and available only to those who have taken “Expository Writing.
Prerequisites: AS.060.113 OR AS.060.114
Instructor(s): A. Watters
Area: Humanities.

AS.060.156. Introduction to Poetry.
This is a beginner’s guide to the varieties of poetry in English from the Anglo-Saxons to today, with a few detours, here and there, into poetry from other languages in translation. We will study how patterns of sound, image, rhythm, and ideas allow us to become better tuned-in to poetry. You should leave the class with a better appreciation of poetry, some improvement in your writing skills, and a new favorite poem. This course does not count toward the English major or minor.
Instructor(s): E. Tempesta
Area: Humanities.

J.R.R. Tolkien’s “The Lord of The Rings” trilogy can honestly be said to have initiated a new genre: a novel-based epic narrative set in a fantasy world. Since Tolkien’s works were first published in the 1940’s, there has been a massive flowering in similar works, as later authors expanded and developed the notion of the multi-volume fantasy narrative. However, these later texts are also, importantly, creative responses to the models Tolkien developed. In this course, we are going to study this genre, identify its history and formal features, and consider the nature of fantasy fiction more generally. What do authors hope to achieve by setting plots and characters in a completely imagined world? What narrative possibilities does such a decision enable, and what possibilities does it foreclose? Does the fantasy genre mask certain ideologies, and how can we uncover them? Authors will include Tolkien, Robert Jordan, George R.R. Martin, and Steven King, and may also include selections from Brandon Sanderson, David Eddings, Patrick Rothfuss, Ursula K. LeGuin, and Elizabeth Moon. This course is for non-majors. (Limit 18)
Instructor(s): P. Fessenbecker
Area: Humanities.

AS.060.158. Advertising and Literary Modernism.
To say that certain modernist authors were skeptical about the growing power of advertising would be an understatement. H.G. Wells described it as a form of “legalized lying,” while F. Scott Fitzgerald quipped that “its constructive contribution to humanity is exactly minus zero.” Such views on marketing were hardly uncommon, as many modernist authors saw advertising as an enemy to true artistic creation. The modernist response to this form of popular culture, however, was not uniformly hostile. Avant-garde artists, who rejected mainstream commercial values, often turned to newspaper ads and posters for the material that they would repurpose for their own work. In the stream of consciousness epic Ulysses, the protagonist works in advertising and his eye is often drawn to the notices and promotions that cover the streets of Dublin. Virginia Woolf even pauses her narrative to depict a fictional crowd of Londoners contemplating an airplane writing an ad in smoke letters. This course will explore the variety of stances toward advertising in the modernist period, as well as provide historical context. Novels include: “Sister Carrie”, “The Ambassadors”, “Mrs. Dalloway”, “Turnabout”, as well as selections from Ulysses. Critical sources include: Benjamin, Adorno, Williams, Moretti, Brown, and Butler. This course is for non-majors.
Instructor(s): K. Wedekind
Area: Humanities.

AS.060.159. James Joyce’s Ulysses.
Ulysses is often described as impossible to read (it isn’t) and as the greatest novel in the English language (it just might be). A monumental book set in a single day, Ulysses seems to have it all: a panoply of literary styles, religions, philosophies, histories, emotions, and even a wide variety of bodily functions. In addition to offering an up-close look at the novel itself, this course examines the novel’s use of mythology, meditations on Irishness, reflections on capitalism, and its place in “modernism.” By the end of the course, not only will you have read the famously difficult and important Ulysses; you will have understood it, too.
Instructor(s): R. Day
Area: Humanities.

AS.060.168. Literature and the Civil Rights Movement.
The course will examine the role of literature in the American civil rights movement. Both non-fiction and fiction played an essential role in motivating protest and shaping public views. Our focus will be on works that entered into the debates over race, rights, and freedom, and introduced a new vocabulary of cultural pride into African American discourse. Works to be studied will include Martin Luther King, Jr., selected speeches and Why We Can’t Wait (including “Letter from Birmingham Jail”); Malcolm X, selected essays and Autobiography of Malcolm X; James Baldwin, Notes of a Native Son; William Melvin Kelley, A Different Drummer; Ralph Ellison, selected short fiction and essays; William Faulkner, Intruder in the Dust; Amiri Baraka (LeRoi Jones), selected poetry and Dutchman; John Howard Griffin, Black Like Me; Paule Marshall, Praisesong for the Widow. This course does not count toward the English major or minor.
Instructor(s): E. Sundquist
Area: Humanities.
**AS.060.171. Russian Classics & Their Afterlives.**
The idea of the “Russian Soul” has long been a source of captivation to English-language writers. How has their imagination of the dense nineteenth-century works for which Russian literature is best known evolved in the era of globalization? This course reads three major Russian novels in tandem with recent works that invoke them: Tolstoy’s Anna Karenina with Nilo Cruz’s 2003 Pulitzer Prize-winning play Anna in the Tropics; Dostoevsky’s Demons with J.M. Coetzee’s 1994 novel Master of Petersburg; and Turgenev’s Fathers and Sons with Tom Stoppard’s 2002 Coast of Utopia trilogy. We will attend both to the aspects of Russian writing that find perennial appeal, and to the nuances of Russian intellectual history that get lost in the clamor to claim it as universal.
Instructor(s): J. Jackson
Area: Humanities.

**AS.060.176. The Russian Novel: Tolstoy and Dostoievsky.**
If there is no God, how can I be a captain? We’ll examine this and other religious, philosophical, and historical questions in Tolstoy’s and Dostoevsky’s iconic novels. Readings (in English translation) include War and Peace and The Brothers Karamazov. No prerequisites. Substantial reading; 6-8 page paper; 10 page paper; weekly exercises and quizzes. Freshman/sophomore seminar. This class is for non-majors.
Instructor(s): S. Cameron
Area: Humanities.

**AS.060.180. Introduction to the Gothic.**
Intended as a survey of American and British Gothic fiction (with some excursions into poetry, film, and television), this course will introduce students to the genre of the Gothic and some of its key terms via a selection of major works of Gothic literature from the 19th and 20th Centuries, as well as some of its more popular incarnations (True Blood, the Twilight series). By the end of the course students should have a better understanding of why the Gothic mode continues to play such an important role in our cultural imagination and be better equipped to think and write critically about any manifestation of Gothic terror, from In Cold Blood to True Blood. Students will write short (1-2 page) weekly response papers along with one longer 5-7 page paper.
Instructor(s): A. Zecca; E. Steedley
Area: Humanities.

**AS.060.201. The Nineteenth Century British Novel.**
Reading major novelist from the nineteenth century including Austen, C. Brontë, Dickens, Eliot, Hardy, and Conrad. We will pay attention to formal conventions, and relation to social and historical context.
Instructor(s): J. Rosenthal
Area: Humanities.

**AS.060.202. What is Tragedy?.**
This course is an introduction to tragedy. What is a tragedy? How has the genre been defined and redefined over its long and varied existence? And why do authors and audiences keep returning to these spectacles of pity and fear? To consider these questions, we’ll examine plays including Sophocles’ Oedipus Rex, Shakespeare’s Hamlet, Racine’s Phèdre and Beckett’s Endgame, ending with the Coen Brothers’ film No Country for Old Men.
Instructor(s): W. Miller
Area: Humanities.

**AS.060.204. Satan in Literature.**
What is it about Satan that has captured the literary imagination? From moral opposition to God in the Book of Job, to divine punishment in Dante’s Inferno, from political revolution in Milton’s Paradise Lost to irreverence of tradition in Salman Rushdie’s The Satanic Verses, this class will examine the ways in which Satan has been used in literature to represent a variety of moral, political and social forces, from Ancient, Medieval, Renaissance and Modern eras.
Area: Humanities.

**AS.060.206. Friends and Enemies in Jane Austen.**
Jane Austen’s novels are often treated as forms of escape from our complicated world to a simpler, more rational time. Arguably, however, her novels originally helped readers navigate profound social problems, particularly the difficulty of knowing friends from enemies. In this course, we will consider depictions of friendship and enmity in four of Austen’s major novels. We will compare these novels to four recent films inspired by her works.
Instructor(s): W. Miller
Area: Humanities.

**AS.060.208. Brit Lit I.**
This lecture course tracks the development of vernacular literature in English from the medieval period to the close of the early modern period. Texts include Chaucer’s Canterbury Tales, Spenser’s The Faerie Queene, Milton’s Paradise Lost and Alexander Pope’s “The Rape of the Lock.”
Instructor(s): A. Daniel; C. Scozzaro; J. Childers; R. Best
Area: Humanities.

**AS.060.209. The American Novel since World War II.**
This course surveys the formal and thematic developments of the American novel from 1945 to the present. Against the backdrop of American post-war triumphalism, we consider how contemporary writers, struggling with issues of identity, race and authenticity, express different and deeply troubled accounts of the American dream. We will pay particular attention to the relationship between fiction and history: the tension between individual and collective identity; the changing role of literature in American culture, and the gradual emergence of postmodernism as a significant force in American literary life. Possible authors include: Richard Wright, Flannery O’Connor, Jack Kerouac, J.D. Salinger, Thomas Pynchon, Philip Roth, Cormac McCarthy, Toni Morrison, John Barth, Saul Bellow, Maxine Hong Kingston.
Instructor(s): A. Wexler
Area: Humanities.
AS.060.211. British Literature I.
What is British Literature? Beginning in the fourteenth century and concluding in the eighteenth century, this survey course examines the time period in which the notion of vernacular English literature, the corporate body of “Great Britain” as a national framework, and, with it, “British-ness” as an imaginary, synthetic identity, were all created. Participants will read a representative group of Geoffrey Chaucer’s “The Canterbury Tales”, Book I of Edmund Spenser’s “The Faerie Queene”, the entirety of John Milton’s “Paradise Lost”, and Alexander Pope’s “The Rape of the Lock.” The course is designed as an introductory level lecture course and is open to all students curious about the beginnings of the English literary canon. It is recommended that students follow this course with its sequel, Professor Mao’s “British Literature II,” which will be offered the following semester. Pre-1800 course
Instructor(s): A. Daniel
Area: Humanities.

AS.060.212. British Literature II: 18th Century to the Present.
A survey of major authors such as Wordsworth, Keats, Austen, Tennyson, Dickens, Wilde, Woolf, Joyce, and Rushdie. Substantial attention to formal conventions as well as stylistic innovation, to aesthetic value as well as social meaning.
Instructor(s): D. Mao
Area: Humanities.

AS.060.213. The Novel and Globalization.
Novels have long been classified by the national origin of their author, and, for the most part, the great works of the nineteenth and twentieth centuries take place primarily in one country. In the postcolonial era of the 1980s and 90s, many prominent writers explored the process of diasporic movement from one country to another. Recently, though, there has been a lot of talk about a new kind of “rootless” novel that jumps between many locales around the globe. This course reads some of the prime examples of this genre in relation to its immigrant predecessors, identifying its key formal and thematic attributes (such as perspectival and geographical range, multi-stranded plots, and an acute consciousness of linguistic and generic hybridization). We will discuss the trade-offs inherent in developing many places rather than one in terms of style and character development, as well as the political and even ethical implications of abandoning the concept of “home.” Primary works by Abdulrazak Gurnah, Caryl Phillips, David Mitchell, Taiye Selasi, Chimamanda Adichie, and Imraan Coovadia.
Instructor(s): J. Jackson
Area: Humanities.

AS.060.216. Wilde to Eminem: A Literary History of the Obscene.
What is obscene? What is indecency? Where is the line between public and private? How have the answers to these questions changed over the past century? This course will examine artworks and performances from a variety of media which have been publicly accused of indecency or obscenity. Wilde, Joyce, Nabokov, Ginsberg, Bruce, Carlin, Kubrick, Serrano, Lyne, Prince, and Eminem among others will provide the materials for our inquiry.
Instructor(s): J. Chilton
Area: Humanities, Social and Behavioral Sciences.

AS.060.217. American Literature Since World War II.
This is a survey lecture covering American literature since about 1945, focusing on fiction from Saul Bellow, and James Baldwin to Toni Morrison and Don DeLillo, poetry from Robert Lowell, Sylvia Plath, Adrienne Rich, John Ashbery, and an array of and political journalism from the 1960s to today.
Instructor(s): C. Nealon
Area: Humanities.

AS.060.219. American Literature to 1865.
A survey course of American literature from contact to the Civil War.
Instructor(s): J. Hickman
Area: Humanities.

AS.060.220. What is the Great American Novel?.
This course will investigate the curiously persistent idea of the “Great American Novel” (GAN) through a close engagement with three exemplary candidates for the title that span American literary history (Moby-Dick, Song of Solomon, and Freedom). Students will also read several critical essays to provide both a history of the concept as well as criteria for what might make an American novel “great.” Through analyses of the individual novels, students will be encouraged to reflect on the persistence, efficacy, and validity of the GAN.
Instructor(s): G. Shreve
Area: Humanities.

AS.060.221. Coming of Age Novels.
In this course, we will consider how “coming of age” is depicted in the novels of British and American modernism. We will discuss how questions of family, sexual love, education, work, and religion contribute to an individual’s personal development in the novels of Virginia Woolf, James Joyce, F. Scott Fitzgerald, Virginia Woolf, and James Baldwin. We will also reflect on how the form of the coming of age novel in the early to mid twentieth century engages with important social and historical developments that protected adolescence as a stage of life, such as labor and education reform. Writing requirements include two 4-5 page papers.
Instructor(s): C. Gannon
Area: Humanities.

AS.060.222. American Literature, 1865 to today.
This course is a survey of major developments in American poetry and narrative fiction from the end of the Civil War to the present day. Authors to be covered may include Mark Twain, Willa Cather, Henry James, James Baldwin, Toni Morrison, Emily Dickinson, Walt Whitman, Wallace Stevens, and John Ashbery.
Instructor(s): C. Nealon
Area: Humanities.

This course covers the British novel from the late nineteenth century to the present, with a particular focus on the decades around World War I. We’ll balance attention to formal innovations and experiments with consideration of social and historical context, exploring issues such as gender, empire, psychology, the city, and war. Our goal will be to understand what makes these novels “modern” and sets them apart from their predecessors; to this end, we’ll examine how many important authors also wrote extensively on the craft and aims of fiction. Readings will include representative selections by authors such as Henry James, James Joyce, Ford Madox Ford, E.M. Forster, Virginia Woolf, Jean Rhys, and Ian McEwan.
Instructor(s): A. Grener
Area: Humanities.
AS.060.228. Occupy Street Walls: Street Art, Public Space, and Law.
Is the unauthorized placement of artworks in public space vandalism or an aesthetic reclamation of public space? Does street art thrive on illegality? What is the relationship between the law, public space, and street art? This course will situate these questions in the contexts of cultural geography, public space theory, and the long history of art as protest and dissent. Artworks by Banksy, Shepard Fairey, Invader, Murad Sobay, and other artists will be considered.
Instructor(s): J. Chilton
Area: Humanities, Social and Behavioral Sciences.

Although it’s common to think of literature a source of ethical wisdom, literary history is actually full of proud, often cynical, figures who lack respect for conventional norms and compel attention by their sheer force of will. This course constructs an abbreviated history of the anti-hero by exploring works of art that both privilege and criticize anti-heroic villains—including Heathcliff (from Wuthering Heights), Mr. Hyde (from Dr. Jekyll and Mr. Hyde), and Walter White (from Breaking Bad).
Instructor(s): M. Flaherty
Area: Humanities.

AS.060.231. Novels Into Film.
What does it take to turn a novel into film? How different are the demands and possibilities of these two forms? Why do some novels repeatedly attract filmmakers? And how should we evaluate films that adapt novels? Beginning with the novel Frankenstein and its various film progeny, we will look at a series of pairings between novels and films. These may include Austen’s Pride and Prejudice, Dickens’ Great Expectations, Tarkington’s The Magnificent Ambersons, Stoker’s Dracula and McEwan’s Atonement along with various critical readings about the genre of the novel and the medium of film.
Instructor(s): M. Favret
Area: Humanities.

Although it’s common to think of literature a source of ethical wisdom, literary history is actually full of proud, often cynical, figures who lack respect for conventional norms and compel attention by their sheer force of will. This course constructs an abbreviated history of the anti-hero by exploring works of art that both privilege and criticize anti-heroic villains—including Heathcliff (from Wuthering Heights), Mr. Hyde (from Dr. Jekyll and Mr. Hyde), and Walter White (from Breaking Bad).
Instructor(s): M. Flaherty
Area: Humanities.

AS.060.253. The Real Jungle-Book: Imperial Kipling.
The Real Jungle-Book: Rudyard Kipling and the British Empire. Rudyard Kipling’s children’s stories of Mowgli and Shere Khan, of Rikki-Tikki-Tavi, and so forth have passed in many ways into the common English literary culture, as the film versions of his works indicate. Yet they represent a particular time and place: the British Empire at the end of the nineteenth century, when its imperial power was both nearing its height and showing its cracks. They argueably serve, moreover, an imperial purpose, validating English assumptions about the legitimacy of its political control over the countries in the empire. In this class, we’ll read a selection of Kipling’s works against a background of knowledge of the British Empire.
Instructor(s): P. Fessenbecker
Area: Humanities, Social and Behavioral Sciences.

AS.060.255. The Bible as Literature.
This course looks at the Bible’s influence on literature by examining the use and impact of the most common biblical stories on canonical literary works. Pre 1800 Course
Instructor(s): M. Thompson
Area: Humanities.

AS.060.260. Ethnic American Literature.
This class is an introductory course in ethnic American literature. We will read Native American, Chicano, Latino, Asian American, and African American literatures. The class will pose questions such as: Why ethnic American literature? Why not simply American? What are the dissonances and similarities between these literary voices? We will explore themes such as identity, otherness, and the construction of race and Americanness. Readings in post 1945-course will include works by authors such as James Baldwin, David Henry Hwang, Toni Morrison, Sherman Alexie, Junot Diaz, Sandra Cisneros, Maxine Hong Kingston, and Jhumpa Lahiri.
Instructor(s): R. Neutill
Area: Humanities.

AS.060.262. Literature and Knowledge.
Can poems, plays, and imaginary narratives teach us something about the real world? Or does their fictional status make them unreliable as sources of knowledge? This course explores these questions by examining classical and contemporary discussions of the topic in conjunction with major works of literature. Primary sources include works by Shakespeare, Jane Austen, and William Golding, while the criticism will be represented among others by Aristotle, Dr. Johnson, and Martha Nussbaum.
Instructor(s): R. Maioli dos Santos
Area: Humanities.

Reading major novelists from the nineteenth century including Austen, C. Brontë, Dickens, Eliot, Hardy, and Conrad. We will pay attention to formal conventions, and relation to social and historical context.
Instructor(s): J. Rosenthal
Area: Humanities.

AS.060.276. Modern Drama.
An introduction to drama of the late-19th and 20th centuries, with an emphasis on its ideological and political contexts. In modern drama, we find vivid accounts of key aspects of modernity: urbanization, industrialization, migration, war, democracy, capitalism, fascism, communism, and nationalism, to name a few. We will read a selection of plays that ask timely questions about the limits of human subjectivity and integrity in a modern, often dehumanizing world. Modern drama is shaped by, and responds to, social and political changes, such as the demise of the aristocracy, the ambitions of the middle class, totalitarian conquest of Europe, apartheid in South Africa, and the AIDS epidemic in the United States. This course also charts how major debates, movements, and theories in the arts have motivated drama’s diverse forms and themes. Playwrights may include Henrik Ibsen, Oscar Wilde, Anton Chekhov, Bertolt Brecht, Eugene O’Neill, Tennessee Williams, Samuel Beckett, Athol Fugard, Edward Albee, Caryl Churchill, and Tony Kushner. Secondary readings by the playwrights themselves, in addition to Georg Lukacs, T.S. Eliot, Raymond Williams, Eric Bentley, and more recent scholars and critics.
Instructor(s): R. Day
Area: Humanities.
**AS.060.278. Social Climbers and Charlatans in American Literature.**

"It's good to be shifty in a new country," declares Johnson Hooper's swindling vagabond Simon Suggs. The ability to speak in many voices—to play many roles—is one key facet of the rags-to-riches American ideal of not only making something of one's self, but of making one's self. But how much social mobility or personal fluidity is too much? In this course, we'll consider the problem of fashioning a self that is both flexible and authentic, both capacious and individual, as it is represented in a broad swath of American literature. We'll begin with Benjamin Franklin's Autobiography, in which Franklin reimagines his life into an intricate web of fact and fabrication. From there, we'll explore the Transcendentalist ideal of the "Moral Sense," in the form of Emersonian self-reliance and Thoreau's revolutionary militancy, and its dark side in Poe's "Imp of the Perverse." After this, we'll account for the great showman P.T. Barnum, who splits the difference between legitimate businessman and devious swindler. We'll see what happens when, in order to make yourself, you first have to steal yourself in "The Narrative of the Life of Frederick Douglass, American Slave". In Mark Twain's "Pudd'nhead Wilson" and Nella Larsen's "Passing", we'll investigate how, why, and with what consequences black Americans might try to pass for white. As the semester winds down, we'll reconsider the rise and fall of Fitzgerald's Jay Gatsby, the mobster made good (if only for a while), before ending with Nathanael West's "Miss Lonelyhearts", a dark comedy about a man who writes an advice column as a woman. The course will explore some of the fine lines—between honest art and heinous hoaxing, belief and delusion, entrepreneurship and charlatanry—relentlessly worked over in American literature since the nation's inception. Throughout, we'll take stock of the possibilities and pitfalls lurking in the seemingly incompatible goals of novelty and authenticity, fluidity and authority. Dean's Teaching Fellowship course.

*Instructor(s): D. Tye
Area: Humanities.*

**AS.060.279. Law and Literature.**

This course queries the nature of legal authority both formally and historically. What distinguishes between law and literature? Is law more authoritative? Is it more ethical? Is it more “real”? Avenues of inquiry will include the power of language to embody, inhabit, or represent authoritative? Is it more ethical? Is it more “real”? Avenues of inquiry will include the power of language to embody, inhabit, or represent the legal system. Readings from Defoe, Fielding, Goldsmith, and Austen. To the way they address the primary text’s engagement with law and the legal system. Readings from Defoe, Fielding, Goldsmith, and Austen. Dean’s Teaching Fellowship course.

*Instructor(s): D. Tye
Area: Humanities.*

**AS.060.280. The Modernist Novel and the Question of Culture.**

“Men ain't got no culture!” declare Simon & Garfunkel, of someone who is so unhip as to confuse Bob Dylan with Dylan Thomas. How is such a statement possible, and what does "culture" mean? In some contexts, culture is something you can get by learning about art, music, and literature. But in other contexts, culture is something that everyone already has; we all live in the “culture” of our everyday habits and customs. Out of the tangle of these two meanings, we get concepts like “cultural districts” in cities, “cultural relativism” about moral issues, and even “multiculturalism.” In this course, we'll read a selection of novels related to modernism, a literary and artistic movement preoccupied with the difference between the two forms of life that “culture” can name—a life of intellectual refinement, and a life of organic connection to one’s community. Along the way, we'll discuss notions of prestige, sophistication, the relation of religion to the arts, the cultural life of imperialism, and the role of education in forming and reflecting students' cultural aspirations. Background readings from Matthew Arnold, Walter Pater, Raymond Williams, Pierre Bourdieu, and Francis Mulhern; novels by Oscar Wilde, E.M. Forster, James Joyce, Virginia Woolf, Evelyn Waugh, and V.S. Naipaul. Dean's Teaching Fellowship course.

*Instructor(s): R. Day
Area: Humanities.*

**AS.060.281. Criminal Characters: Law and Order in the Early Novel.**

Thieves, prostitutes, and murderers populate the early English novel. This course will examine the rise of the novel alongside the emergence of law enforcement and the legal profession in the eighteenth century. We will examine how the novel as a genre coalesces around characters that are placed in risky situations and the legal fictions that develop around them (forms such as testimony, confession, and the arguing of a case). This will require a focus on individual laws (such as the 1662 Poor Relief Act and the 1753 Hardwicke Marriage Act), on the psychologies of guilt and innocence, and on the formal literary challenges of representing transgression and justice. We will also examine critical interpretations of several of the major works, paying special attention to the way they address the primary text’s engagement with law and the legal system. Readings from Defoe, Fielding, Goldsmith, and Austen. Dean's Teaching Fellowship course. Pre 1800 course

*Instructor(s): S. Hershinow
Area: Humanities.*


Can novels ask philosophical questions? What do literary narratives and moral arguments have to do with each other? Everyone who has read a novel recognizes that it is in part an expression of ideas: characters, narrators, authors, and so forth say and do things that express a way of thinking. In this course we’ll examine the connections between moral philosophy and literature in nineteenth-century England in a series of four units, each of which pairs a novelist and a philosopher. The novelists will be Jane Austen, Charles Dickens, George Eliot, and E.M. Forster; the major philosophers will include Edmund Burke, John Stuart Mill, Immanuel Kant, and G.E. Moore, and we’ll read excerpts from Jeremy Bentham, Ludwig Feuerbach, F.H. Bradley, and Henry Sigwicks. Assignments will include reading quizzes, response papers, and a final essay with a research component. Dean's Teaching Fellowship course.

*Instructor(s): P. Fessenbecker
Area: Humanities.*
AS.060.290. Literary Theory.
This course will provide a survey of many of the major theoretical positions that have been directly or indirectly influential for literary studies. We will read selections from the following: Russian Formalism (Propp, Shklovsky, Bakhtin), structuralism (Levi-Strauss, Barthes), deconstruction (Derrida, de Man), speech act theory (Austin, Butler), Marxism (Jameson), queer theory (Sedgwick, Miller), and distant reading (Moretti). Recommended Course Background: three courses in the English Department.
Instructor(s): F. Ferguson
Area: Humanities.

AS.060.302. Theology of the Narrative.
Everything happens for a reason. “I guess it wasn’t meant to be.” People often impose a narrative logic on life events by reference—however attenuated—to a transcendent order of meaning. This course asks two basic questions: How do theological concepts such as God’s omniscience, Providence, predestination, and prophecy get translated into particular narrative structures? How does narrative experimentation function as a critique of traditional theological viewpoints, particularly around the question of how divine agency is related to the existence of evil? Course texts may include: The Book of Job, Denis Diderot, Jacques the Fatalist; Olaudah Equiano, Interesting Narrative; Herman Melville, Moby-Dick; James Agee and Walker Evans, Let Us Now Praise Famous Men; James Baldwin, Go Tell It on the Mountain; Marilynne Robinson, Gilead and Home; Scarlett Thomas, Our Tragic Universe; Terrence Malick, dir., The Tree of Life.
Prerequisites: AS.060.107 Intro to Literary Study, English Lecture Course, or Instructor approval.
Instructor(s): J. Hickman
Area: Humanities.

AS.060.303. Literature of London.
Ian Watt famously linked the rise of the novel with the rise of the city in his seminal work, The Rise of the Novel. This course will survey British literature from the late eighteenth through the early twentieth century that features the the city of London. Students will consider how the city and urban life change over the course of the nineteenth century and how they transform literary depictions and understandings of selfhood and the social imagination. They will examine how nineteenth-century literature represents the space of the city and how these efforts to depict the city cause formal and stylistic innovations. How does the compressed space of the city and its intense stimuli affect characters’ sense of identity? Students will also consider the ways in which the city affects understandings of gender, class and race in these texts. The course will focus on the novel, but it will also include excerpts from newspapers, poetry and essays. Students will read Our Mutual Friend over the course of the semester in order to mimic the experience of later critics but still retain some of their original force: the idea that eighteenth-century prose fiction marks a break with the past and that the tradition emerging at that point has English origins. We will be testing these two theses by reading and contrasting older and newer forms of prose fiction from England, France, and Spain, comparing their formal procedures, and discussing how satisfactorily Watt accounts for them. We will also be reading critiques and defenses of Watt by critics including Michael McKeon, J. Paul Hunter, Margaret Anne Doody, and Nicholas Seager. Primary sources will include excerpts from Roger Boyle’s romance Parthenissa (1651) alongside Defoe’s Moll Flanders (1722); the picaresque tale Lazarillo de Tormes (1554) together with Fielding’s road epic Joseph Andrews (1742); and the conjugal drama of Madame de Lafayette’s La Princesse de Clèves (1678) together with Richardson’s treatment of a similar topic in Pamela (1740). As we read the primary sources we will be also reading the relevant chapters of The Rise of the Novel. By gaining a first-hand view of the actual changes in prose fiction students will be able to appreciate the force of Watt’s thesis as well as its limitations. Toward the end of the course they will also engage with the provocative final chapter of Watt’s book, which claims that the problems raised by formal realism as practiced by Richardson and Fielding are finally resolved in the work of Jane Austen. Sense and Sensibility should provide the testing ground for this thesis.
Pre 1800 course.
Instructor(s): R. Maloli dos Santos
Area: Humanities.

AS.060.304. Large Novels.
This course will look at novels that are not only large in size, but which also think about the meaning and methods of trying to capture huge segments of the world into a piece of art. How much can be fit into a novel? What is gained and what is lost? How large is too large? We will read Charles Dickens’s “Bleak House”, Lev Tolstoy’s “War and Peace”, and Thomas Pynchon’s “Gravity’s Rainbow”.
Instructor(s): J. Rosenthal
Area: Humanities.

This course will look at the development of the novel form, from its earliest incarnations. We will pay special attention to questions of how changes in social, cultural, and economic context played a part in the growing popularity and relevance of the novel form. Authors will likely include Miguel de Cervantes, Daniel Defoe, Samuel Richardson, Henry Fielding, Jane Austen, and Henry James. [This course satisfies the pre-1800 requirement]
Instructor(s): J. Rosenthal
Area: Humanities.

AS.060.307. Training/Writing/Consulting.
A one credit course for those undergrads who have been nominated as Writing Center tutors. Permission required.
Instructor(s): E. Steedley; R. Day
Area: Humanities.

AS.060.308. The Novelty of the Novel.
The English novel has been traditionally regarded as having originated in the eighteenth century, with the works of Defoe, Richardson, and Fielding. This view of the novel’s origins owes much to the influence of Ian Watt’s The Rise of the Novel (1957). Watt claims that the prose fiction written by these three authors is defined and distinguished from other varieties by its “formal realism” – a set of procedures that made the novel much more lifelike than picaresque tales, courtly novellas, or the romance. Watt’s view of the canon is now taken to be too restrictive, but his thesis concerning what was novel about the novel remains influential. In this course students will engage with two aspects of Watt’s argument that have been criticized by later critics but still retain some of their original force: the idea that eighteenth-century prose fiction marks a break with the past and that the tradition emerging at that point has English origins. We will be testing these two theses by reading and contrasting older and newer forms of prose fiction from England, France, and Spain, comparing their formal procedures, and discussing how satisfactorily Watt accounts for them. We will also be reading critiques and defenses of Watt by critics including Michael McKeon, J. Paul Hunter, Margaret Anne Doody, and Nicholas Seager. Primary sources will include excerpts from Roger Boyle’s romance Parthenissa (1651) alongside Defoe’s Moll Flanders (1722); the picaresque tale Lazarillo de Tormes (1554) together with Fielding’s road epic Joseph Andrews (1742); and the conjugal drama of Madame de Lafayette’s La Princesse de Clèves (1678) together with Richardson’s treatment of a similar topic in Pamela (1740). As we read the primary sources we will be also reading the relevant chapters of The Rise of the Novel. By gaining a first-hand view of the actual changes in prose fiction students will be able to appreciate the force of Watt’s thesis as well as its limitations. Toward the end of the course they will also engage with the provocative final chapter of Watt’s book, which claims that the problems raised by formal realism as practiced by Richardson and Fielding are finally resolved in the work of Jane Austen. Sense and Sensibility should provide the testing ground for this thesis.
Pre 1800 course.
Instructor(s): R. Maloli dos Santos
Area: Humanities.

AS.060.309. Home and Wanderlust in Modernist Literature.
This course will examine forms of wanderlust and tensions between rootedness in one’s own culture and a cosmopolitan orientation in Henry James, Joyce, Tagore, Hemingway, Isak Dinesen, and Hualing Nieh. Dean’s Teaching Fellowship course.
Instructor(s): N. Zhang
Area: Humanities.
AS.060.310. Work and Worth in American Literature.

This course will engage contemporary discussions of economics, labor, and vocation with representations of people at work in the writings of Douglass, Melville, Hurston, Steinbeck, Frost, Yates, Springsteen, and others. Dean’s Teaching Fellowship Course

Instructor(s): E. Tempesta

Area: Humanities.


Standard utilitarianism, the dominant philosophical account of moral agency in the Victorian period, has a surprisingly unsophisticated account of self-control: both Jeremy Bentham and John Stuart Mill thought it was relatively straightforward, insofar as agents reliably pursued whatever end appeared to promise the greatest gain in happiness with little psychic effort. But other forms of intellectual life in the period—the now-forgotten “intuitionist” school, the pre-Freudian psychologists, and perhaps most importantly, an important series of Victorian novelists—recognized that agency was much more complex, and tried to work through the problem that J.C. Prichard called “moral insanity.” Conceiving it as a situation where agents cannot for some reason pursue their own reflectively endorsed goals, these authors developed a variety of richly complex accounts of and treatments for the loss of self-control. In this class, we are going to explore those accounts at some length. To start with the utilitarian model as a backdrop to the more complex accounts, we will select selections from Jeremy Bentham and John Stuart Mill in which they lay out their pleasure/pain account of agency, and then work through a set of theoretical materials for use throughout the course. First, we’ll examine the intuitionist views of agency from William Whewell and John Grote, who held that moral action essentially required mastering oneself in such a way as to perceive and act upon moral intuitions; then, we’ll turn to analyses from Prichard, Forbes Winslow, Henry Mausley, and other early forerunners in the developing field of psychology, and situate these arguments within the philosophical context. With this theoretical frame in place, we will spend the bulk of the course reading a series of novels that address the question of self-control. Beginning with Jane Austen and Charlotte Brontë, we’ll consider the ways in which these novels represent the relationship between desire, reflection, and gender. Turning to George Eliot’s Romola and Anthony Trollope’s Can You Forgive Her?, we’ll consider the way Eliot and Trollope analyze the nature of practical rationality. Finally, we’ll conclude with two important challenges to the belief in the moral value of self-control, in Thomas Hardy’s Tess of the d’Urbervilles and Oscar Wilde’s The Picture of Dorian Gray.

Instructor(s): P. Fessenbecker

Area: Humanities.


Primo Levi’s well-known essay “The Gray Zone” describes complex states of complicity and moral erosion between the categories of “victims,” “perpetrators,” and “bystanders” during and after the Holocaust. Literature written at the time or in the immediate aftermath, whether memoir, commentary, or fiction, contains many illustrative examples, but even more have arisen at one or another remove from the events, as later generations have confronted an atrocity frequently taken to be historically and morally unique. How did the Holocaust become a touchstone for both extremities of human behavior and problems of representation? When did the Holocaust become available to literature or to the once unthinkable strategies of satire, post-modernism, and even pornography, and can these strategies be considered examples of “the gray zone”? The course will deal with the testimonies of perpetrators such as Rudolf Höss (commandant of Auschwitz) and historical documents setting forth plans for genocide; with memoirs of prisoners such as Filip Müller forced into participation in the Holocaust; and more particularly with literary depictions of life in “the gray zone.” The sequence of readings will be organized mainly around literary texts, but these will be paired, sometimes in two-week sequences, with historical and critical materials that take up the problem of complicity through various perspectives: the role of Jewish leaders during the Holocaust; attempts to fictionalize extremities of evil (e.g., Hitler); the aestheticizing of atrocity; the moral responsibility of bystanders; and the extension of genocidal paradigms to other dimensions such as slavery and animal rights. Texts to be studied (mostly, though not exclusively, written first in English) may include: Primo Levi, The Drowned and the Saved; Rudolph Hoess, Commandant of Auschwitz; Tadeusz Borowski, This Way to the Gas, Ladies and Gentlemen; George Steiner, The Portage to San Cristobal of A. H.; Leslie Epstein King of the Jews; Sylvia Plath, selected poems; Philip Roth, The Plot against America; D. M. Thomas, The White Hotel or Pictures At an Exhibition; Caryl Philips, The Nature of Blood; and J. M. Coetzee Elizabeth Costello.

Instructor(s): E. Sundquist

Area: Humanities.

AS.060.313. Edmund Spenser.

After a diagnostic introduction to his early poetry, this reading intensive seminar will concentrate upon Edmund Spenser’s masterpiece, The Faerie Queene (1590/1596), which we will read in its entirety. Over the course of its sprawling Six Books and its concluding Mutability Cantos, The Faerie Queene marshals an enormous cast of characters (knights, ladies, magicians, giants, monsters) in order to allegorically represent the virtues of Holiness, Temperance, Chastity, Friendship, Justice and Courtesy. Through this framework, his text models the ethical regulation of the body, the aesthetic construction of gender, the politics of national myth-making, and the ongoing processes of colonial violence in which Spenser was himself complicit. But across its vast yet incomplete expanse, Spenser’s text is always centrally concerned with the task of reading. Accordingly, students should emerge from their encounter with this demanding but rewarding poem with a deeper understanding of the task of interpretation itself. As a group we will collectively traverse the surface of the text, and work together to construct a functional account of allegory’s effects. You will be asked to respond to the challenge of Spenser’s work in class discussion, weekly short responses, and three analytic papers.

Instructor(s): A. Daniel

Area: Humanities.
AS.060.314. Social Media Fictions.
Writers around the world are now searching for ways to incorporate new modes of social interaction—e.g., Facebook, Twitter, text messaging, and Skype—into their print work. This course explores the various techniques they have adopted for this purpose, with an eye to critically evaluating their implications for narrative structure and its "reality effect." From Teju Cole’s very public experiments with the Twitter novel and a Zimbabwean writer’s attempt to capture plot turns through SMS, we will discuss the ways in which narrative is helped or hindered by the ubiquity of social media. Writers studied will include Tendai Huchu, Zadie Smith, Jonathan Franzen, and Eben Venter.
Instructor(s): J. Jackson
Area: Humanities.

AS.060.315. Poetry by Other Means.
In this course, we explore the makings of a new genre: the poet’s novel. Reaching back to the modernist works of Gertrude Stein and Djuna Barnes to look for its resources and its models, searching for antecedents in the queer avant-gardes of the 1970s, and finally delving into the key poets’ novels of just the last five or ten years—including works written by Eileen Myles, Juliana Spahr, Ben Lerner, and Bhanu Kapil—we will collectively develop an account of its yet-uncharted territory and some of its attractions. Our work will open onto a series of questions about both the category of poetry and the significance of narrative, while following thematic threads of friendship, gender and sexuality, self-reflection, feeling, crisis, and utopia. Deans Teaching Fellowship course.
Instructor(s): C. Westcott
Area: Humanities.

AS.060.316. Mapping the Global Metropolis.
Cities have long taken on a central role in literature, but much of our reading about urban space is confined to a few Western hubs. And while the city has traditionally been a space for fictional characters to develop into national subjects, much of the most innovative contemporary writing sees the city as a character of its own. This course will address the representational challenges of globalization through fiction and genre-bending memoir about contemporarymetropolises that act as its microcosm: Johannesburg, Lagos, Delhi, London, and New York. We will read primary works by Ivan Vladislavic, Chris Abani, Aravind Adiga, Zadie Smith, and Teju Cole, as well as supplementary excerpts from books including Capital, by Rana Dasgupta, Mike Davis’ Planet of Slums, Ato Quayson’s Oxford Street, Accra, and Loren Kruger’s Imagining the Edgy City. Finally, the course will include theoretical readings about globality and representation, such as Fredric Jameson’s essay on “Cognitive Mapping” and Arjun Appadurai’s seminal book Modernity at Large.
Instructor(s): J. Jackson
Area: Humanities.

AS.060.317. Time Well Wasted: Reading Fiction in the 18th Century.
Is reading fiction just escapism? Or can novels speak to us about real life? We will discuss this question by reading classic works by Defoe, Swift, Fielding, and Sterne. Dean’s Teaching Fellowship Course. Pre 1800 course
Instructor(s): R. Maioli dos Santos
Area: Humanities.

AS.060.318. The Theology of Narrative.
Everything happens for a reason.” “I guess it wasn’t meant to be.” People often impose a narrative logic on life events by reference—however attenuated—to a transcendent order of meaning. This course asks two basic questions: How do theological concepts such as God’s omniscience, Providence, predestination, and prophecy get translated into particular narrative structures? How does narrative experimentation function as a critique of traditional theological viewpoints, particularly around the question of how divine agency is related to the existence of evil? Texts may include: “The Book of Job” (4th century B.C.E.), Voltaire’s “Candide” (1759), Olaudah Equiano’s “Slave Narrative” (1789), Herman Melville’s “Moby-Dick” (1851), Rebecca Harding Davis’s “Life in the Iron-Mills” (1861), James Agee’s ”Let Us Now Praise Famous Men” (1941), and Scarlett Thomas’s “Our Tragic Universe” (2010). Recommended Course Background: AS.060.107, a lecture course (200-level) in the English department, or instructor approval.
Instructor(s): J. Hickman
Area: Humanities.

AS.060.319. Values and Gender in Nineteenth-Century British Literature.
The course considers how nineteenth-century British authors—including Ruskin, Gaskell, Eliot, and Wilde—engage and oppose various sets of values in their representations of gender.
Instructor(s): M. Flaherty
Area: Humanities.

AS.060.320. Icons of Feminism.
This course looks at four crucial figures who have haunted feminist thought and responses to feminism over the centuries. Sappho, known as the first female poet, remains an enigmatic icon of feminine desire and creativity; Antigone, the daughter of Oedipus and the heroine of Sophocles’s play Antigone, still inspires feminist analyses of women’s relationship to law, the state and civil society; and Joan of Arc, the militant maid of Orleans, troubles thinking about women and violence as well as women, religion and spirituality. The last figure is Mary Wollstonecraft, often cited as the first modern feminist. The course will examine literary works written about these iconic figures, as well as contemporary feminist writing about their influence and viability as models for the future of feminism.
Instructor(s): M. Favret
Area: Humanities.

In this class, we’re going to briefly survey the major poets of the Victorian era: Alfred, Lord Tennyson, Robert and Elizabeth Barrett Browning, Dante Gabriel Rossetti and his sister Christina, Matthew Arnold, George Meredith, and others. Moreover, we’ll try to situate them in the social, political, and intellectual contexts that gave rise to their works, and investigate the questions that stimulated them and which their works address: we will, for instance, follow Arnold in thinking about the place of religion in the modern world, Meredith in thinking about the nature of moral egoism, and Elizabeth Barrett Browning in recovering the voices of oppressed classes. We’ll also try to address the various formal innovations of poetry in the Victorian era, attending to—for example—Tennyson’s complex re-imagination of the verse of the Arthurian legends and Robert Browning’s development of sophisticated forms of irony. Specific poems to be studied include Tennyson’s “Ulysses” and “The Lady of Shalott,” George Meredith’s “Modern Love,” and Christina Rossetti’s “Goblin Market.”
Instructor(s): P. Fessenbecker
Area: Humanities.
AS.060.322. Indian Ocean.
This course will explore the development of a cosmopolitan ethos in postwar fiction from the Indian Ocean region, with particular focus on South Africa, South Asia, and the Malay Archipelago. Authors will include Aravind Adiga, Pramoedya Ananta Toer, Lloyd Fernando, Tan Twan Eng, and J.M. Coetzee.
Instructor(s): J. Haley
Area: Humanities.

In this course, students will consider the emergence and development of modern British poetry. Beginning with Hopkins and Hardy, two of the forebears of modernist literature, students will read and discuss the war poems of Owen and Sassoon before turning to major modernist poets like Eliot, Pound, and Auden. By reading pertinent critical pieces by and biographical information about these poets, students will acquire an understanding of modernism’s concern with form, its interest in experimentation, and its navigation of both tradition and modernity. Over the course of the semester, students will be asked to write three five-to-seven-page essays on the works previously covered in class.
Instructor(s): E. Steedley
Area: Humanities.

AS.060.326. Spectral Evidence.
Rising to its greatest prominence during the 1692 Salem Witch Trials, “spectral evidence” refers to a category of evidence that involves supernatural claims—dreams, visions, etc. Even in 1692 within the largely homogeneous Euro-American Puritan community, the category raised profound questions about what should count as evidence in legal settings, and, more broadly, about the ontological status of the supernatural—to what extent are certain experiences of the supernatural mediated by private subjectivity and thus difficult to transmit or even illegible in the public sphere? These questions only intensify in cross-cultural contexts like the colonial Americas and postcolonial Australia and South Africa and often get reconfigured into debates about the limits of cultural relativism. This course will examine historical, literary, and filmic sites at which the question of “spectral evidence” comes into play. Texts may include: documents pertaining to the Salem Witch trials; Inquisition records; the novels of Charles Brockden Brown; Nathaniel Hawthorne, “The Scarlet Letter” and other fiction; Edgar Allan Poe, “The Tell-Tale Heart,” “The Pit and the Pendulum,” and other fiction; the spiritualist medium Fox sisters’ confessions; Mark Twain, “Personal Recollections of Joan of Arc”; Arthur Miller, “The Crucible”; Peter Weir, dir., The Last Wave; Gavin Hood, dir., A Reasonable Man; Scott Derrickson, dir., The Exorcism of Emily Rose. Recommended Courses Background: AS.060.107, 200-level English course, or instructor approval.
Instructor(s): J. Hickman
Area: Humanities.

Sir Walter Scott and Lord Byron were the best-selling authors of their day by a significant margin. In this course, we’ll attempt to come to terms with their unprecedented success, which was felt within the business of the publishing industry as much as it was in the minds of their fellow writers. Readings include Scott’s poems set in Scotland’s legendary past, Byron’s scandalous and heroic poems (including his masterpiece, Don Juan), as well as a novel by their less-popular contemporary, Jane Austen, whose formally elegant novels must be understood as drawing on and competing with the works of her age’s most dominant literary figures. Additionally, we’ll place a strong emphasis on understanding how the workings of the publishing industry affected not only the habits of reading, but also of writing, during this crucial period in literary history. Secondary readings will help to situate the authors and primary texts in their historical and literary context, and provide practical tools for literary analysis. Assignments will include reading quizzes, response papers, and three longer papers. Required Texts: Walter Scott, The Poetical Works of Walter Scott (Wildside Press) Walter Scott, Waverley (Broadview) Lord Byron, The Major Works (Oxford) Jane Austen, Persuasion (Oxford)
Instructor(s): N. Bujak
Area: Humanities.

AS.060.328. Restoration and 18th Century Literature.
This course is a survey of the major authors and genres in English from 1660-1800. Topics include the rise of the novel, politics and satire, gender and women writers, landscape and ecological consciousness, philosophy, science and literature.
Prerequisites: AS.060.107
Instructor(s): J. Kramnick
Area: Humanities.

AS.060.329. Prophecy after Science.
Prophets and their prophecies are everywhere: whether preached by evangelical visionaries of Rapture, opined by primetime sports forecasters, or sold at hourly rates by countless fortunetellers and astrologers. Our dizzying era, predicated economically, technologically, and politically on objective methods of prediction, comfortably accommodates and even welcomes pre-scientific, prophetic modes of futurity. We look up our horoscopes on our smartphones. How did we come to balance these futures so blithely? Do we – and should we – think of these modes as continuous or separate, complementary or conflicting? This course explores the history of prophecy, from ancient Greek and Judaic sources to current intimations of technological singularity and ecological doom, with a focus on the effect of the rise of science in shaping the course of prophetic writings. The majority of texts in this course come from the literature of 1600-1800 – centuries that witnessed the emergence of our modern scientific disciplines, and the recasting of prophecy in terms of the human imagination.
Instructor(s): W. Miller
Area: Humanities.
This course will survey a variety of novels written since 2000, from literary novels to best-sellers, both in English and in translation (into English). We'll pay attention to formal and aesthetic questions -- what counts as a good story, at this point in history? -- and we'll hone our skills in recognizing narrative patterns and motifs across different fictional styles. Authors likely to be considered include Arundhati Roy, Junot Díaz, Roberto Bolaño, Muriel Barbery, Marlene van Niekerke, David Mitchell, and Amitav Ghosh.
Instructor(s): C. Nealon
Area: Humanities.

AS.060.331. Poetry and Perfect Worlds.
A seminar exploring poetic representations of ideal realms. Beginning with classical pastorals, we will move on to medieval and Renaissance arcadies, Romantic geographies, modernist utopias, and the ecopoetics and necropastoral of the twenty-first century. We will consider in detail what makes a place Edenic or utopian and how the fabrication of an imaginary world relates to the construction of a poetic text. Writers studied may include Theocritus, Virgil, Chaucer, Spenser, Milton, Shelley, Tennyson, T. S. Eliot, W. H. Auden, Lisa Robertson, and Juliana Spahr.
Instructor(s): D. Mao
Area: Humanities.

AS.060.332. Jewish American Fiction.
This course will consider the development of Jewish American fiction over the past century through an examination of major authors and topics, with particular attention to novels whose historical trajectories reach geographically back and forth from America to Europe, and temporally back and forth across the Holocaust, the century’s defining event. These novels thus frequently have multiple settings and treat familial, communal, and intellectual life, along with topics such as emigration, anti-Semitism, and religious belief, over a span of several generations. The list includes authors whose works first appeared in Yiddish (Lamed Shapiro and Isaac Bashevis Singer) and authors whose sensibilities are decidedly American, but all write with attention to the tenuous assimilation, dislocation, trauma, and linguistic complexity that often marked twentieth-century Jewish life, no less in the United States at times than in Europe. Works studied will include: Dara Horn, In the Image; Rebecca Goldstein, Mazel; Bernard Malamud, The Fixer; Lamed Shapiro, The Cross and Other Jewish Stories; Isaac Bashevis Singer, Shosha; Cynthia Ozick, The Shawl; Nicole Krauss, A History of Love; Jerzy Kosinski, Steps; Philip Roth, Nemesis; Shalom Auslander, Hope: A Tragedy: A Novel
Instructor(s): E. Sundquist
Area: Humanities.

AS.060.333. Archaeological Poetry.
This course will explore the complex and overlapping status of oaths, pledges, promises, pacts, and contracts. Starting with an examination of speech act theory, this upper division seminar will consider a range of literary “scenes of obligation” in which verbal promises or written contracts bind persons together. We will look at how promises and contracts mediate relationships between humanity and inhuman forces (pledges to God, pacts with the Devil), how they consolidate bonds between human beings (business contracts, marriage contracts), and how they are fulfilled, broken, or re-negotiated. Possible texts include: J. L. Austin, "How to Do Things with Words"; John Searle, "Speech Acts"; Anon., "The Building of the Ark", "The Flood" (York Corpus Christi Plays); Anon., "Arden of Faversham"; Christopher Marlowe, "Doctor Faustus"; Wlj Iam Shakespeare, "The Merchant of Venice"; Margaret Cavendish, "The Contract"; and chapters from Jean Jacques Rousseau, "The Social Contract"; Carole Pateman, "The Sexual Contract"; and Michel Serres, "The Natural Contract". Pre 1800 course.
Instructor(s): A. Daniel
Area: Humanities.

Through readings of Scripture, medieval and early modern drama and prose fiction, and modern political theory and environmental writing, this course explores the complex and overlapping status of oaths, pledges, promises, pacts, and contracts. Starting with an examination of speech act theory, this upper division seminar will consider a range of literary “scenes of obligation” in which verbal promises or written contracts bind persons together. We will look at how promises and contracts mediate relationships between humanity and inhuman forces (pledges to God, pacts with the Devil), how they consolidate bonds between human beings (business contracts, marriage contracts), and how they are fulfilled, broken, or re-negotiated. Possible texts include: J. L. Austin, "How to Do Things with Words"; John Searle, "Speech Acts"; Anon., "The Building of the Ark", "The Flood" (York Corpus Christi Plays); Anon., "Arden of Faversham"; Christopher Marlowe, "Doctor Faustus"; Wlj Iam Shakespeare, "The Merchant of Venice"; Margaret Cavendish, "The Contract"; and chapters from Jean Jacques Rousseau, "The Social Contract"; Carole Pateman, "The Sexual Contract"; and Michel Serres, "The Natural Contract". Pre 1800 course.
Instructor(s): A. Daniel
Area: Humanities.

AS.060.335. Victorian Modernity.
This course will study the idea of modernity, a term that has been of continuing use in trying to understand ourselves and our society. We will focus on the major works of prose and poetry that attempted to come to terms with modernity in Victorian Britain. Texts are likely to include non-fiction prose by Mill, Arnold, Darwin, Nightingale, and Pater; Eliot’s novel Middlemarch; and poetry by Elizabeth Barrett and Robert Browning. Tennyson, Emily Bronte, Christina Rossetti, Hopkins, and Hardy.
Instructor(s): A. Miller
Area: Humanities.

This course will study the idea of modernity, a term that has been of continuing use in trying to understand ourselves and our society. We will focus on the major works of prose and poetry that attempted to come to terms with modernity in Victorian Britain. Texts are likely to include non-fiction prose by Mill, Arnold, Darwin, Nightingale, and Pater; Eliot’s novel Middlemarch; and poetry by Elizabeth Barrett and Robert Browning. Tennyson, Emily Bronte, Christina Rossetti, Hopkins, and Hardy.
Instructor(s): A. Miller
Area: Humanities.

AS.060.337. James Joyce.
A seminar covering the oeuvre of James Joyce, including but not limited to Dubliners, A Portrait of the Artist as a Young Man, Ulysses, and parts of Finnegans Wake. Selected readings in other writers and in relevant historiography; some attention to Joyce criticism.
Instructor(s): D. Mao
Area: Humanities.

AS.060.338. Literary Scenes.
From Paris in the 1920s to San Francisco in the 1960s and beyond, this course will cover literature produced within major and minor literary “scenes” of the 20th Century. Authors include Hemingway, Stein, Woolf, Ginsberg, Kerouac, and others. Dean’s Teaching Fellowship course.
Instructor(s): A. Zecca
Area: Humanities.

Focusing on the long nineteenth century, we will examine how major Anglo-American poets treat the complex relationship between madness, passion, and genius. Additional readings in philosophy and psychoanalysis. Dean’s Teaching Fellowship course.
Instructor(s): J. Hann
Area: Humanities.
This seminar will trace the historical development of the slavery debate in the Atlantic world through examination of key texts from a host of genres and locations—Quaker religious tracts, political documents like the Haitian Declaration of Independence, Cuban antislavery novels, slave narratives, and “classics” of American literature like Melville’s Benito Cereno. We will consider how the institution of Atlantic slavery was variously represented, justified, and criticized, discovering in the process the deep structures of modern slavery discourse. Texts may include: Aphra Behn, “Oroonoko”; John Woolman’s “Journal”; Robert Wedderburn, “The Horrors of Slavery and Other Writings”; Gertrudis Gomez de Avellaneda, “Sab”; Frederick Douglass, “My Bondage and My Freedom”; Herman Melville, “Benito Cereno”; Harriet Beecher Stowe, “Dred”; Antonio Castro Alves, “The Slaves”.
Instructor(s): J. Hickman
Area: Humanities.

AS.060.341. Milton.
This class will study Milton’s poetry and prose across the whole of his writing career, with special attention to Paradise Lost, the great epic poem retelling the story of the fall of humankind. We will consider Milton’s literary background, his contemporary political and social milieu, as well as critical debates that surrounding the poet, who was accused of being ‘of the devil’s party.’ Pre-1800 course.
Instructor(s): S. Achinstein
Area: Humanities.

The novel of ideas is often traced to 18th century French or 19th century Russian writing, but it has come broadly to signify works of robust philosophical contemplation. The inherently slippery term seems to indicate a work in which “form” is subsidiary to “content,” or at least, in which narrative structures adapt to prioritize thought rather than style, image, or even character. But how, exactly, and about what, do novels “think”? In large part, the novel of ideas is now conflated with a rote and recognizable brand of social realism. This course asks what might qualify as a novel of ideas today, both in terms of the novel’s changing relation to geographical space (and thereby the formal spaces in which philosophy might lurk), and of the particular “ideas” it critiques or puts forth. We will read novelist including J.M. Coetzee, Marlene van Niekerk, Jonathan Franzen, Teju Cole, and Ronan Bennett within a longer literary-philosophical tradition, with reference to works such as Candide, War and Peace, Thus Spoke Zarathustra, and Kierkegaard’s Diary of a Seducer.
Instructor(s): J. Jackson
Area: Humanities.

This course examines John Milton’s commitment to liberty in its many varieties, both public and private, as articulated in his early prose writings and as imagined in his poetic works. Dean’s Teaching Fellowship Course. Pre 1800 course.
Instructor(s): R. Buckham
Area: Humanities.

AS.060.344. The American Renaissance in Technicolor.
The American Renaissance” refers to the boom in U.S. literary production between the 1830s and the 1860s that gave us the American writers who have achieved the greatest stature in the popular mind—Emerson, Thoreau, Hawthorne, Melville, Whitman. This work was in large part animated by literary nationalism—by the self-conscious effort to produce a distinctively “American” literature that could take its rightful place on the world stage. As such, questions about the meaning of American history and the nature of American identity were central to this work both as implicit impetus and explicit theme. Importantly, these questions were being asked during the heyday of “Manifest Destiny”--of Euro-American westward expansion, which displaced Native peoples and Hispanic settlers and perpetuated the enslavement of African Americans. The goal of this course is to read some of the major works of the period’s canonical Euro-American male writers in conjunction with works by African, Native, Latino, and female American writers in order to gain a fuller picture of literary and cultural history during this formative moment. Texts may include: Ralph Waldo Emerson’s essays and antislavery lectures; the anonymous historical romance of the Aztec conquest, Xicotencatl; William Apees, A Son of the Forest; “Eulogy on King Philip”; Frederick Douglass, My Bondage and My Freedom; Henry David Thoreau, Walden, “Slavery in Massachusetts,” “Plea for Captain John Brown”; Harriet Beecher Stowe, Uncle Tom’s Cabin; Herman Melville, “Hawthorne and His Mosses,” Benito Cereno, Moby-Dick; Nathaniel Hawthorne, tales and sketches, The Blithedale Romance; Walt Whitman, Leaves of Grass (1855 edition).
Prerequisites: AS.060.107 or English department lecture, or instructor permission.
Instructor(s): J. Hickman
Area: Humanities.

The landscape of England changed dramatically during the course of the nineteenth-century, from the unprecedented expansion of the British Empire and the rapid growth of cities and urban environments, to the increasing psychological investment in more confined spaces like the home. In this course, we’ll explore how Victorian literature “maps” these various spaces and, perhaps more importantly, the connections between them. The bulk of our reading will be novels by authors such as Charles Dickens, Elizabeth Gaskell, George Eliot, Anthony Trollope, Thomas Hardy, and Rudyard Kipling, though we’ll also turn to poems, non-fiction prose, and short theoretical readings to enrich our understanding of how Victorian writers attempted to represent the spatial, social, and economic geography of their nation. In addition to examining the “horizontal” connections drawn by these novels—between, for example, the country and the city, the colonies and the capital, the home and the nation as a whole—we’ll also explore how these novelist draw on intellectual developments like the emerging Darwinian worldview and incorporate what we might call “vertical” mapping to understand how the past shapes the present. Throughout, we’ll pay careful attention to how these writers represent the specificity of place and investigate the influence of environment on character and personal development.
Instructor(s): A. Greener
Area: Humanities.
**AS.060.346. Major British Authors: George Eliot.**
In this course we will read the major novels of George Eliot, one of the most significant writers in the history of British fiction. Her novels addressed a number of compelling moral and social issues through powerful narratives about fallen women, disappointed love, tense family dramas, and individual struggles to find meaningful vocation. We will read the works carefully, examining their formal features in relation to philosophical, social, and historical context. To read Eliot is necessarily to enter into a rich engagement with nineteenth-century culture and thought, and in order to further our understanding of her oeuvre, we will read a number of key critical appraisals of individual novels, as well as some of Eliot's own essays on various topics. Novels will include "Adam Bede", "The Mill on the Floss", "Felix Holt", "Middlemarch", and "Daniel Deronda".
Instructor(s): A. Anderson
Area: Humanities.

**AS.060.347. American Bibles.**
This course will examine texts drawn from across the Americas—from Mather’s Magnalia Christi Americana to Melville’s Moby-Dick to Euclides da Cunha’s Os Sertões (Rebellion in the Backlands) to Kushner’s Angels in America—that are fundamentally biblical in their inspirations, aspirations, proportions, and allusions. We will consider these texts’ attempts, in the face of globalizing and secularizing forces like Atlantic slavery and German higher criticism, to affirm, undermine, appropriate, and redirect the authority of the ur-canonical text. Recommended Course Background: AS.060.107 or lecture course in English department.

**Prerequisites:** AS.060.107 or a lecture course in the English department.
Instructor(s): J. Hickman
Area: Humanities.

**AS.060.348. Virginia Woolf and Bloomsbury.**
An exploration of the achievements and investments of one of the most influential coteries in the history of Britain. In addition to delving into key fictions by Virginia Woolf, we will examine novels by Leonard Woolf and E. M. Forster, art criticism by Roger Fry and Clive Bell, biographical essays by Lytton Strachey, economic writings by John Maynard Keynes, and poetry by T. S. Eliot.
Instructor(s): D. Mao
Area: Humanities.

**AS.060.349. Shakespeare and the Modern World.**
A course that explores Shakespeare’s place in the modern world through reading, discussion, and writing assignments. We will examine how Shakespeare’s plays have been adapted, interpreted, and criticized from the early modern period to the present day, and how they have shaped and been shaped by cultural and historical contexts.

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

**AS.060.350. Literature by Other Means: Experimental and Conceptual Fiction and Poetry.**
This course will introduce students to experimental, conceptual, and constraint-generated literature. In some cases, the texts we will read were created through the application of some particular premise, constraint, or rule-governed system. In other cases, practices of appropriation, creative re-use, or sampling were involved in the generation of textual material (sometimes subjected to editing and transformation, sometimes presented “as is”). What happens to literary meaning, genre identification, and the author/reader contract under these conditions? Can an experiment be evaluated as a success or failure as literature? What’s so “conceptual” about this practice, anyway? And why are the results—often typecast as difficult or resistant to understanding—frequently so funny? In search of answers, we will read widely in experimental and conceptual literature and in the manifestos and critical analyses that surround this work, and we will look at the overlap between experimental and avant-garde literary movements and concurrent processes of “dematerialization” in play within the related domain of the visual arts. Finally, we will consider the importance of digital tools, search engines, and databases in the construction of experimental literature at the present time. Possible authors/texts include Raymond Queneau “Exercises in Style”, Raymond Roussel “How I Wrote Certain of My Books”, Georges Perec “A Void”, Harry Matthews “Oulipo Compendium”, Walter Abish “Alphabetical Africa”, Marjorie Perloff “Unoriginal Genius”, William S. Burroughs “The Cut-Up Method”, Charles Bernstein, “The L=A=N=G=U=A=G=E Book”, Vanessa Place “Notes on Conceptualisms”, Kenneth Goldsmith “The Weather”, Gary Sullivan “The Flarf Files”, Aaron Kunin “The Sore Throat”, Christian Bok “Eunoia”, and David Trinidad and D. A. Powell’s “By Myself, An Autobiography”.
Instructor(s): A. Daniel
Area: Humanities.

**AS.060.351. Theory of the Novel.**
We all know a novel when we see one, but it’s surprisingly hard to say just what one is. This seminar will introduce the theory of the novel by reading a number of novels along with the works of central thinkers about the novel. We will look at the connection of the rise of the novel form with historical and cultural changes and investigate key stylistic elements. Novelists will likely include Miguel de Cervantes, Johann Wolfgang von Goethe, Jane Austen, Gustave Flaubert, and Virginia Woolf.
Instructor(s): J. Rosenthal
Area: Humanities.

**AS.060.352. World Literature in Theory and Practice.**
This course takes stock of how the current hot topic of “world literature” has evolved from Immanuel Wallerstein’s work on world-systems theory over the course of the last three decades. We will read work by a wide range of literary critics engaged with the topic of world literature, including Franco Moretti, Pascale Casanova, David Damrosch, Emily Apter, and Alex Beecroft, as well as major “world” novels by Herman Melville, Amitav Ghosh, and Chimamanda Adichie. Students will also be introduced to critical approaches that offer a conceptual alternative to the world literature framework, for example, Edward Said’s ideas on worldliness and contrapuntalism, Gaston Bachelard’s phenomenology of the home, Fredric Jameson’s concept of cognitive mapping, and Eric Hayot’s work on literary “world-creation.” We will ask just how broadly the field can be defined before it loses its critical cohesion. In other words, does world literature exist?
Instructor(s): J. Jackson
Area: Humanities.
**AS.060.354. Marlowe and Shakespeare’s History Plays.**
The first folio of Shakespeare’s works groups his plays into three categories: “Comedies,” “Tragedies,” and “Histories.” This course will consider what a Renaissance history play was. What are the consequences of basing literature on real historical events? How do the ways in history has been dramatized on stage relate to renaissance understandings of history and to how we understand history today? We will read all ten of the plays classed as Histories in the Folio, along with two other Shakespeare plays based on British historical chronicles (King Lear and Cymbeline) and Christopher Marlowe’s Edward II. We will also look at the chronicles and histories that served as sources for the playwrights, and theoretical discussions of the purpose and nature of history and literature from the early modern period. Pre 1800 course
Instructor(s): M. Vinter
Area: Humanities.

**AS.060.355. Eighteenth Century British Literature.**
This course surveys major authors, genres, and literary movements from 1690-1800. Topics to be discussed include the gendered division of labor, ecological consciousness, British imperialism, the rise of capitalism, and the relation between literary and material labor. We will be reading a variety of texts in poetry, prose, drama, and the novel from authors including Alexander Pope, Daniel Defoe, Jonathan Swift, Eliza Haywood, Stephen Duck, Mary Collier, Mary Leaper, Samuel Richardson, Thomas Gray, Oliver Goldsmith, William Wordsworth, Anna Laetitia Barbauld, and William Blake. Texts will be supplemented with historical, philosophical, and theoretical materials where appropriate. A pre-1800 course.
Instructor(s): K. O’Briain
Area: Humanities.

**AS.060.356. Gordimer and Coetzee: Politics and Form.**
A comparative study of major works by the South African Nobel Laureates Nadine Gordimer and J.M. Coetzee. Special attention to critical essays by both writers about each other, as well as about issues of shared historical and literary concern. Topics will include the role of the public intellectual in apartheid-era South Africa, competing scales of literary reception and evaluation (e.g. national, international, and universal), and the relationship between politics, form, and genre.
Instructor(s): J. Jackson
Area: Humanities.

**AS.060.357. The Novels of Jane Austen.**
An intensive study of Austen’s six major novels, read in their literary and historical context.
Instructor(s): J. Kramnick
Area: Humanities.

**AS.060.358. Prophecy and Enlightenment.**
This class considers the relationship between prophecy and enlightenment. These two knowledge regimes, the revelatory and the rational, are often assumed to be opposed, with rationality triumphing over revelation in the seventeenth and eighteenth centuries. In recent years, notably post-9/11, we have seen a resurgence of this view from a variety of perspectives, whether that of the new atheism or that of historians of enlightenment. We will turn to a number of important primary texts associated with major enlightenment thinkers in order to interrogate more closely the opposition of prophecy and enlightenment at the point of its supposed origin. Doing so should help at once to clarify and complicate the important contemporary narrative pitting science against religion and vice versa. Later in the semester, we will turn to a number of twentieth-century thinkers who bring quite different perspectives to the role of revelation in the history of reason. Pre-1800s course.
Instructor(s): W. Miller
Area: Humanities.

**AS.060.359. Posthumanist Literature.**
Much of the attention surrounding posthumanism has centered upon a late-twentieth-century archive of speculative fiction. This 300-level course would take a longer view, tracing a prehistory of literary and critical discourses that challenge the distinction between humanity and its nonhuman others from the late enlightenment to the present day. Students will begin with sections from Jonathan Swift’s Gulliver’s Travels and A Modest Proposal, then progress through texts that link the humanist themes of exploration and conquest to problems of consumption and divergent forms of life, including Herman Melville’s Typee and Thomas M. Disch’s The Genocides. Next they will turn to the link between the bildungsroman, human enhancement, and the concept of “bare life.” Readings in this section include Neal Stephenson’s The Diamond Age, Philip K. Dick’s Do Androids Dream of Electric Sheep, Franz Kafka’s “The Hunger Artist,” and Primo Levi’s If This Is a Man. We will then consider the link between “monstrosity,” hetero-normativity, and sexual abjection. Readings include Mary Shelley’s Frankenstein, James Baldwin’s Another Country, and Margaret Atwood’s Handmaid’s Tale. The course will conclude with two units on posthuman ethics. The first of these, on the concept of “singularity,” will include J.G. Ballard’s The Drowned World and William Gibson’s Neuromancer. Finally, students will consider what Donna Haraway has termed “companion species,” with readings to include Franz Kafka’s The Metamorphosis and J.M. Coetzee’s Elizabeth Costello. Critical readings will include selections from Katherine Hayles, How We Became Posthuman; Donna Haraway, “A Cyborg Manifesto”; Friedrich Nietzsche, Human, All too Human; Michel Foucault, The History of Sexuality, vol. I; Giorgio Agamben, The Coming Community and Homo Sacer; Jean Jacques Rousseau, Émile; H.G. Wells, Anticipations and Mankind in the Making; Nick Bostrom, Human Enhancement and Global Catastrophic Risks; Alan Weisman, The World Without Us; Peter Singer, Animal Liberation; J.M. Coetzee, The Lives of Animals; and introductory essays by Andy Miah and Neil Badminton.
Instructor(s): W. Miller
Area: Humanities.

**AS.060.360. Jane Austen.**
All of Austen’s completed novels, as well as a selection of her letters. We will examine both her influence on the novel form, and her work’s relation with her social context. We will also consider why Austen has such unprecedented cultural authority today.
Instructor(s): J. Rosenthal
Area: Humanities.
AS.060.361. Literature, War, Trauma.
With a focus on the post-World War II period, a world redefined by the cataclysmic events of the Holocaust and the atomic bombing of Hiroshima and Nagasaki (as well as the more widespread strategic aerial bombing of civilian targets in Europe and Japan), the course will consider the nexus of literature, war, and trauma across a range of modern works in English, supplemented by some works in translation. What does it mean to live in the shadow of the Holocaust and the ever-present threat of nuclear war? How can annihilation on such a scale be accommodated to historical, theological, and ethical understanding?

What is the role of the imagination in addressing such questions? What if the war had had a different outcome? We will investigate the consequences for literature as it attempted to address such questions in fiction, memoir, and commentary. In addition to a range of historical and theoretical readings, we will concentrate on literary works of several kinds: as a point of departure a few primary works by figures such as Primo Levi "The Drowned and the Saved" and John Hersey "Hiroshima"; fictional and non-fictional ruminations on the war’s legacy by figures such as Kurt Vonnegut "Slaughterhouse Five", D. M. Thomas "The White Hotel", M. J. Buse "Black Rain", and W. G. Sebald "On the Natural History of Destruction"; counterfactual narratives about the world that might have been, had the Axis powers prevailed, by figures such as Philip K. Dick "The Man in the High Castle", Ira Levin "The Boys from Brazil", Philip Roth "The Plot against America", and Michael Chabon "The Yiddish Policeman’s Union"; and works in which the impact of catastrophic destruction is absorbed into other cultural arenas by figures such as Toni Morrison "Beloved", Don DeLillo "White Noise", and J. M. Coetzee "Elizabeth Costello". Readings are tentative and may be modified. Requirements: class participation, short writing exercises, and two longer papers.

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

AS.060.362. Art and the Arab Spring.
Much has been made of the political ramifications of the Arab Spring: the potential move towards democratic representation, the realization of minority and gender rights, the economic liberalization of markets, the jockeying by world powers to assert influence in the region, and the revitalization of dissident movements. This course will turn its attention to the role of artistic representation in the Arab Spring in order to complicate these political discussions. We will explore widely, considering works of prose, poetry, film, music, performance art, and visual art, from photography to graffiti. We will think through how these mediums are used and to what end, whether as evidence of atrocities, as inspiration and mobilization of dissent, as satirical commentary, or to revitalize appreciation for artistic expression. We will also think about the impact of social media on distribution possibilities and implied audience and track how certain art forms invoke and are invoked by liberal or conservative discourses in complex ways.

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

A reading of the major novels. Recommended Course Background: AS.060.107 or two lower level literature courses.

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

AS.060.364. Utopias.
This course examines how writers have imagined perfect, or at least vastly improved, human societies from antiquity through our own day. Topics of particular interest will be the relation between individual liberty and social cohesion in utopian schemes, views on the nature of happiness and justice, and speculations about the ease or arduousness with which utopia might be created or maintained. Authors to be studied may include Plato, Thomas More, Edward Bellamy, William Morris, Charlotte Perkins Gilman, H. G. Wells, E. M. Forster, and Ursula K. LeGuin.

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

AS.060.365. Literature and Modern Philosophy.
Does literature have moral value? How might we begin to answer such a question? This course will survey major attempts by both writers and philosophers to understand the relation between morality and literature, especially fiction. Course will be taught by incoming professor Andrew Miller.

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

AS.060.366. Ellison.
After his landmark novel "Invisible Man" appeared in 1952 and won the National Book Award, Ralph Ellison was one of the most highly regarded and influential American writers. Although his writing—beginning with the powerful short stories and criticism that he published in the 1930s and 40s—was steeped in African American history, literature, music, and folklore, he also thought of himself as part of the great tradition of American, European, and classical literature, from Homer through Joyce. He quickly set to work on a second novel dealing with the assassination of a racist senator during the height of the Civil Rights movement, but he came to the end of his life in 1994 without having completed the novel to his own satisfaction. This massive book, which appeared posthumously in a very abbreviated form as juneteenth and more recently in the much longer Three Days before the Shooting, reveals the work of a master while at the same time it leaves critics and readers with an exceptional puzzle: What would his final intention have been? Why was he unable to complete the novel? How does it speak to the key issues of African American identity, freedom, and the American ideal that Ellison grappled with all his life? At the same time that he worked on his second novel, Ellison became one of the most prolific and important essayists of the twentieth century, and wrote brilliantly about American race relations from the era of segregation through the twentieth century. Even as he was celebrated by the literary establishment, however, Ellison at times found himself as odds with younger black writers and thinkers who felt that public activism, not just artistic greatness, was required of the African American writer. Using Ellison as a lens through which to see the course of American race relations from slavery to the present, the course will include study of all of Ellison’s major work: the short stories collected in "Flying Home"; "Invisible Man"; the essays collected in "Shadow and Act" and "Going to the Territory", as well as others; and "Three Days before the Shooting".

Instructor(s): E. Sundquist Area: Humanities.
**AS.060.367. Emerson, Thoreau, Poe.**
We shall examine what “divinity,” “nature,” “Being in general” and “personal identity” differently mean in the writings of Ralph Waldo Emerson, Henry Thoreau, and Edgar Allan Poe, and consider the genres (essay, excursion, home-cosmography, tale, and treatise) in which these authors write. Finally, taking seriously Thoreau’s question—“Why do precisely these objects we behold make a world?”—we’ll ask how these nineteenth-century American authors construct worlds out of their sustained visions of the intuitive (Emerson), the natural (Thoreau), and the perilous (Poe). Junior/Senior seminar. Recommended Course Background: AS.060.107 or two lower level literature courses. Instructor(s): S. Cameron Area: Humanities.

**AS.060.368. Aesthetic Play in the Contemporary Global Novel.**
This seminar will explore the role of aesthetic play within contemporary world literature in order to ask the question: what challenges to global issues such as imperialism, racial and identity politics, gender parity and socioeconomic disparities are being made not only through subject matter, but through novel approaches to form? We will read short stories, novels, graphic novels, and watch films which subvert expectations about the structure of storytelling; these may include works by Mohsin Hamid, Margaret Atwood, China Mielville, Haruki Murakami, J. M. Coetzeee, and Marjane Satrapi. We will also read critical scholarship on the subject of world literature like Pascale Casanova’s *World Republic of Letters* and Aamir R. Mufti’s *Orientalism and the Institution of World Literatures.*
Instructor(s): N. Hashem Area: Humanities.

**AS.060.371. Major American Authors: Philip Roth.**
Over the course of his long career Philip Roth has struck a precarious balance between identification as a Jewish American novelist and insistence that his art escapes such ethnic enclosures. This tension lies at the heart of his work, as indeed some would argue it lies at the heart of the American Jewish experience of the twentieth century. Having emerged as a decidedly rebellious figure who shocked the Jewish community and the nation at large in the 1950s and 60s, Roth has written more than twenty-five novels exploring issues that range from conflicts over assimilation to the roles of the Holocaust and Israel in American Jewish life to the countercultural turbulence of the 1960s to the identity politics of the 1990s. Roth has reveled in forms of fictive autobiography—“counter-lives,” “counter-plots,” and counterfactual histories—that have enlarged the scope of fiction while still grappling with the tensions and dangers of modern life. Works to be read include: “Goodbye, Columbus”; “Portnoy’s Complaint”; “Operation Shylock”; “American Pastoral”; “The Ghost Writer”; “The Anatomy Lesson”; “The Plot Against America”; “The Human Stain”; “The Facts”; “The Counterlife”; “Sabbath’s Theater”; and “Nemesis”. Requirements: two 8-10 page papers, a class presentation, and participation in discussion. Instructor(s): E. Sundquist Area: Humanities.

**AS.060.372. Melville, Poe, Hawthorne.**
We will read major fiction by Poe, Melville, and Hawthorne, and consider how conceptions of identity are treated as psychological, philosophical, and historical problems in the writings of these authors. We will also be concerned with the formal inventions that accompany these mid-nineteenth century American investigations of personal identity, and with topics such as gothic horror; divinity; and the status of explanation. Prerequisites: Prereq: AS.060.107 OR one lower level English course.
Instructor(s): S. Cameron Area: Humanities.

**AS.060.373. Literary Theory.**
Two great arguments structure literary criticism and theory: what makes something literature, and what makes something good literature? These arguments will surely never end; but to participate in them can be a great pleasure, and it can sharpen your appreciation of literary writing across the ages. This course will introduce you to the long conversation that has come to be called “literary theory,” with the aim of helping you learn to love not only reading literature, but describing it. Our readings will range from Plato and Aristotle to Kant, Hegel, and Scheiermacher, on to Marx, Freud, and Nietzsche, and finally to a range of recent thinkers. Instructor(s): C. Nealon Area: Humanities.

**AS.060.374. Border Crossings: Travel Writing and the Journeys of Nonfiction.**
The rise of “creative nonfiction”, in tandem with the acceleration of “reality hunger” in recent years, has shifted scholarly attention (and book sales) in the direction of that which is perceived to be real or true rather than merely imagined or fabricated. But how fictional is “faction”, and through what narrative means is the “real” produced? If nonfiction is a journey that involves the simultaneous opening and occulting of the real, then how does travel writing stitch together its quilts of place and emplacement? These are the kinds of questions we will be asking in this course, based on readings of celebrated contemporary nonfiction writers from across the globe: Haruki Murakami (Underground: The Tokyo Gas Attack and the Japanese Psyche), Katherine Boo (Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity), Bruce Chatwin (The Songlines), Jonny Steinberg (A Man of Good Hope), Paul Theroux (The Great Railway Bazaar), and V.S. Naipual (The Enigma of Arrival). Open only to English Major/minors and Writing Seminars Majors. Instructor(s): L. de Kock Area: Humanities.
AS.060.375. Literature of the Holocaust.
The course will focus on reactions to, and representations of, the Holocaust in European, Israeli, and American literature. In moving from the initial response of eyewitness testimony, through the emergence of fiction as one means to test the adequacy of historical accounts and memoirs, and on to more recent reflections on the problem of adequately “remembering” the event, we will consider how the Nazi genocide has entered into world consciousness. What does it mean to have an artistic or aesthetic response to such an event? Why has the Holocaust assumed so a significant role in contemporary life that there are entire genres of literature and film devoted to it? We will also look at some more contemporary writers whose work deals indirectly with the after-effects of the Holocaust. Readings may include: Levi, Survival in Auschwitz; Borowski, This Way for the Gas, Ladies and Gentlemen; Delbo, Auschwitz and After; Kosinski, The Painted Bird; Grossman, See Under: Love; Ozick, The Shawl; Epstein, King of the Jews; Roth, The Plot against America; Appelfeld, Baddenheim 1939; Coetzee, Elizabeth Costello; Phillips, The Nature of Blood. Cross-listed with Jewish Studies. Instructor(s): E. Sundquist
Area: Humanities.

AS.060.381. 2500 Years of Tragicomedy.
Spanning an arc from ancient Greek drama to the bleeding edge of contemporary literature, this course gathers together representative examples of a hybrid dramatic mode which has been derided by philosophers and dramatic theorists but beloved by audiences for millennia: tragicomedy. Variously understood as a comic play with dark elements or a dark play with a happy outcome, tragicomedy raises challenging questions about the nature of genre taxonomy, and the slippery relationship between authorial “tone,” artistic intention, and emotional temperament. As such, tragicomedies offer a particularly revealing insight into both the history of drama and philosophical questions about the nature of spectatorial pleasure. Grounding ourselves with a reading of Aristotle’s Poetics and a consideration of Plautus’ “Amphitryon”, we will read a broad swathe of plays divided evenly between a first half which focuses upon the ancient and early modern period and a second half focusing on the last century, possibly including: Euripides “Alcestis”, Christopher Marlowe “The Jew of Malta”, Anonymous, “Arden of Faversham”, William Shakespeare “Hamlet” and “All’s Well That Ends Well”, John Fletcher “The Faithful Shepherdess”, John Dryden “The Maid of Honour”, Samuel Beckett “Endgame”, Tom Stoppard “Rosencrantz and Guildenstern Are Dead”, Harold Pinter “The Caretaker”, Joe Orton, “The Erpingham Camp”, Young Jean Lee “The Shipment.” Pre-1800 course.
Instructor(s): A. Daniel
Area: Humanities.

Although the robust presence of Jane Austen in popular culture attests to the broad historical appeal of her work, her novels are nevertheless deeply concerned with political, philosophical, and aesthetic questions of her own historical moment. In this course, we’ll read Austen in the context of the late eighteenth-century novel in order to understand how she engages with her literary predecessors. We’ll focus in particular on Austen’s innovations in narrative form and technique, innovations that led one of her early critics to claim that she constituted a “new school of fiction.” Readings by Austen will include “Northanger Abbey”, “Sense and Sensibility”, and “Pride and Prejudice” (all of which Austen conceived and began drafting in the 1790s), along with her “juvenilia.” Other readings will include works by Ann Radcliffe, Mary Wollstonecraft, Frances Burney, Charlotte Smith, and Edmund Burke. Pre 1800 course
Instructor(s): A. Grener
Area: Humanities.

AS.060.386. Narrative, the Mind, and Human Experience.
This course will explore how narratives operate as vehicles for organizing and communicating human experience. We’ll begin by examining the basic mechanics of narratives -- What makes a story a story? How do stories organize experience into meaningful sequences? -- before considering how narratives reflect patterns of human evolution and the development of consciousness. Indeed, our primary interest will be these cognitive elements of narrative; we will consider how narratives relate to the structure of the human brain, as well as their capacity to immerse us in the minds of other individuals, both fictional and real. By the end of the semester, then, you’ll not only have a better understanding of how narratives create meaning (and a robust set of terms and concepts with which to approach them), but also a heightened appreciation for how narratives relate to the architecture of your mind and your daily life. Primary texts include novels by Jane Austen, Raymond Chandler, Ford Madox Ford, Kazuo Ishiguro, and Virginia Woolf.
Instructor(s): A. Grener
Area: Humanities.

AS.060.388. Old World/New World Women.
This course considers women’s experiences in British North America during the period 1620-1773 as a three-way encounter between Europeans, Africans, and First-nations peoples of America. We will focus on three great women writers, Anne Bradstreet, Aphra Behn, and Phyllis Wheatley, supplementing their contribution to literary tradition with many sources. Pre-1800 course
Instructor(s): S. Achinstein
Area: Humanities.

AS.060.391. Early American Literature.
This course is an introduction to literatures drawn from across the Americas, although primarily the British North American colonies that would eventually become the United States, from first contact in 1492 up through the American wars of independence. Our readings are roughly organized according to chronology and genre. We will think about the adapted and emergent generic forms through which “the New World” was ongoingly invented, including genres like the Indian captivity narrative and the slave narrative that arguably make their debut in world literary history in the Americas during this time frame. We will conclude by attending to the rather late emergence of the novel in American literary history, reading four novels that appeared in the early US national period. The objective of the course is simply to contextualize and analyze a wide array of texts, each of which richly rewards the engaged reader, in order to trace the origins of American literatures. Course texts may include contact narratives (Columbus, Caminha, Smith, Hennepin); conquest narratives (Mather, Las Casas, Poma de Ayala); Indian captivity narratives (Cabeza de Vaca, Rowlandson, Staden); slave narratives (Gronniosaw, Jea, Cugoano); revolutionary polemics (Paine, Bolivar); and the earliest American novels: William Hill Brown, The Power of Sympathy; Hannah Webster Foster, The Coquette; Leonora Sansay, Secret History; or, the Horrors of Santo Domingo; Charles Brockden Brown, Arthur Mervyn. Fulfills the pre-1800 requirement.
Instructor(s): J. Hickman
Area: Humanities.
AS.060.394. Class Fictions.
This seminar investigates one of the central concerns of nineteenth-century fiction: social and economic class. Why did raising oneself from humble beginnings and falling into poverty, become such familiar stories? And why are they still so familiar today? We will look at how a number of writers approached the topic of class mobility, each with a unique blend of excitement and anxiety. Authors will likely include Jane Austen, Honoré de Balzac (in translation), Charles Dickens, and William Dean Howells. In order to understand our topic better, we will also look at a selection of theoretical work on the nature of class.
Instructor(s): J. Rosenthal
Area: Humanities.

A traveling salesman turns into a giant cockroach, an American adman switches bodies with his wife, a Brazilian philosopher may or may not be reincarnated as his beloved dog, and a British scientist creates half-animal humanoids on a secluded island. These are just a few examples of the fantastical, allegorical, comical, dreamlike, grotesque, and bizarre stories that were produced throughout the world during the modernist period. Modernism has often been associated with social and political change; colonial rule was waning, cosmopolitanism emerging, and new modes of production were affecting social organization. In literature, modernist authors broke from the realist style and turned instead to myths, folktales, and new forms of expression. In this class, we will consider a range of cultural and historical conditions that inform these stories of transformation. Do these stories reveal anxieties about dehumanization in an increasingly high-pressure workplace or do they reveal fantasies about idleness? Are they nostalgic for a local folkloric tradition in an age of cosmopolitanism or are they creating a kind of mythic universalism? How do these character transformations allow for reassessments of identity in terms of gender construction, sexuality, or in terms of human and animal relations? Authors include: Edgar Allan Poe, Nickolai Gogol, Franz Kafka, H. G. Wells, Virginia Woolf, Rebecca West, Machado de Assis, T. S. Eliot, Charlotte Gilman Perkins, Thorne Smith, and James Joyce. Throughout the semester, the primary texts will be supplemented with secondary reading and critical interpretations. Primary Texts: Machado de Assis, “Philosopher or Dog” T. S. Eliot, “The Wasteland” Charlotte Gilman Perkins, “Herland” Nikolai Gogol, “The Nose” Franz Kafka, “The Metamorphosis” Ovid, selections from “Metamorphoses” Edgar Allan Poe, selections Thorne Smith, “Turnabout” H. G. Wells, “Island of Dr. Moreau” Rebecca West, “The Return of the Soldier” Virginia Woolf, “Orlando”
Instructor(s): K. Wedekind
Area: Humanities.

AS.060.397. Thomas Pynchon.
This course is a study of the fiction of Thomas Pynchon. We will likely focus on two novels, Gravity’s Rainbow (1973) and Against The Day (2009). Along the way, we will discuss Pynchon’s particular interpretation of what character should look like, what the novel’s relationship to history might be, and whether and how his writing examples something called “postmodernism.”
Instructor(s): C. Nealon
Area: Humanities.

In order to log on to JHU’s GuestNet you must “agree that your activities on the Guest Network shall not…[among other things] be obscene.” But what is obscene? What does the law determine as obscene today, and how has that determination changed over the past century? These questions will lead us to considerations of publicity and privacy, morality and standards of decency. This course will examine artworks and performances in a variety of media that have been publicly accused of indecency or obscenity. We will read legal judgments of obscenity and discuss their implications for figures such as Wilde, Joyce, Miller, Ginsberg, Bruce, Carlin, Prince, 2 Live Crew, and others.
Instructor(s): J. Chilton
Area: Humanities.

AS.060.402. The Literature of Atlantic Revolution.
This course will consider how political revolutions in the Atlantic World, from the English Civil War of the 1640s to the European revolutions of 1848, were represented and theorized in contemporary literary texts and how those revolutions in turn affected literary history. We will consider questions like: What is revolution? Can revolution be represented? How do literature and history inform each other? Texts may include: John Milton’s tracts; Thomas Paine’s writings; US and Haitian founding documents; Edmund Burke’s “Reflections on the Revolution in France”; Leonora Sansay’s novel, “Secret History, or the Horrors of Santo Domingo”; selected Hawthorne and Melville short stories; Martin Delany’s “Blake, or the Huts of America”. Pre 1800 course
Instructor(s): J. Hickman
Area: Humanities.

AS.060.408. Rising and Falling in Marlowe and Jonson.
This course considers the problem of negativity within two of the great “success stories” of English Renaissance literature: Christopher Marlowe and Ben Jonson. In praising “the sweet fruition of an earthly crown” or humbly recommending that one “keep thy shop, and thy shop will keep thee”, these authors both seem to extol tangible visions of worldly advancement. Yet each author’s work can also be read as a savage moral critique of those very ambitions and energies. What can the fierce competitions staged within the urban, masculine world of their plays and poems teach us about the lures and limits of success? Tracking their movements in and out of prison, in and out of royal favor, and in and out of critical fashion, we will read either one play or a substantial group of poems per week. Students will be asked to craft two short papers and an extended final essay. Possible texts include: “Tamburlaine”, “The Jew of Malta”, “Edward II”, “The Tragical History of Doctor Faustus”, “Sejanus His Fall”, “Volpone”, “The Alchemist”, “Catiline His Conspiracy”, “The Masque of Blackness”, and “Bartholomew Fair”. Pre 1800 course.
Instructor(s): A. Daniel
Area: Humanities.

Instructor(s): Staff
Area: Humanities.

AS.060.502. Independent Study.
Instructor(s): M. Thompson; Staff.

AS.060.505. Internship - English.
Instructor(s): D. Mao; Staff.

AS.060.506. Internship-English.
Instructor(s): Staff.
AS.060.509. Senior Essay.
The English Department offers qualified majors the option of writing a senior essay. This is to be a one-semester project undertaken in the fall of the senior year, resulting in an essay of 30-35 pages. The senior essay counts as a three-credit course which can be applied toward the requirements for the major. Each project will be assigned both an advisor and a second reader. In addition, students writing essays will meet as a group with the Director of Undergraduate Study once or twice in the course of the project. The senior essay option is open to all students with a cumulative GPA of 3.8 or higher in English Department courses at the end of the fall term of their junior year. Project descriptions (generally of one to two pages) and a preliminary bibliography should be submitted to a prospective advisor selected by the student from the core faculty. All proposals must be received at least two weeks prior to the beginning of registration period during the spring term of the junior year. Students should meet with the prospective advisor to discuss the project in general terms before submitting a formal proposal. The advisor will determine whether the proposed project is feasible and worthwhile. Individual faculty need not direct more than one approved senior essay per academic year. Acceptance of a proposal will therefore depend on faculty availability as well as on the strength of the proposal itself. When completed, the senior essay will be judged and graded by the advisor in consultation with the second reader. The senior essay will not be part of the Department’s honors program, which will continue to be based solely on a cumulative GPA of 3.6 in English Department courses.
Instructor(s): Staff
Area: Humanities.

AS.060.570. Independent Study.
Instructor(s): Staff.

AS.060.572. Internship-Intersession.
Instructor(s): Staff.

AS.060.597. Independent Study.
Instructor(s): E. Sundquist; F. Ferguson; J. Rosenthal.

AS.060.598. Internship-English.
Instructor(s): Staff.

AS.060.606. Renaissance Comedy.
Why is comedy so easy to enjoy and so hard to think about? Is “the comic” a genre, a mode, an affective state, a social practice, or none/ all of the above? What does comedy have to do with the body? What does it have to do with social location? What historical accidents, psychological barriers and cultural taboos must be re-considered in order to address these questions? Starting from classic texts in genre theory and psychoanalysis, this course try to put Aristotle and Freud into dialogue with recent early modern critical scholarship on affect, drama and the body. Possible texts/authors include: Aristotle’s Poetics; Sigmund Freud, Jokes and Their relation to the Unconscious; Rosalie Colie The Resources of Kind; Gail Kern Paster, The Body Embarrassed: Drama and the Disciplines of Shame in Early Modern England; Will Stockton, Playing Dirty: Sexuality and Waste in Early Modern Comedy; Julia Kristeva, Powers of Horror: An Essay on Abjection; Alenka Zupancic, The Odd One In: On Comedy, and others. The historical spine of the course will be a weekly sequence of classical and early modern comic plays by Plautus, Terence, Aristophanes, Peele, Lyly, Shakespeare, Jonson, Beaumont, Wycherley, Etheredge, and Behn.
Instructor(s): A. Daniel
Area: Humanities.

AS.060.607. Lives and Afterlives of Anti-Humanism.
This seminar will offer a preliminary history of the 20th-century critique of “humanism” -- a critique that has continued to take new forms, long after we might imagine humanism to have been laid to rest. Beginning with Heidegger and Carl Schmitt, we will spend time with Sartre, Althusser, the phenomenologists, and key post-structuralists, before moving on to the current variety of post- and anti-humanisms in philosophy (object-oriented ontology, speculative realism), and cultural and critical theory (eco-criticism and queer theory). Why has it been important to critique “humanism”? What is the ongoing appeal of making that critique?
Instructor(s): C. Nealon
Area: Humanities.

AS.060.610. What is Reading?.
What is reading? The question is not meant metaphorically. “We take for granted,” Mark Taylor writes, “our capacities to invent and interpret, and devote ourselves to exercising those capacities and publishing the results.” Yet, he continues, “It is the capacities themselves that need explaining. Reading is not giving a reading . . . Giving readings is important and could be done better if we understood reading . . . The most amazing phenomenon our profession confronts, and the one for which we have the least explanation, is that a reader can make sense of a text, and that there are certain regularities across the individual senses made of a given text” (Taylor 19). This seminar aims to bring us close to understanding the “most amazing phenomenon our profession confronts,” drawing on recent work in cognitive psychology, history of the book, disability studies, and theories of media new and old. We will consider debates about modes of reading as different as paleography, Braille, and scansion, and reckon with the possibility of non-human reading. I hope to invite in faculty from Cognitive Science and Informatics, Disabilities Studies, Classics and Library Science to explain what they mean when they talk about reading. But the final goal of the seminar is to help us identify the importance of literary studies in that conversation. To what extent does the literary object teach us about reading?
Instructor(s): M. Favret
Area: Humanities.

AS.060.611. Early/Modern/Violence.
This course looks at the intertwining of the categories of secular and religious in the English literature of violence in the early modern period. Literary representations of, and meditations upon, violence will be considered in Spenser, Nashe, Marlowe, Milton and Behn. Early modern thinkers will include humanists, theologians and philosophers (Augustine, Ficino, Calvin, Hobbes, Spinoza, Locke). We will consider such topics as: How religion is (or is not) a ‘transhistorical’ category; how the Enlightenment’s critique of religion was founded on the experience of the ‘wars of religion’; the creation of religious Others; the connection between religion and the rise of the modern state; the war-peace distinction; the friend-enemy distinction; how the sacredness of human life is understood; the links between violence and humanitarianism (indeed, what is the human?); torture; ‘violence’ as a transhistorical category; the pairing of violence to justice. There will be engagement with contemporary thought of Arendt, Derrida, Benjamin, Zizek, Anidjar, Asad, Tilly, Virilio, Schmidtt, Girard, Scarry, Taylor and others.
Instructor(s): S. Achinstein
Area: Humanities.
AS.060.615. The Literary and the Secular.
Embedded in many theses of secularization is an implicit process of tropologization—the sign that secularization is underway is precisely when sacred forms and contents begin to circulate as figures unmoored from their original devotional contexts and thereby become subject to everything from blasphemous parody to heterodox elaboration to blasé immanentization, in a word, to the whims of the literary imagination. This seminar will examine theories of secularization that reflect and reflect upon this tacit linkage of the secular and the literary and also trace crucial developments in the literary and intellectual history of Atlantic Romanticism (with a special focus on the distinctive genre of the American romance) that might offer alternative views of undeniable transformations perhaps ineffectively referred to the rubric of “secularization.” Secondary texts may include T.E. Hulme, “Romanticism and Classicism”; Carl Schmitt, Political Theology; Hans Blumenberg, The Legitimacy of the Modern Age; M.H. Abrams, Natural Supernaturalism; Charles Taylor, A Secular Age; Roberto Calasso, Literature and the Gods; Michael Kaufmann, “The Religious, the Secular, and Literary Studies”; Colin Jager, Unquiet Things: Secularism in the Romantic Age. Primary texts may include selected poetry of William Blake, Percy Shelley, Friedrich Hölderlin, and others; canonical theoretical definitions of the “romantic” from the Schlegels, Coleridge, etc.; Joseph Smith, The Book of Mormon; Edgar Allan Poe, Arthur Gordon Pym; Nathaniel Hawthorne, prefaces, selected tales, The House of Seven Gables, The Marble Faun; Herman Melville, Mardi; Harriet Beecher Stowe, Dred; Martin Delany, Blake or, the Huts of America. Instructor(s): J. Hickman
Area: Humanities.

AS.060.616. Milton.
A seminar covering the career of John Milton, including all his major poetry and much of his prose. There will be attention to the history of printing, publication and concepts of reading and writing, as well as to current issues and topics within early modern studies that bear on Milton (e.g. materialism, secularization, ‘surface’ reading, political theology, quantitative vs hermeneutic methods, actor-network theory). As such, the course will also be an introduction to various methods in early modern studies.
Instructor(s): M. Thompson; S. Achinstein
Area: Humanities.

AS.060.617. Poetry and Social Organization.
This course will consider how poets writing in English have described, imagined, and critiqued orderings of persons and institutions since the eighteenth century: texts examined will include poems, critical essays, and manifestos as well as writings in several non-literary disciplines. One matter of continuing interest will be the relationship between poems’ internal organization and the organization of societies; another will be the implications of thinking of societies as ordered or subject to ordering. Poets to be studied may include Pope, Wordsworth, Shelley, Eliot, Zukofsky, Oppen, Niedecker, Walcott, and Ronald Johnson.
Instructor(s): D. Mao
Area: Humanities.

AS.060.618. Modernism and Authenticity.
Could modernism as we know it have emerged absent anxiety about what it means really to live, really to feel, really to think? We will explore this question through a range of texts—long and short, fictional and non-fictional, poetic and in prose—by authors such as Friedrich Nietzsche, Oscar Wilde, Gabriele D’Annunzio, W. B. Yeats, T. E. Hulme, E. M. Forster, Mina Loy, T. S. Eliot, F. T. Marinetti, Gertrude Stein, Virginia Woolf, William Carlos Williams, Nella Larsen, Wallace Thurman, Walter Benjamin, Theodor Adorno, and Lionel Trilling. Topics to be considered will include decadent imposture, the attenuation of experience, enchanted and disenchanted violence, and technology-driven alienation.
Instructor(s): D. Mao
Area: Humanities.

AS.060.619. The Time is Out of Joint: Shakespearean Temporalities.
This course is designed to serve a double purpose: first, we shall read and analyze a substantial body of Shakespearean drama and poetry for its resources as a means for thinking about time, temporality, and historical change. Concurrently, we shall read and respond to debates in recent early modern literary scholarship about secularity, modernity and the problem of “presentism” as a critical orientation towards the past. If a previous critical generation enlisted Shakespeare into service as an exemplar of an incipient modernity based upon a tacit assumption of a secular bias, has that assumption been complicated by recent evidence and fresh readings? How might we rethink the relationship between religious discourse and academic periodization? In the process of answering these questions, it is hoped that a plurality of other Shakespeares—whether medieval, untimely, recusant Catholic, crypto-atheist, queer, anachronistic, or “presentist”- might emerge. In addition to Shakespeare, possible critical and secondary authors include Augustine, Henri Bergson, Johannes Fabian, Jan Kott, Madhavi Menon, Elizabeth Freeman, Kathleen Davis, Agnes Heller, Paul Kottman, Eric Mallin, Hugh Grady and Stanley Cavell.
Instructor(s): A. Daniel
Area: Humanities.

This course offers a critical and historical introduction to the Frankfurt School.
Instructor(s): M. Thompson
Area: Humanities.

AS.060.622. Perspective.
Perspective, or point of view, is a seemingly inescapable term in critical work on fiction. In this course we will study this concept as it has been developed in literary studies and, contrastively, in art history and film studies. We’ll enter two overlapping areas of study, one theoretical, one critical. The first concerns the concept of perspective as developed in literary theory, art theory, and film theory; the second concerns a set of fictions, paintings, and films Our aims will be to develop a more adequate understanding of the concept and to assess the implications of our current usage of it.
Instructor(s): A. Miller
Area: Humanities.
AS.060.623. Cross-Period Literary Study.
This seminar will be an experiment in training graduate students to develop an awareness of scholarship outside their own historical period, so as to re-think contemporary questions of periodization and modernity, as well as genre and form. The course will be organized around literary-critical readings from recent scholarship from the classical period to the 21st century, and around visits from scholars, especially junior scholars, working in those periods.
Instructor(s): C. Nealon
Area: Humanities.

AS.060.625. Modernism and Sacrifice.
This course examines the role played by ethnological and ethnographic discourses in modernist texts. Specifically, the course looks at how modernist novels imagine rituals of sacrifice, and how these scenes exploit, aesthetically and sociologically, a minoritized victim-subject. Readings may include: Friedrich Nietzsche, “On the Genealogy of Morals” (1887); Joseph Conrad, “The Nigger of the ‘Narcissus’” (1897); Marcel Mauss and Henri Hubert, “Sacrifice, Its Nature and Function” (1898); André Gide, “The Immoralist” (1902); Robert Musil, “The Confusions of Young Törleß” (1906); Sigmund Freud, “Totem and Taboo” (1913); E. M. Forster, “A Passage to India” (1924); Thomas Mann, “The Magic Mountain” (1924); D.H. Lawrence, “Thermus Serpent” (1926); Ernest Hemingway, “The Sun Also Rises” (1926); Albert Camus, “The Stranger” (1942); Michel Leiris, “The Autobiographer as Torero” (1946); and Georges Bataille, “Erotism” (1957).
Instructor(s): M. Thompson
Area: Humanities.

AS.060.628. Literature of the Holocaust.
The seminar will focus on reactions to, and representations of, the Holocaust in literature. In moving from eyewitness testimony and survivor memoir, through the emergence of fiction as one means to test the adequacy of such accounts or extend them into a new register, and on to more recent reflections on the problem of adequately “remembering” the event in which memory is constantly at issue, we will consider how the Nazi genocide has entered into world consciousness. Although the focus of the course will be on literature, primary readings will be studied with close attention to historical contexts as they bear on questions of authorship, representation, and reception, and to the theoretical vocabularies that have emerged from successive stages of post-Holocaust inquiry. American works will be emphasized but not the sole concern. Primary readings (all in English) will include some of the following: Elie Wiesel, “Night”; Primo Levi, “Survival in Auschwitz”; Charlotte Delbo, “Auschwitz and After”; Tadeusz Borowski, “This Way for the Gas, Ladies and Gentlemen”; John Hersey, “The Wall”; Leon Uris, “Exodus”; Jerzy Kosinski, “The Painted Bird”; Jorge Semprun, “The Long Voyage”; Imre Kertesz, “Fatelessness”; David Grossman, “See: Under Love”; Leslie Epstein, “King of the Jews”; Cynthia Ozick, “The Shawl”; Philip Roth, “The Plot against America”; and William Gass, “The Tunnel”, with various historical and theoretical works in accompaniment. Requirements: a circulated discussion paper; reports on critical/theoretical works; participation in discussion; a research paper.
Instructor(s): E. Sundquist
Area: Humanities.

AS.060.629. Poetry and Poetics after The 'Linguistic Turn'.
This seminar will canvas a few of the many developments in English-language poetry, and in poetic theory, that have emerged since the heyday of post-structuralism, on the one hand, and “language”-driven poetry, on the other. The readings will include recent critical work by Joel Nickels, Ruth Jennison, Oren Izenberg, Maria Damon, and others; the poetry will be a combination of recent volumes by contemporary writers, and individual poems.
Instructor(s): C. Nealon
Area: Humanities.

AS.060.632. Sovereignty, Community, and 17th Century Literature.
Can we think sovereignty and community together? How might the vertical axis of sovereignty and the horizontal axis of community complicate or multiply each other? What conversations are possible when we attempt to reconcile these two contrary formations, and how does the early modern theory and practice of absolutism inflect contemporary theory? In this course we will read texts from across the seventeenth century (from Shakespeare and Ford to Milton, Dryden and Behn) in which the person of the monarch, sovereign, leader or judge and the larger structural institution of sovereignty slip out of alignment with each other. We will then read early modern political texts about sovereign power and the constitution of state power and monarchical authority from Jean Bodin, James I, and Thomas Hobbes. This early modern sequence will be placed in dialogue with contemporary theorists of sovereignty and/or community: potential authors include Schmitt, Nancy, Agamben, Esposito, Derrida, Blanchot, and De Landa.
Instructor(s): A. Daniel
Area: Humanities.

This course is about the poetics of the lens and the mirror. From Wordsworth to Hardy, from Anna Barbauld to ‘Michael Field’ (the pseudonym of two women), poetry is haunted by the virtual image. Lens-made technologies, developed in the late Enlightenment, from the ‘high’ science of the telescope and microscope to the popular culture of the magic lantern and optical toys, created for a mass public for the first time a newly mobile screened image that could be thrown from one surface to another. This was a non-nimetic image made with the aid of the glass lens by light out of light. From this arose the screen practices of the phantasmagoria, diorama, panorama, kaleidoscope, and a host of optical toys exploiting visual ambiguities. The course explores the immanent presence of these in Romantic and Victorian poetry, studying poems and concurrently the documents of visual and optical theory generated by the new technologies. It includes work by male and female poets. We will consider how poets explored the philosophical implications of the poetics of the lens and a new epistemology. Technologies of the lens and mirror had repercussions across aesthetics and politics.
Instructor(s): I. Armstrong
Area: Humanities.

AS.060.642. Readings in Aesthetics.
This course offers a general survey of twentieth-century aesthetics, with particular emphasis on (but not limited to) the Interbellum (1919-1939) and its immediate aftermath. Some of the authors under consideration are: Heidegger; Levinas; Sartre; Blanchot; Bataille; Merleau-Ponty; Benjamin; Adorno; and Gadamer.
Instructor(s): M. Thompson
Area: Humanities.
**AS.060.644. The Trouble with “Modernity.”**
This course will offer some genealogies and critiques of the various modernity-theses that provide us ready-to-hand (and perhaps too easy) periodizations in the humanities. Readings will include Hans Blumenberg, Martin Heidegger, Marshall Berman, Perry Anderson, Hans-Robert Jauss, Larry Norman, Charles Taylor, and Ellen Meikins Wood. Instructor(s): C. Nealon
Area: Humanities.

**AS.060.646. Transnational American Studies.**
This seminar will consider the "transnational turn" in American studies in particular and the humanities more generally. What, if anything, is at stake in this turn? What sort of a corrective does it mean to offer? What political fantasies drive it? Half of the course will be dedicated to reconstructing the genealogy of the turn and will involve reading primarily theoretical and critical texts. Texts may include: Wai-Chee Dimock, "Through Other Continents"; Laura Doyle, "Towards a Philosophy of Transnationalism," Eric Lott, "Anti-American Studies"; Donald Pease, The New American Exceptionalism". The other half will be dedicated to reading American literary texts that have invited or might invite transnationalist readings. Texts may include: Joel Barlow, "The Vision of Columbus"; Herman Melville, "Moby-Dick"; Martin Delany, "Blake, or the Huts of America"; Leslie Marmon Silko, "Almanac of the Dead"; Karen Tei Yamashita, "Tropic of Orange". We will ask to what extent these texts are already doing something like “transnational American studies” and how the longstanding figuration of American nationality (not just the US but other American nations) as a species of transnationality ("a nation of nations") might cause us to reconsider the cultural work of recent transnational American studies.
Instructor(s): J. Hickman
Area: Humanities.

**AS.060.648. George Eliot.**
This seminar will explore George Eliot’s major novels alongside selections from the considerable body of criticism that has grown up around her oeuvre. Topics of discussion will be determined in part by seminar participants, but we will certainly address the following: the nature of her idealism (and its relation to her realism), her long argument with religion, the tension between her larger theories of the moral life and her treatment of embedded, struggling individuals, and the larger relations among her sociological, philosophical, and existential perspectives. Eliot was a polymath, and we will need to situate her thinking and her art in relation to a wide range of continental and English sources. We will also pay special attention to the formal features of her novelistic project: the function of her narrators, the character system considered within and across the novels, the role of argument and philosophy within the works, and the particular forms of plotting and mode she employs. Novels will include "Adam Bede", "The Mill on the Floss", "Romola", "Felix Holt", "Middlemarch", and "Daniel Deronda".
Instructor(s): A. Anderson.

**AS.060.649. African-American Literature.**
This course serves as an advanced introduction to the texts, issues and criticism surrounding African-American literature. In it, we will read works from the field’s major genres: the slave narrative; the novel; poetry; autobiography; the essay; and literary criticism. Authors under consideration will include: Wheatley; Du Bois; Douglass; Jacobs; Hurston; Hughes; Wright; Baldwin; Morrison.
Instructor(s): M. Thompson
Area: Humanities.

**AS.060.651. Form and Matter.**
This course takes a look at revived interest in formalism and materialism in critical theory as it bears on the literature of the long eighteenth century: topics include formalism and close reading from the new criticism to the present, object oriented ontologies and eighteenth-century materialisms, cognitive criticism and phenomenology.
Instructor(s): J. Kramnick
Area: Humanities.

**AS.060.652. Narrative and the Unconscious before Freud.**
TBD
Instructor(s): J. Rosenthal.

**AS.060.656. Literature and Philosophy, Locke to Wordsworth.**
This is a class on epistemology, aesthetics, and literary form in eighteenth-century British writing. We will focus particularly on perception and look at how poetry, fiction, and the visual arts recruit and account for phenomenal experience or consider material and natural objects. We’ll ask (for example) what happens when the empirical psychology of consciousness or the categories of the sublime, beautiful, and picturesque take narrative or poetic form. Authors include Locke, Addison, Thomson, Hume, Burke, Sterne, Smith, Gilpin, Cowper, and Wordsworth, read alongside recent criticism and theory, including new work in phenomenology and the philosophy of mind.
Instructor(s): J. Kramnick
Area: Humanities.

**AS.060.662. Edwards, Emerson, Thoreau.**
We shall examine what “divinity,” “nature,” “Being in general” and “personal identity” differently mean in the writings of Jonathan Edwards, Ralph Waldo Emerson and Henry Thoreau (the emphasis will be on the two nineteenth-century American writers); how “the intuitively beheld and immediately felt” (what Edwards called “experiential religion”) are contrastively understood in the writings of the three; and to what extent these literary and philosophical writings marginalize persons— and even evacuate them—from their scrutiny. We shall also examine features of the prose (Edwards’s “rhetoric of sensation”; Emerson’s contradictions; Thoreau’s infatuation with particulars), and the genres in which the three authors write: the sermon, the treatise, the journal entry, the lecture, and the essay. Finally, we shall consider Adorno’s proposition in "The Essay as Form" that discontinuity is essential to the essay, that “the essay rebels against the doctrine, deeply rooted since Plato, that what is transient and ephemeral is unworthy of philosophy.”
Instructor(s): S. Cameron
Area: Humanities.

**AS.060.663. Sacred Spaces and the Novel, 1853-1926.**
This course offers both a survey of late nineteenth- and early twentieth-century prose fiction of Britain and its empire and an examination of recent scholarship on literature’s relation to religion and the geographies of modernity. We’ll begin with three Victorian novels inhabiting the convergence between historical imagination and religious inquiry (Charles Kingsley, George Eliot, Walter Pater), move on to three turn-of-the-century narratives in which the momentum of the quest confronts sacred implacability (Olive Schreiner, Joseph Conrad, Rudyard Kipling), and conclude with three novels of the 1920s propelled by pagan ecstasy (E. M. Forster, D. H. Lawrence, Sylvia Townsend Warner).
Primary readings will be accompanied by critical and theoretical texts from György Lukács, René Girard, Fredric Jameson, David Harvey, Leela Gandhi, and others.
Instructor(s): D. Mao
Area: Humanities.
AS.060.665. Whitman and Dickinson.  
An examination of the formal, conceptual, and philosophical innovations in the work of the two major nineteenth-century American poets. We’ll consider the premises behind Whitman’s poetry of wholes (nothing left out) and Dickinson’s poetry of fragments. How does Whitman reconcile the need for formal universals with the emotional attachment to substantive particulars? How does Dickinson find a language for the off-the-map quality of private experience?  
Instructor(s): S. Cameron.  
A reading of the major novels.  
Instructor(s): S. Cameron  
Area: Humanities.  
This course takes its cue from a basic etymological kinship between “discovery” and apocalypsis (ἀποκάλυψις, literally “un-covering”). How are world-building and world-ending related? What pathways join the literary and philosophical construction of new worlds with theological and theoretical scenarios of revelation, extinction, and doom? In search of answers, this course reads Renaissance narratives of cosmogony, proto-science fiction and utopian discovery alongside contemporary theories of “worlding”, environmental futurity, climate change, and planetary precarity. After commencing with Lucian and Plutarch, we will read a comprehensive sequence of early modern fictions in which utopias, new worlds and/or new planets are visited or “discovered”: Thomas More, Utopia; Robert Greene, Planetomachia; Tommaso Campanella, The City of the Sun; Johannes Kepler, Somnium (The Dream); Francis Bacon, New Atlantis; Margaret Cavendish, The Description of a New World, Called the Blazing World; Aphra Behn’s (The Dream); Francis Bacon, New Atlantis; Margaret Cavendish, The Description of a New World, Called the Blazing World; Aphra Behn’s translation of Fontenelle’s Conversations on the Plurality of Worlds. These early modern texts will be read alongside works in primary philosophy and contemporary eco-theory that constellate key concepts: earth, planet, and world. Texts include Martin Heidegger, Being and Time; Jacques Derrida, “Of An Apocalyptic Tone Recently Adopted In Philosophy”; Timothy Morton, Hyperobjects: Philosophy and Ecology After the End of the World; Jeffrey Cohen, Prismatic Ecology: Ecotheory Beyond Green; Ray Brassier, “The Truth of Extinction” (from Nihil Unbound); Gayatri Chakravorty Spivak, “Planetarity” (from Death of A Discipline).  
Instructor(s): A. Daniel  
Area: Humanities.  
AS.060.673. Migrant Modernism.  
Responding to literary scholarship’s continuing concern with the exile, the refugee, the cosmopolitan, and the networks and flows of modernity, this seminar examines the migrant origins and later migrations of English-language modernism. Readings in Ezra Pound, T. S. Eliot, Gertrude Stein, Mike Gold, Claude McKay, Jean Rhys, George Lamming and other writers will be complemented by relevant critical and theoretical texts.  
Instructor(s): D. Mao  
Area: Humanities.  
AS.060.676. Facts and Fiction.  
We will examine the vexed place of facts in literature and literary criticism. What are the historical and ideological preconditions for focusing on the study of people that never existed, and events that never occurred? And how did literary criticism privilege an analysis of meaning of works or literary moments, as opposed to verifiable, and reproducible facts? What does all of this tell us about the recent rise of quantitative literary analysis, and the strong resistance it has encountered? This discussion will include an examination of how different disciplines define notions like “fact,” “argument,” and “evidence”—in order to better understand our own discipline’s principles. In addition to a selection of eighteenth- and nineteenth-century novels yet to be determined, readings will include Émile Zola, Martin Heidegger, Wolfgang Iser, Hans-Robert Jauss, Hans-Georg Gadamer, Bertolt Brecht, Georg Lukács, Fredric Jameson, Theodor Adorno, Karl Popper, Mary Poovey and Franco Moretti.  
Instructor(s): J. Rosenthal  
Area: Humanities.  
AS.060.678. Melville, Poe, Hawthorne.  
A reading of the major fiction of Poe, Melville, and Hawthorne with an emphasis on Melville.  
Instructor(s): S. Cameron.  
This seminar will offer an in-depth examination of the theory and practice of the nineteenth-century realist novel in three traditions: American, British, and French. Our aim will be to understand the central theories and controversies surrounding realism, as well as to interrogate the centrality of realism to novel theory and narrative theory. Authors will likely include Jane Austen, Charles Dickens, George Eliot, Honoré de Balzac, Gustave Flaubert, Frank Norris, and William Dean Howells. Theorists and critics will likely include Éric Auerbach, M. M. Bakhtin, Roland Barthes, Leo Bersani, Bertolt Brecht, Richard Chase, René Girard, Howells, Roman Jakobson, Henry James, Fredric Jameson, Harry Levin, G. H. Lewes, Georg Lukács, Boris Tomashevsky, Ian Watt, and Émile Zola.  
Instructor(s): J. Rosenthal  
Area: Humanities.  
AS.060.681. Literary Theory.  
This course will provide a survey of many of the major theoretical positions that have been directly or indirectly influential for literary studies. We will read selections from the following: Russian Formalism (Propp, Shklovsky, Bakhtin), structuralism (Levi-Strauss, Barthes), American New Criticism (Wimsatt & Beardsley, Brooks) deconstruction (Derrida, de Man), speech act theory (Austin, Butler), Marxism (Jameson), queer theory (Sedgwick, Miller), and distant reading (Luhmann, Moretti).  
Instructor(s): F. Ferguson.
AS.060.682. The 21st Century University.
This seminar will focus on the changing contours of the American university in an era of economic instability and crisis. With a look back at the formative relationship between monopoly capitalism and the university in the 19th century, we will investigate the effect on the university of the unraveling of American economic power, with attention to the rise of administrative power and the loss of faculty governance, to the pressures of financialization, and to the contradictory situation into which the university is placed by student activism that calls its founding premises into question. We will also ask what intellectual life looks like under conditions of adjunctification and de-politicization. Reading will include selections from Gerald Graff, Professing English, Christopher Newfield’s Ivy and Industry and Unmaking The Public University, Benjamin Ginberg’s The Fall of The Faculty, Stefano Harney’s and Fred Moten’s Undercommons, and [the x’s] The University Against Itself, as well as material produced by student and faculty activists in the university struggles of the last 5 to 10 years.
Instructor(s): C. Nealon
Area: Humanities.

AS.060.692. Race and Enlightenment.
This course examines the philosophical interplay between Enlightenment aesthetics and the construction of the concept of race. We will read texts in aesthetics and on human difference by Rousseau, Voltaire, Condorcet, Kant, Herder, Jefferson, Burke, Hume and others, in an attempt to see the points at which reflections on art and notions of human biological hierarchy intersect. Particular attention will be paid to the idea of the sublime as it pertains to early anthropological thought.
Instructor(s): M. Thompson
Area: Humanities.

Instructor(s): Staff.

AS.060.800. Independent Study.
Instructor(s): M. Thompson.

AS.060.801. Teaching Practicum.
Instructor(s): Staff
Area: Humanities.

AS.060.893. Individual Work.
Instructor(s): M. Thompson.

AS.060.894. Independent Reading.
Instructor(s): M. Thompson
Area: Humanities.

Instructor(s): M. Thompson.

Cross Listed Courses
Jewish Studies Program
The course aims to encourage knowledge of a relatively unknown mass phenomenon - poetic creativity by Jews under Nazi Rule, in the Ghettos and Camps. The study of multi-lingual texts, written by non-professional writers, will enable to better understand the complexity of immediate Jewish reaction to Holocaust reality, in its multi-cultural contexts. Texts from selected ghettos and camps, originally written in Yiddish, Polish, German and Hebrew will be read in English translation and analyzed. Emphasis will be put on the differences and similarities between Eastern and Western European Jewry.
Instructor(s): M. Trinh
Area: Social and Behavioral Sciences.

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

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

Using new websites devoted to the lyrics and music of Guillaume de Machaut, the foremost poet and composer of the 14th-century French royal court, this seminar will explore the role of music and literature during the Hundred Years War. The course aims to give students a thorough grounding in Machaut’s literary and musical works, while also introducing them to digital tools to view and analyze original illustrated musical manuscripts of his work. Critical analysis of Machaut’s work will be assessed not only through more traditional essay writing, but also through the creation of a multimedia digital edition of a section of his oeuvre using Omeka exhibition software. The course is designed so that no prior knowledge of musical notation or medieval French is necessary.
Instructor(s): T. Rose-Steel
Area: Humanities.
AS.212.789. Literature & Identity in the Age of Globalization.
In this seminar we will examine a selection of literary reflections on
and engagements with globalization and its mounting failures and
burdens, as it has emerged in Europe and the Americas from the mid-
twentieth century to the present. From the economic, constitutional,
and cultural politics around the unification of Europe, to the ideological
and imperial misfortunes of the U.S. after the collapse of the “End-of-
History” thesis, to the resurgence of state populism in Latin America in
the wake of neoliberal exhaustion, literary fiction has been deployed to
posit, explore, and contest national and post-national myths of identity.
The seminar will interrogate how this engagement functions both as
aesthetic and theoretical discourse. Readings may include novels by
Albert Camus, W. G. Sebald, Leonardo Sciascia, Orhan Pamuk, Javier
Marias, Roberto Bolaño, and Jonathan Franzen, along with theoretical
writings by Gianni Vattimo, Jürgen Habermas, Rodolphe Gaschë, and
others.
Instructor(s): E. Gonzalez; W. Egginton
Area: Humanities.

This course will examine the location of Berlin at the heart of European
and global culture over the course of the 20th century. In addition to
its centrality to German national identity and political culture, Berlin
between the World Wars was a weigh station and meeting ground for
a variety of languages, cultures, and artistic trends—whether expatriates,
refugees, nomads, touring companies, or vagabonds. In what ways did
these travelers to Berlin change German popular or intellectual culture?
In what ways did Berlin function as a center for avant-garde culture, and
in what sense did it remain a peripheral space, in the shadow of grander
culture centers such as Moscow, Paris, New York, or Hollywood? What
lessons might be taken from the supposed glamour of Berlin between
the World Wars and the continued attraction of that period for post-
Holocaust adaptation and contemplation? These questions, among
others, will be considered with reference to a variety of narratives,
dramas, and films taken from German, English, Hebrew, Russian, and
Yiddish sources. Authors to be considered will include Walter Benjamin,
Joseph Roth, Irmgard Keun, Erich Kästner, Bertolt Brecht, Christopher
Isherwood, Sh. Y. Agnon, Vladimir Nabokov, Viktor Shklovsky, and David
Bergelson. All readings and discussions in English.
Instructor(s): M. Caplan
Area: Humanities.

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

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

AS.213.332. Zionism in Modern Literature: Jewish or Israeli?.
This course will be an examination of the themes of nationalism,
Zionism, and the problems of the nation-state in modern Jewish
literature of the past hundred years. Among the topics we will consider
are the unique challenges of a diasporic culture relocating its national
aspirations to an unfamiliar and often hostile environment, the
controversies surrounding political nationalism within modern Jewish
culture, the competition between languages in the formation of Israeli
society, the character of Israeli national culture, the relationship of
Israel’s Jewish majority with its minority population, and the relationship
of Israeli culture to the Jewish culture of the diaspora. To what
extent does Israeli literature constitute a continuation of themes and
techniques found in previous Jewish writing, and to what extent does
it represent a new beginning? To what extent can Israeli literature be
compared with other varieties of Jewish writing and to what extent is
this writing a unique cultural phenomenon? Although the majority of
works discussed will be translated from Hebrew—including such leading
figures of Israeli literature as S. Y. Agnon, S. Yizhar, Amos Oz, and Orly
Castel-Bloom—we will also be considering works translated from Yiddish
(Mendele Moykher-Sforim), German (Theodor Herzl), and Arabic (Emile
Habiby), as well as contemporary American writers such as Philip Roth
and Michael Chabon. All readings and discussions conducted in English.
Cross-listed with Jewish Studies, English, and the Humanities Center
Instructor(s): M. Caplan
Area: Humanities.

AS.213.660. Discourses of Dislocation.
Dislocation—travel, migration, exile, diaspora, immigration—is a
preeminent symptom of the modern condition; as Jacques Derrida
has suggested, it is one way of characterizing how language itself
comes into being. To what extent does the relationship of various
modes of mobility serve as a prerequisite for understanding modernity
and literary modernism, and to what extent can one understand
commonalities among these itinerant discourses? This seminar will
consider several varieties of dislocated discourse (the picassque,
the pseudo-autobiography, the travelogue, as well as narratives of
immigration, displacement, war and demobilization, and exile) in search
of a means to discuss or consider all of them critically. Writers to be
considered will include Sigmund Freud, Robert Walser, Yosef Haim
Brenner, Walter Benjamin, Theodor Adorno, Jacques Derrida, Irmgard
Keun, Israel Rabon, Joseph Roth, Flannery O’Connor, Yoel Hoffmann,
Anton Shammas, and Salman Rushdie. All readings and discussions
available in English. Undergraduates may register with instructor
approval.
Instructor(s): M. Caplan
Area: Humanities.
AS.213.666. “To be continued”- Seriality in Literature and Other Media.
Taught in German. By ending with the words “(To be continued)” [("ist fortzusetzen")], Goethe’s Wilhem Meisters Wanderjahre not only reflects on the open form of the modern novel but also points toward serialized formats of fiction as they emerge in the 19th century due to advances in printing technologies. The publication of fiction in periodical installments in magazines or newspapers brings about the development of new genres (serialized novel/Feuilletonroman) along with specific serial narrative techniques. The cliffhanger e.g. – although invented earlier – becomes a prominent technique to create suspense. The course analyzes seriality with respect to narrative forms and genres across various media (literature, theater, film, TV) from the 19th century to the present. It further discusses serial aesthetics, seriality in structuralist and poststructuralist theory as well as the ambivalent status of seriality in the arts between avantgarde and popular culture. The course material will include: Stifter, Fontane, excerpts from the magazine “Die Gartenlaube”, Wagner, Freud, Kafka, Lévi-Strauss, Deleuze, Eco, Iser, “The Perils of Pauline” (serial, 1914), “Copycat” (Jon Amiel, 1995), “Twin Peaks” and current US-American TV series.
Instructor(s): E. Strowick
Area: Humanities
Writing Intensive.

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

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

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

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

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

This course investigates how ecological factors inspired storytellers, influenced modes of literary publication, and determined reader responses in Europe before 1700. Students enrolling in section 2 will attend a supplementary one hour session at a time to be mutually decided and complete the work in Italian.
Area: Humanities.
AS.214.477. Magic, Marvel, and Monstrosity in the Renaissance. 3 Credits.
Magic, Monstrosity, and Marvels or Wonders call into question what we see and experience: what is reality, what is illusion; what’s natural and what’s supernatural? What’s human and what’s more, or less, than human? During the Renaissance, ideas about the nature of reality were bound up with questions and issues very different from those of our time. With the exact sciences still being invented, the nature of the world was much less hard and fast for Renaissance people than it is for the modern educated person. The literary masterpieces of the Italian Renaissance provide vivid illustrations of the early modern sense of wonder. Foremost among these are the theatrical comedies which Italian authors revived in imitation of the ancients, and the romances, especially Ariosto’s Orlando furioso (1532) and Tasso’s Gerusalemme liberata (1581). These and other works influenced ideas about magical and marvelous phenomena across Europe for centuries to come. Works will be read and discussed in English. Italian majors and graduate students (who should enroll in section 2) will attend a weekly supplemental discussion in Italian and compose their written work in Italian.
Instructor(s): W. Stephens
Area: Humanities
Writing Intensive.

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

AS.214.639. The Sound of Poetry: Early Modern Approaches to Poetics, Rhetoric, and Music. Although naturally and historically intertwined, music and poetry tended to be described in the early modern period as competing rather than interacting. By looking at both literary and theoretical texts, the seminar aims to explore the ways in which this controversial relation is revealed by the interplay of poetics, rhetoric, and music theory. Reading materials will include classical sources (e.g. Plato, Aristotle, Ps.-Longinus, Quintilian) and their early modern interpretations. Special attention will be given to Torquato Tasso, Giambattista Marino, and Giambattista Doni, whose works will be also discussed in the light of the contemporary development of musical genres (e.g. madrigals, opera). No musical skills required.
Instructor(s): E. Refini
Area: Humanities
Writing Intensive.

AS.214.640. Film Theory. This class deals with film theory in its history and its current trends. We will examine structuralist, feminist, Marxist, psycho-analytic, Deleuzian, and other theoretical approaches to understanding and interpreting the cinematic medium. We will will look at several different film samples from European film to Latin American Film, auteur-films to independent documentary collectives, animation films to blockbusters. We will invite at least one film theorist to class during the semester.
Instructor(s): B. Wegenstein
Area: Humanities.

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

AS.214.684. The Commentary Tradition and the Birth of Literary Scholarship. The practice of commenting on texts lies at the foundations of what we call today “literary criticism.” From the Bible to Dante’s Divine Comedy, from Greek and Latin poetry to medieval and Renaissance literary writings, the many questions posed by the commentators have contributed widely to the shaping of the modern notions of reading and interpretation. What do we look for when we read a text? How do we approach it? How does our reading interact with the author’s intention? To what extent is the commentator appropriating the author’s prerogatives? By exploring a wide range of case studies, the seminar aims to reassess the role of the commentary tradition within the development of literary scholarship and as a genre per se. Some sessions will take place at the Hopkins Special Collections and at the Walters Art Museum, where students will have the opportunity to work on both manuscripts and early prints, and select materials for their presentations.
Instructor(s): E. Refini
Area: Humanities.
Gianbattista Vico’s Principi di scienza nuova d’intorno alla comune natura delle nazioni (1725, 1730, 1744) was intended to found an “ideal” and “eternal” model of human development, valid for all societies. Vico considered his project both philology and philosophy, and tried to revolutionize thinking about human history as practiced between about 1550 and 1700, by exposing misconceptions behind attempts to square “sacred history” (the presumed historical accuracy of the Bible) with “profane” or non Judeo-Christian concepts of history, both ancient and modern. The culture shock underlying this “old science” stimulated Vico to base philosophical and historical knowledge of mythology on a conception of narration. Recommended Course background: Italian and Latin
Instructor(s): W. Stephens
Area: Humanities.

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

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

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

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

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

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

The course engages close readings of Borges critical essays and some of his fiction in order to establish the points of interpolation that Post-modern theory takes from or shares with Borges’s meditation on the problem of writing.
Instructor(s): S. Castro-Klaren.

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

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

In this seminar we will examine a selection of literary reflections on and engagements with globalization and its mounting failures and burdens, as it has emerged in Europe and the Americas from the mid-twentieth century to the present. From the economic, constitutional, and cultural politics around the unification of Europe, to the ideological and imperial misfortunes of the U.S. after the collapse of the “End-of-History” thesis, to the resurgence of state populism in Latin America in the wake of neoliberal exhaustion, literary fiction has been deployed to posit, explore, and contest national and post-national myths of identity. The seminar will interrogate how this engagement functions both as aesthetic and theoretical discourse. Readings may include novels by Albert Camus, W. G. Sebald, Leonardo Sciascia, Orhan Pamuk, Javier Marías, Roberto Bolaño, and Jonathan Franzen, along with theoretical writings by Gianni Vattimo, Jürgen Habermas, Rodolphe Gasché, and others.
Instructor(s): E. Gonzalez; W. Egginton
Area: Humanities.
AS.300.111. Shakespeare and his ‘Goddess’.
Shakespeare’s description of his lover’s eyes as ‘nothing like the sun’ is both an homage and a sendup of a 300-year-old poetical 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.

AS.300.113. Freshmen Seminar: Drama and Gender in Shakespeare’s England.
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.300.211. Great Poems of the Americas.
This course investigates the long poem or post-epic in 20th- and 21st-century North and Latin America. The epic has been rearticulated in sequences and series, verse novels, lyric cycles, and collage poems: from T.S. Eliot’s The Waste Land, the encyclopedic Cantos of Ezra Pound, and the sweeping Canto General of Pablo Neruda to works by Derek Walcott and Gwendolyn Brooks and fragmented series by Gertrude Stein, Hart Crane, and César Vallejo. We will examine Aimé Césaire’s Notebook of a Return to the Native Land, Vicente Huidobro’s playful Altazor, and very recent epic poems from Canadian women poets such as Anne Carson, Lisa Robertson, and M. NourbeSe Philip. As we test the term post-epic against these texts, we will consider whether it may be applied equally to the heroic tale and the open field poem. How do poets interpret the idea of “the Americas” as lands and nations in these works, and in what tangled ways do their poetics develop through dialogue across linguistic and geographical distances? To situate the long poem in history, we’ll examine developments in poetic form alongside modernization and globalization, and technological and socio-political changes. We will draw on theories of poetry and poetics as well as critical theory, taking a comparative, Hemispheric Studies approach to literature.
Instructor(s): R. Galvin
Area: Humanities.

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

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

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

AS.300.335. Victorian Literature as World Literature.
What does it mean to read literature in a global context? How are literary texts that we think of as products of distinct national cultures plugged into larger global systems – even if they seem unaware of it? In this course we’ll consider these questions through sustained readings of major Victorian literary texts such as Bram Stoker’s Dracula (1897) and Charles Dickens’s Great Expectations (1861). We will retrace how these books exercised cultural influence beyond the borders of Great Britain; how networks of trade, tourism, and imperial power brought authors from different cultures into contact with one another; and how Victorian texts have become a part of our culture in unexpected ways. Other primary texts may include Arthur Conan Doyle’s The Sign of Four (1890), the poetry of Romesh Chunder Dutt, and first-hand accounts of Oscar Wilde’s 1882 American lecture tour; critical readings will cover postcolonial theory, media theory, and histories of colonialism and urbanization.
Instructor(s): S. Lecourt
Area: Humanities.
Literary and philosophical imaginations of moral community in the post-WWII period (1950-2001). Texts include: Coetzee, Disgrace; McEwan, Atonement; Achebe, Things Fall Apart; Ishiguro, An Artist of the Floating World; Roy, The God of Small Things; Lessing, The Grass is Singing; Mistry, A Fine Balance; Morrison, Beloved; and essays by Levi, Strawson, Adorno, Murdoch, Beauvoir and Barthes on the deep uncertainty over moral community after the crisis of World War II. Close attention to novelistic style and narrative will inform our study of the philosophical questions that animate these works. What does it mean to acknowledge another person’s humanity? Who are the members of a moral community? Why do we hold one another responsible for our actions? How do fundamental moral emotions such as contempt, humiliation, compassion, gratitude, forgiveness, and regret reveal the limits of a moral community? Cross listed with English.  
Instructor(s): Y. Ong  
Area: Humanities.

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

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

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

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

Interdepartmental

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

AS.360.246. Islamic Literature, Beloved of Western Thinkers.  
This course examines political, erotic, aesthetic, and religious aspects of attraction between Western thinkers in a Christian milieu (e.g. Gide, Emerson, Thoreau) and classical works of Islamic literature (Rumi, Hafiz, Abu Nuwas, Arabian Nights).  
Instructor(s): J. Bush  
Area: Humanities, Social and Behavioral Sciences.

Program in Latin American Studies

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

Center for Africana Studies

This course will explore the history and development of African American poetry from 1750 to the present (blues, rap, and hip-hop) examining the role of race, art, and cultural identity.  
Instructor(s): H. Robbins  
Area: Humanities, Social and Behavioral Sciences.
Study of Women, Gender, Sexuality

AS.363.302. Queer Identity.
What does “queer” mean? And who gets to say? This course examines tensions, ambiguities, and contradictions that have emerged in popular, political, and theoretical discourses over the past 25 years.
Instructor(s): J. Chilton
Area: Humanities, Social and Behavioral Sciences.

AS.363.326. Capitalism and Gender.
This course explores a range of critical work relating capitalism to gender, sex, and sexuality: from theoretical accounts of witchcraft, marriage, and prostitution at the birth of capitalist social relations, to classic feminist debates around housework and reproduction, to contemporary thought on affect, finance, and the global dimensions of women’s labor. As a centerpiece to the course we will read sections from Capital, interrogating the place of gender in Marx’s text while developing a grasp of its arguments and influence.
Instructor(s): C. Westcott
Area: Humanities.

Program in Museums and Society

AS.389.355. Literary Culture in the Nineteenth-Century Library.
What did people actually read in the nineteenth century? What can we learn from their books and magazines? In this class, we read nineteenth-century English and American literary works and examine nineteenth-century literary objects from the collection of the George Peabody Library, to better understand the cultural and material environments within which literary works circulated. Featured writers likely to include Edgar Allan Poe, Charles Dickens, Harriet Beecher Stowe, Emily Dickinson, Mark Twain, Stephen Crane. Several field trips to the Peabody Library throughout the semester.
Instructor(s): G. Dean
Area: Humanities.

AS.389.359. Literary Archive.
This course invites students to grapple with the theory and practice of building literary archives in 19th- and 20th-century American culture. For the final project students will work collaboratively to build a digital archive and exhibit of selected materials from the JHU rare book and manuscript collections. Meets in Special Collections. Cross-listed with English. M&S practicum course.
Instructor(s): G. Dean
Area: Humanities.

AS.389.360. American Literature on Display.
Focusing on late 19th and early 20th c American literature, course examines representations of “display” within different literary genres and track how display simultaneously shapes print culture and social concerns of the period. Course culminates in the creation of a student-curated digital exhibit using archival and rare book materials to contextualize the work of the journalist, poet and fiction writer Stephen Crane. M&S practicum course.
Instructor(s): G. Dean
Area: Humanities.

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

AS German Romance Languages Literatures Courses

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

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

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

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

AS.210.111. Spanish Elements I.
This is an introductory Spanish language course. On completion of this course, the students will have acquired the basic communication and grammatical skills necessary for speaking, writing, listening and reading in Spanish. Students will demonstrate these skills through their performance in class, by completing several online assignments, and by taking part in three group presentations in addition to two comprehensive exams which focus on the following thematic topics: Greetings, University Life, Family and Leisure. Students will also be introduced to the culture, history and geography of various Spanish and Latin American countries. The content covered in Spanish Elements I is the foundation for all consecutive Spanish courses. There are no prerequisites for this course. A placement exam is often required to ensure the appropriate level. Students wishing to retain credits for Spanish Elements I must complete Spanish Elements II with a passing grade. Your enrollment in Spanish Elements I will not be considered for approval until you have emailed the Spanish Language Director.
Instructor(s): M. Tracy; Staff.
AS.210.112. Spanish Elements II.
This introductory Spanish language course is a continuation of the content covered in Spanish Elements I. On completion of this course, the students will have further developed the communication and grammatical skills necessary for speaking, writing, listening and reading in Spanish. Students will develop these skills through their performance in class, by completing several online assignments, and by taking part in three group presentations in addition to two comprehensive exams which focus on the following thematic topics: Food, Sports, Shopping, Travel, and Health. Students will also be introduced to the culture, history and geography of various Spanish and Latin American countries. The content covered in Spanish Elements II prepares the students for Intermediate Spanish. May not be taken satisfactory/unsatisfactory. No new enrollments permitted after 4th class session Prerequisite: AS.210.111 or appropriate webcape score. 
Prerequisites: AS.210.111 or appropriate webcape score.
Instructor(s): M. Tracy; Staff.

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

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

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

AS.210.161. German Elements I.
Four skills introduction to German language and culture. Develops proficiency in speaking, writing, reading, and listening skills through the use of basic texts, multi-media, and communicative language activities. Online tools required. Both semesters must be completed with passing grades to receive credit. May not be taken on a Satisfactory/Unsatisfactory basis. Tuesday section is a mandatory hour; choose your section based on the MWF time. Conflicts with Tuesday hour can be resolved after start of semester. Language Program Director: Deborah Mifflin. Students wishing to retain credits for German Elements I must complete German Elements II with a passing grade.

AS.210.162. German Elements II.
Continuation to the introduction to the German language and a development of reading, speaking, writing & listening through the use of basic texts and communicative activities. The culture of the German-language countries is also incorporated into the curriculum. May not be taken on a Satisfactory/Unsatisfactory basis. Choose your section based on MWF schedule. Tuesday hour is mandatory but flexible and conflicts with Tuesday hour can be resolved after the start of the semester. 
Prerequisites: AS.210.161 or appropriate score on placement exam.
Instructor(s): D. Mifflin; Staff.

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

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

AS.210.171. Italian Elements I for Advanced Spanish Speakers.
Course draws on the many similarities between Spanish and Italian to help students develop basic listening, reading, writing, speaking, and interactional skills in Italian in an accelerated fashion. The content of the course is highly communicative, and students are constantly presented with real-life, task-based activities. Course is taught in Spanish and Italian. Students completing both semesters with a grade of A- or higher will be able to place into Advanced Italian I (AS.210.351)
Instructor(s): A. Zannirato
Area: Humanities.

Course draws on the many similarities between Spanish and Italian to help students develop basic listening, reading, writing, speaking, and interactional skills in Italian in an accelerated fashion. The content of the course is highly communicative, and students are constantly presented with real-life, task-based activities. Course is taught in Spanish and Italian. Students successfully completing the course with a grade of A- or higher will be allowed to place into Advanced Italian I (AS.210.351)
Prerequisites: AS.210.171 with a grade of A- or higher.
Instructor(s): A. Zannirato
Area: Humanities.
AS.210.177. Portuguese Elements.
This one-year course introduces students to the basic skills in reading, writing, and speaking the language. Emphasis is placed on oral communication with extensive training in written and listening skills. Class participation is encouraged from the very beginning. All classes are conducted in Portuguese. Extensive language lab is required. Students must complete both semesters with passing grades to receive credit. May not be taken on a Satisfactory/Unsatisfactory basis. No previous knowledge of Portuguese is required. Students wishing to retain credits for Portuguese Elements I must complete Portuguese Elements II with a passing grade.
Instructor(s): F. De Azeredo Cerqueira.

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

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

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

A two-semester course offering a systematic review of language structures, conducted exclusively in French. This course is for students who can express themselves more fluently in both their written and oral work and can analyze more difficult texts than in Intermediate French. Students will study authentic texts, including film "text," and focus on their written and oral skills. Extensive reading and writing is required. Credit will not be given if previously enrolled in AS.210.201-AS.210.202 or the equivalent. Recommended Course Background: AS.210.102 or appropriate score on Webcape exam.
Prerequisites: Students who have taken AS.210.201 [Intermediate French I] are ineligible to take AS.210.203
Instructor(s): A. Wuensch
Area: Humanities.

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

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

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

This course introduces students to the sound system of French: its development over centuries, its standardized Parisian form versus regional and international dialects and accents, and the popularity of “word games” (abbreviations, acronyms, and verlan). The course will include extensive practice in perceiving, articulating, and transcribing sounds, words, and intonation groups through viewing film clips, listening to songs, and completing in-class lab assignments. Recorded speech samples obtained at the beginning, middle, and end of the semester will allow students to track their progress in moving toward more native pronunciation and intonation. May be taken concurrently with AS.210.205 or AS.210.305.
Instructor(s): B. Anderson; Staff
Area: Humanities.
This 5-week intensive course will cover the material of Intermediate French I with an emphasis on listening comprehension and speaking: an attractive selection of classic and contemporary French movies (Les Intouchables, Manon des Sources, La Vie en rose, Sugar Cane Alley, among others) will enhance students’ acquisition of the language and will deepen their understanding of French and francophone cultures. The daily hour overlapping with the Advanced class will focus on personalized, interactive, and level-based grammar followed by group discussion on the movies. Creative role-play activities will develop students’ fluency.
Prerequisites: AS.210.102 or appropriate placement; placement exam link available at grll.jhu.edu
Instructor(s): C. Guillemard
Area: Humanities.

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

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

AS.210.250. Program Abroad: Ojective Portuguese - Level II.
Summer Abroad Program. Third semester college-level Portuguese. Students develop basic listening, speaking, reading and writing skills. Cultural readings included. The class is designed to further develop and strengthen the language skills acquired in Portuguese 210.177 & 210.178. Open to Brazil Program applications only. Course must be taken for a letter grade.
Instructor(s): F. De Azeredo Cerqueira.

AS.210.251. Intermediate Italian I.
Taught in Italian. Course continues building on the four essential skills for communication presented in Italian Elements courses (listening, speaking, reading, writing) on topics of increasing complexity. Course adopts a continuous assessment system. May not be taken Satisfactory/Unsatisfactory.
Prerequisites: AS.210.152 or placement exam
Instructor(s): A. Zannirato; L. Proietti; Staff
Area: Humanities.

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

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

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

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

AS.210.264. Intermediate Yiddish II.
Continuation to Intermediate Yiddish I. This course will focus on understanding the Yiddish language as a key to understanding the culture of Yiddish-speaking Jews. Emphasis will be placed on reading literary texts and historical documents. These primary sources will be used as a springboard for work on the other language skills: writing, listening, and speaking. Recommended Course Background: AS.210.263 or instructor permission.
Instructor(s): B. Caplan
Area: Humanities.
AS.210.266. German Conversation.
This course is designed for intermediate and above students who wish to improve their conversational and oral presentational language skills. The syllabus aims to provide useful, relevant language and necessary discourse structures to hold conversations and presentations on varied topics of an everyday, as well as academic nature. Students will practice German to build confidence, develop fluency, and improve pronunciation and accuracy. Short texts, audio and films will provide the basis for discussion. Students’ fields of study and interests will be incorporated into the syllabus and tasks will be matched to the ability level of the students enrolled. Recommended Course Background: AS.210.262 or two years of college German or equivalent. May be taken concurrently with other courses in German. May be taken Pass/Fail. Not for major or minor credit.
Instructor(s): D. Mifflin.

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

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

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

AS.210.301. Advanced Writing and Speaking in French.
This very interactive third-year language course proposes, in the shape of animated class discussions, to 1) read fictional and non fictional texts through the French explication de textes approach 2) review and develop grammar and conjugation skills and 3) learn an array of new vocabulary as well as idiomatic expressions used in everyday speech. Focus will be placed on improving language skills through an individualized review of grammar and vocabulary. Language Program Director: Kristin Cook-Gailloud
Instructor(s): A. Labat; K. Cook-Gailloud; L. Cariou; Staff
Area: Humanities.

AS.210.302. Advanced Writing and Speaking in French II.
Designed to further reveal the most fascinating and fearsome features of both written and spoken French, this unconventional course takes into account the unique profile of Johns Hopkins’ undergraduates by addressing their ability to generate powerful and new ideas. To that effect, this course proposes to involve students directly in the process of learning and assessing by raising participatory questions such as “What is the best way to learn this grammar point? What type of test will actually allow me to learn the material so I don’t forget it the next day? How can I move towards fluency without feeling discouraged?”
In full knowledge of our students’ ability to analyze and explore these questions, but also of the exceptionally high challenges they face today, this experimental, self-reflective course endeavors to get rid of needless (and unproductive) stress, and invite them to take pleasure in discovering how to better learn and master the French language.
Instructor(s): A. Wuensch; B. Anderson; Staff
Area: Humanities.

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

AS.210.309. The Sounds of French.
This course introduces students to the sound system of French: its development over centuries, its standardized Parisian form versus regional and international dialects and accents, and the popularity of “word games” (abbreviations, acronyms, and verlan). The course will include extensive practice in perceiving, articulating, and transcribing sounds, words, and intonation groups through viewing film clips, listening to songs, and completing in-class lab assignments. Recorded speech samples obtained at the beginning, middle, and end of the semester will allow students to track their progress in moving toward more native pronunciation and intonation. Recommended Course Background: AS.340.101-AS.340.102 or equivalent; AS.210.301 (may be taken concurrently).
Instructor(s): B. Anderson; Staff
Area: Humanities.
**AS.210.311. Advanced Spanish I.**
This course is a comprehensive study of the Spanish language focused on the continuing development of students' communicative abilities and their knowledge of Hispanic cultures. Students will expand their use of basic structures of Spanish with a special emphasis on more difficult grammatical and vocabulary aspects, and further improve both their oral and written skills. Students will sharpen their critical thinking skills and listening abilities utilizing movies and written texts. This course combines an extensive use of an online component with class participation and three exams. Upon successful completion of this course, students will have acquired extended complex language tools that facilitate proficiency in Spanish and its use in various professional contexts. May not be taken satisfactory/unsatisfactory. No new enrollments permitted after September 13th.
**Prerequisites:** AS.210.212 or AS.210.213 or appropriate placement exam score.
Instructor(s): A. Hubbard; Staff
Area: Humanities.

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

**AS.210.313. Medical Spanish.**
Medical Spanish is a comprehensive examination of vocabulary and grammar for students who either work or intend to work in medicine and health-related fields in Spanish-speaking environments. The student will be able to participate in conversations on topics such as contrasting health systems, body structures, disorders and conditions, consulting your doctor, physical and mental health, first-aid, hospitalization and surgery on completion of this course. In completing the course's final project students will apply, synthesize, and reflect on what has been learned in the class by creating a professional dossier individualized to their professional interests. May not be taken satisfactory/unsatisfactory. Not open to native speakers of Spanish. No new enrollments permitted after September 13th.
**Prerequisites:** 210.311 (Advanced Spanish I) or appropriate webcape score
Instructor(s): M. Ramos; Staff
Area: Humanities.

**AS.210.314. Spanish for International Commerce.**
Students will increase their vocabulary and practice grammar structures closely related to trade and business practices in the public and private sectors. All language skills are equally emphasized. Highly recommended to students majoring in Business and International Relations. There will be an intensive online component. No Satisfactory/Unsatisfactory option. Students will increase their vocabulary and practice grammar structures closely related to trade and business practices in the public and private sectors. All language skills are equally emphasized. Highly recommended to students majoring in Business and International Relations. There will be an intensive online component. No Satisfactory/Unsatisfactory option. Language Program Director: Loreto Sanchez-Serrano
**Prerequisites:** AS.210.311 or appropriate S-Cape score
Instructor(s): M. Ramos; Staff
Area: Humanities.

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

**AS.210.316. Conversational Spanish.**
Conversational Spanish surveys high-interest themes, discusses short films by contemporary Hispanic filmmakers and offers a thorough review of grammar. The student will be able to participate in conversations on topics such as personality traits, social media, political power, art and lifestyles on completion of this course. Conversational skills mastered during the course apply to all careers interconnected by Spanish. May not be taken satisfactory/unsatisfactory. Not open to native speakers of Spanish. No new enrollments permitted after September 13th.
**Prerequisites:** AS.210.311 (Advanced Spanish I) or appropriate placement exam score.
Instructor(s): M. Ramos; Staff
Area: Humanities.
This third-year course is a hands-on and process-oriented introduction to discussion and compositional analysis. On completion of this course, students will have improved their Spanish writing skills in various types of compositions they might be expected to write in academic settings and in real-life formats such as film reviews, letters to the editor, cover letters, etc. The course also focuses on refinement of grammar and vocabulary use. May not be taken satisfactory/unsatisfactory. Not open to native speakers of Spanish. No new enrollments permitted after September 13th.
Prerequisites: AS.210.312 or appropriate placement exam score.
Area: Humanities.

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

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

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

AS.210.352. Advanced Italian II.
Course presents a systematic introduction to a variety of complex cultural and historical topics related to present-day Italy, emphasizing intercultural comparisons, interdisciplinarity, and encouraging a personal exploration of such topics. Course adopts a continuous assessment system (no mid-term and no final).
Prerequisites: AS.210.351 or appropriate placement exam scores (Parts I, II and III).
Instructor(s): A. Zannirato; Staff
Area: Humanities.

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

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

Taught in German. Course is designed to familiarize students with the vocabulary and standards for doing business in Germany. Taking a cultural approach, students read texts and engage in discussion that elucidate the works of business, commerce & industry in Germany, the world’s third largest economy. Emphasis is placed on vocabulary expansion and writing as it relates to business.
Prerequisites: AS.210.262 OR AS.210.361 OR AS.210.362.
Instructor(s): H. Wheeler; Staff
Area: Humanities.
Taught in German. This course is designed to provide language training in German tailored to students of science & engineering. Germany has long been a world leader in engineering, most notably in chemical and mechanical engineering. Over the past decades, Germany also has taken a lead in environmental sciences and information technology. In addition, Germany is now becoming an increasingly attractive place to pursue degrees in the technical fields. This course will provide practice and expansion in all language areas: analysis of texts, hands-on-activities, preparation of presentations, and discussion of topics. Specific areas of interest to the course members will be taken into consideration for the selection of materials. [Does not replace 210.362 as prerequisite for upper level courses or as major requirement.]
Prerequisites: AS.210.262 OR AS.210.361 OR AS.210.362 OR EQUIVALENT OR PLACEMENT EXAM
Area: Humanities.

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

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

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

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

AS.210.371. From the yidishe gas to the Yiddish Farm: Yiddish Identity and Yiddish Community.
In premodern Ashkenaz, the vernacular Yiddish was an important factor maintaining a distinct Jewish communal identity. With the advent of modernity, and the abandoning of Yiddish by some Jews as their daily language, the choice to speak Yiddish and to use it as a vehicle of modern cultural production became a distinct strand in the web of new Jewish identities. In this course, students will develop a sociolinguistic understanding both of the place of Yiddish in premodern Jewish society, and ways in which the language was -- and is -- seen as essential to living a Jewish life in the modern world. Since this is an advanced language course, readings, discussion and written work will be in Yiddish. Grammar will be reviewed as necessary, according to the needs of the students.
Instructor(s): B. Caplan
Area: Humanities, Social and Behavioral Sciences.

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

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

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

AS.210.405. Teaching French in Public School-Community Based Learning.
A Community-Based Learning (CBL) language course for upperclass students that: 1) establishes a mutually beneficial relationship between JHU students, a neighboring Elementary School, and their common community; 2) combines academic components (linguistic, pedagogical and social) with the experiential work with the community partner as a way to reinforce learning. Students participate in weekly meetings in French on campus to prepare for their classes and teach twice a week to 2nd, 3rd, or 4th graders at the Elementary school. Recommended course background: AS.210.301 or AS.210.302.
Area: Humanities.
AS.210.411. Translation for the Professions.
Spanish Translation for the Professions surveys the field of contemporary translation theory and provides practice of translation from English to Spanish. Translation exercises may include comparing and contrasting texts of literature, medicine, health, law, technology, politics, and journalism. Students will identify and differentiate terminology specific to these various fields and will focus on practicing correct uses of the grammatical structures relevant to the translation of both English and Spanish. In the course’s final projects students will apply, synthesize, and reflect on what has been learned in the class by completing a translation exercise individualized to their professional interests. Strategies of communication mastered in this course will help students of Spanish throughout their careers, in that achievement of the course objectives will help students discern, translate, and evaluate the usefulness of translations in different professional settings. May not be taken satisfactory/unsatisfactory. Not open to native speakers of Spanish. No new enrollments permitted after September 13th.
Prerequisites: Prereqs: AS.210.313 OR AS.210.314 OR AS.210.315
Instructor(s): M. Ramos; Staff
Area: Humanities.

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

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

This interactive, writing intensive course places emphasis on: 1. Building linguistic tools that will help students reach the highest level of proficiency (advanced lexical, stylistic and idiomatic expressions, linking expressions used in complex sentences, stylistic and grammatical differences between French and English) 2. Enhancing analytical skills through French “Explication de textes” (close reading method) 3. Developing individual style through creative writing
Instructor(s): K. Cook-Gailloud; Staff
Area: Humanities.

AS.210.450. Program Abroad: Objective Portuguese - Level IV.
Summer Abroad Program. Emphasis on the development of communication skills: the ability to comprehend both written and spoken texts, ad int o speak, read, and write in Portuguese with native-like proficiency. Open to Brazil Program applications only. Course must be taken for a letter grade.
Instructor(s): F. De Azeredo Cerqueira.

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

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

Instructor(s): K. Cook-Gailloud.

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

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

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

Instructor(s): D. Mifflin
Area: Humanities.
**AS.210.610. Methodology and Instructional Practices in Foreign Language Teaching.**
Required for all in-coming teaching assistants in the Department of German and Romance Languages, this course involves a series of workshops which will focus on an overview of the tenets of second language acquisition (SLA) and the research which informs current teaching practice. Students will both study the current state of the L2L profession and look at different methods and techniques for effective second language teaching and learning. The focus of the course will be on the practical applications of the theoretical foundation. This is a full year course meeting 6 times per semester.
Instructor(s): A. Zannirato; D. Mifflin; L. Sanchez
Area: Humanities.

**AS.210.612. Teaching French: Theory and Practice.**
The goal of this course is 1) to familiarize students with different theoretical and practical approaches of language teaching and learning and 2) to understand how these approaches can be used to create a rich learning environment. Participants are expected to engage actively in classroom discussions based on assigned readings, as well as observe classes taught by other instructors in their department. Required for all in-coming teaching assistants in the French section.
Instructor(s): K. Cook-Gailloud
Area: Humanities.

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

**AS.210.651. Corso di Perfezionamento.**
This task-based course is designed to prepare students to acquire Effective Operational Proficiency in Italian (C1 level of the Common European Framework). By the end of the course, successful students will be able to 1) understand a wide range of demanding, longer texts and recognize implicit meaning, 2) produce clear, well-constructed, detailed texts on complex subjects, 3) express themselves fluently and spontaneously without much obvious searching for expressions, and 4) use language flexibly and effectively for social, academic, and professional purposes. Extensive independent work required. Course adopts a continuous assessment system (no mid-term and no final), and is conducted entirely in Italian. No Satisfactory/Unsatisfactory option. Students should have a satisfactory GTA language diagnostic exam score.
Instructor(s): A. Zannirato.

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

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

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

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

**AS.211.104. Freshman Seminar: Weimar on the Pacific: German Exile Culture in the United States.**
Freshmen seminar. After Hitler’s seizure of power in 1933, the number of artists and intellectuals who fled the Nazi regime soon rose into the thousands. Many of these German expatriates ultimately settled in the United States (e.g. Los Angeles, New York), where, simultaneously attracted and alienated by their new surroundings, they made a significant impact on American culture. The seminar will explore German Exile Culture in the U.S. in its broad variety spanning a spectrum from film to architecture, literature, and philosophy. Based on the aesthetic and conceptual specificities of the artifacts, class discussions will focus on the relations between art and politics, modernist and mass culture, art and capitalism, culture and democracy. The seminar will close with a look at postwar America and the McCarthy era, when European emigrants became the target of suspicion as left-wing intellectuals.
Instructor(s): A. Krauss
Area: Humanities.
**AS.211.174. Media of Propaganda.**

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

Area: Humanities.

**AS.211.202. Freshman Seminar: A Thousand Years of Jewish Culture.**

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

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

**AS.211.205. Cosmic Imagination from Dante to Borges.**

Since time immemorial humankind has looked to the skies for clues as to our origins, our destiny, and the nature of existence itself. In some ways, one of the hallmarks of Western science has been a story of viewing the cosmos in ever greater clarity and detail. Yet the very nature of the universe—its massive size, the distance and obscurity of its farthest reaches—requires the active intervention of our imaginations to picture it, no matter how powerful the technologies we use. In this course we will look at how Western cultures from the middle ages to the present have deployed the imaginative tool of literature to try to grasp the ungraspable, and how those attempts in some cases helped prepare intellectuals and scientists to make very real advances in understanding the universe.

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

**AS.211.207. Waves of Feminism through Film and Media.**

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

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

**AS.211.209. DADA! Avant-Garde Exorcism.**

This course surveys the Dada art and literature movement of the early 20th century in Zurich, Berlin, Paris, and New York. This course compares the visual, performative, and literary arts of Dada through both primary and secondary sources in order to further understand the political and aesthetic theories of this school of thought and their interactions with their unique historical moment, so dominated by mechanization, brutality, and war.

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

**AS.211.213. Breast Cancer: A Cultural-Theoretical Approach to an Illness and its Meaning.**

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

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

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

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

AS.211.228. Filming Change: French Society through Documentary.
Since the 1960s France has gone through radical changes impacting all aspects of social life, such as race/class dynamics, union/workplace politics, and gender relations. Filmmakers, specifically those working in a documentary mode, have confronted contemporary events in their complexity and offered some of the most compelling accounts of them. This course will introduce students to the recent history of French documentary film, focusing on its capacity to reflect and to fuel social and historical change. Films by Rouch, Varda, Resnais, Marker, Depardon.
Instructor(s): C. Benaglia
Area: Humanities, Social and Behavioral Sciences.

AS.211.235. Panorama of German Thought I.
Taught in English. German thought is a broad intellectual tradition that encompasses works in an astonishing number of fields including philosophy, aesthetics, sociology, epistemology, psychology, anthropology, history, religious studies, and cultural analysis. The most prominent representatives of this tradition are Luther, Kant, Humboldt, Hegel, Nietzsche, Marx, Warburg, Freud, Benjamin, Kracauer, Weber, Simmel, Cassirer, Auerbach, Adorno, Arendt, Heidegger, and Luhmann. Indeed the study of cultural, historical, and social phenomena as well as of literary and artistic forms would not have been possible without the German intellectual tradition which, beginning with the Enlightenment, emphasized the role of the subject in constituting objects of knowledge and experience. This two-semester survey course will highlight important topics of German Thought, e.g. the subject, consciousness and unconsciousness, Bildung and the idea of the university, the sublime and the uncanny, irony, hermeneutics and translation, the desire for knowledge, tragedy and repetition, civilization, symbolic forms and medial reproduction, memory, and authority in a historical scope. While the first semester (Fall) covers until 1850 (from Luther to Hegel/Kierkegaard), the second (Spring) focuses on Modern German Thought after 1850 (from Marx to Luhmann). Meets with AS.213.235
Instructor(s): E. Strowick
Area: Humanities.

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

AS.211.237. Literature and Medicine.
Taught in English. The course will analyze literary representations of illness as well as explore interfaces between literary and medical knowledge in more general ways. Both literature and medicine can be considered semiotics as they deal with the study of signs; further, both are invested in interpretation. We will analyze the relation between literature and madness, explore “illness as metaphor” (Susan Sontag) and discuss case studies in relation to literary genres (for example, Freud is surprised to notice that his studies on hysteria read like novelas). As prominently depicted in Thomas Bernhard’s “In the Cold” and theoretically analyzed by Michel Foucault, the course will further address the nexus between medical institutions and power. Readings will include: Antonin Artaud, Thomas Bernhard, Georg Büchner, Michel Foucault, Sigmund Freud, Henry James, Franz Kafka, Thomas Mann, Daniel Paul Schreber, Susan Sontag, etc. Films: “Philadelphia” (Jonathan Demme, 1993), “Melancholia” (Lars von Trier, 2011).
Instructor(s): E. Strowick
Area: Humanities.
AS.211.253. Freshman Seminar: Why is the Fiddler on the Roof?: The Shtetl in Modern Jewish Culture.
The most familiar portrayal of the shtetl for an American audience is the setting of the Broadway musical Fiddler on the Roof, where the shtetl, or market town, is a bastion of traditional Jewish life. But what exactly was a shtetl? How did traditional Jews live there, and how were their lives affected by the sweep of modernity? How was the Yiddish language, spoken by all shtetl Jews, both a repository of tradition and an agent of change? How do representations of the shtetl--from corrupt backwater to pious haven--reflect the concerns of Jews from the nineteenth century up to our own day? Through memoir, literature, film and painting, this course will examine actual lives lived in the shtetl, as well as a selection of the many artistic representations of it. All readings will be in English.
Instructor(s): B. Caplan
Area: Humanities.

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

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

AS.211.276. The Culture of Italian Football.
This course will use football (soccer or calcio) as a key to understanding fundamental aspects of Italian culture and society. Through football, you will become familiar with the character of Italian cities, with their rivalries, and with their social and linguistic landscapes. We will explore dialects, different social classes, and immigration in Italy, all of which are reflected in the choice of supporting one football club or another. You will also study the use of football in Italian literature, cinema, and music as a metaphor for life, temporality, and for man's quest for happiness. By studying the connection between clubs/cities and the presence of football in Italian arts, you will understand the close relationship, which permeates all of Italian culture, between artistic expression and local identity. No knowledge of Italian is required, but this will be a chance to read Italian texts for those who can. However, everyone will learn some Italian words and expressions.
Instructor(s): F. Brenna
Area: Humanities, Social and Behavioral Sciences.

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

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

AS.211.318. Women in Pre-Modern French Literature.
This course will examine the changes in the relationship of women to literature in France up to the French Revolution from several points of view: (1) What were the social and intellectual contexts of gender distinctions? (2) How did men writing about women differ from women writing about women? (3) How were these questions affected by the changing norms of literary production? Texts by Marguerite de Valois, Mme. de Sévigné, Molière, Mme. de Lafayette, Prévost, Diderot, Rousseau, Mme d’Épinay and Revolutionary memorialists
Instructor(s): W. Anderson
Area: Humanities.
AS.211.319. ¡Salsa! The Afro-Antillean song.
¡Salsa! The Afro-Antillean song surveys Caribbean music in an international Spanish-speaking context. As a language course, it reviews grammar and instils vocabulary acquisition through the close analysis of the biggest hits of salsa from the past one hundred years. On completion of this course the student will have developed the ability to read and critically discuss music and its history in the Spanish-speaking Caribbean and will have examined cultural roots, market domination, and media crossovers in the musical universe of the Spanish-speaking archipelago of the Antilles. In completing the course’s final project students will apply, synthesize, and reflect on what has been covered in the class by creating a professional dossier individualized to their own personal musical interests. Concepts learned in this course will be directly applicable to careers linked to intercultural and international relations while also apply to multiple careers in media, music industry and dance. There is no final exam. May not be taken satisfactory/unsatisfactory. Not open to native speakers of Spanish. No new enrollments permitted after the third class session.
Instructor(s): F. Champy
Area: Humanities.

AS.211.329. Contemporary Society on Stage: Koltès, Lagarce, Mouawad.
This course proposes to examine six plays by three leading figures in contemporary French theater to see how the social changes that occurred in the last three decades are viewed and expressed in the French-speaking world. We will closely read two plays by each author as well as excerpts by these and other major playwrights. Works by Jean-Luc Lagarce (Derniers remords avant l’oubli ) and Bernard-Marie Koltès (Combat de nègre et de chiens) will enable us to see how issues such as homosexuality, new family relationships and urban violence deeply transformed French society in the 80s and 90s, while Incendies and Forêts by Wajdi Mouawad will allow us to ask how these issues, along with immigration, decisively shape today’s global society. Using literary analysis to reflect upon the contemporary moment and its institutions, the course will incorporate to the extent possible performance recordings and films based on the plays. Course taught in French. Scenes from the plays can be performed at the end of the term.
Prerequisites: AS.210.302
Instructor(s): M. Ramos
Area: Humanities.

AS.211.330. Curating Media Artists in Residence at JHU.
Curating Media Artists in Residence at JHU: students will be closely involved with JHU’s Program in Museum & Society, JHU’s Center for Advanced Media Studies (CAMS), and the Baltimore Museum of Art (curator KristenHileman) in efforts to research and propose new media artists in residence as well as prepare the residency for 2015. This process will include examining cutting-edge media artists whose work will be discussed both in the classroom as well as on sponsored class trips to media art exhibits in DC and NYC. Students will also assist with the CAMS media art residency of acclaimed French artist Camille Henrot in March 2014.
Area: Humanities.

AS.211.340. Topics in French Cinema: Amour, Sexualité, Mariage.
What is the nature of desire? Where does it come from, and what determines and conditions it? What do we fall in love with when we fall in love? An exploration of a series of films that ask essential questions about the psychological, political, and social stakes of human love, desire and sexuality, and about the institution of marriage. Focus on discussion and analyses of film sequences in class and on oral presentations. Students will have the opportunity to progress in vocabulary and oral expression. Films studied include works of Truffaut, Godard, Bunuel, Kechiche, Hanek, Breillat and Ophuls.
Instructor(s): S. Roos
Area: Humanities.

AS.211.341. Power and Resistance: Approaches to French Political Thought.
Even as a coherent, rational conception of state power emerged in France in as early as the Renaissance, French thinkers never stopped challenging the ways by which power justified itself in order to foster obedience and consensus. In so doing, they focused critically as much on the claims of sovereignty issuing from the top as on the willingness of the governed to submit to them. The course will examine the dialectic between the legitimation and delegitimation of power, from the Renaissance wars of religion to the Revolution and beyond: the haunting fear of the corruption and death of the political body; the notion of permanent crisis; the right to revoke the social contract; the reach of power in shaping minds and bodies. Readings may include works by La Boétie, Bodin, Bayle, Rousseau, Sade, Saint-Just, Constant, Maistre, Tocqueville, Foucault, Lefort and Rancière. Readings and discussion in English.
Instructor(s): E. Russo; W. Anderson
Area: Humanities.

AS.211.346. 20th Century French Theater and Performance.
Taught in English. In this course, we will survey the themes and techniques that marked the theory and practice of theater in France in the 20th century. As we make our way from the early century avant-garde movements such as Futurism and Surrealism to Antonin Artaud’s Theater of Cruelty, from the Theater of the Absurd and mid-century existentialists to the post-1968 turn to collective authorship, our goal will be twofold: First, we will examine the prominent plays of the era as literary products, generated from within specific socio-political contexts. Second, we will attempt to re-construct their three-dimensional lives in performance, how they looked, sounded and felt to those watching. In addition, we will examine how French theater went from being a playwright-centered institution to a director-centered one, and how acting styles transitioned from psychological realism to a focus on the human body. Course materials will include plays, theoretical texts on the theater, as well as directors’ manifestos, rehearsal notes, set and costume designs and filmed recordings of theatrical events. Cross-listed with Theatre Arts and Studies THIS COURSE CAN COUNT EITHER AS A 212 (LITERATURE--AS.212.346) OR AS A 211 (CULTURE) COURSE FOR THE FRENCH MAJOR AND MINORS.
Instructor(s): E. Fisek
Area: Humanities.
AS.211.358. Writing the Great War: French Literature and World War I.
This course examines literary texts engaging with WWI and related topics such as class struggle, gender conflicts, and colonialism. Authors studied include H. Barbusse, J. Cocteau, L.F. Celine, A. Malraux. Course taught in French.
Prerequisites: AS.210.302 OR AS.212.333 OR AS.212.334 OR AS.211.401 OR AS.211.402
Instructor(s): C. Benaglia
Area: Humanities.
AS.211.367. La Nouvelle Vague.
Exploration des films les plus importants et des principaux cinéastes de la Nouvelle Vague française; introduction à l'analyse et à l'appréciation des films. Conducted in French. Recommended Course Background: AS.210.301 or permission of the instructor. Recommended screenings Tuesday 7:30pm. $40 lab fee.
Instructor(s): S. Roos
Area: Humanities.
AS.211.371. Kafka and the Kafkaesque.
Franz Kafka is regarded as one of the most influential writers of the 20th century. To this day, his lucid and subtle prose continues to intrigue literary critics, writers of fiction, and readers with observations that create a fictive world at once strange and familiar, hopelessly tragic and hilariously comical. The related term “kafkaesque” refers to the unique character of a literary universe that is perceived as both eerie and resistant to any classification. In this course, we will analyze texts by Franz Kafka from a variety of perspectives: as investigations into modern institutions and bureaucracy, law, punishment and family structures. Special emphasis will be given to the exploration of Kafka’s poetic practice, i.e. to the material, rhetorical and performative quality of his writing. In addition to reading a selection of Kafka’s prose and analyzing several film adaptations, we will also discuss some influential commentaries on his work and discuss Kafka’s impact on the conceptualization of modernity. Students will gain an in-depth understanding of Kafka’s oeuvre while developing skills in critical analysis and literary close reading.
Area: Humanities.
AS.211.375. Community Based Learning - Documentary Production Practicum: “The Cure” the History and Culture of Breast Cancer.
This class will accompany Bernadette Wegenstein during some months of producing her feature documentary “The Cure” on the history and culture of breast cancer. It will be a hands on experience with director/producer Bernadette Wegenstein, editor/producer Patrick Wright and cinematographer Allen Moore filming at the GBMC’s Breast Care clinic, the Halsted Medical Archives, and some other Baltimore locations. This class will meet once a week, but some weeks the class will consist in the hands-on experience on the field rather than the actual class meeting.
Instructor(s): B. Wegenstein
Area: Humanities.
AS.211.380. Modern Latin American Culture.
Taught in Spanish. This course will explore the fundamental aspects of Latin-American culture from the formation of independent states through the present—in light of the social, political, and economic histories of the region. The course will offer a general survey of history of Latin-America, and will discuss texts, movies, songs, pictures, and paintings, in relation to their social, political, and cultural contexts. May not be taken satisfactory/unsatisfactory.
Instructor(s): Staff
Area: Humanities.
AS.211.385. Documentary Production Practicum: Community Based Learning: Raqs Media Artists in Residence.
This course accompanies the New Delhi based media art collective raqs, consisting of 3 artists, during their first residency in Baltimore during Spring 2013. Students will be helping prepare the media artists’ solo exhibition opening at the BMA on February 20, and be involved in a production workshop offered through the JHU Digital Media Center.
Instructor(s): B. Wegenstein
Area: Humanities.
AS.211.390. Modern Spanish Culture.
This course will explore the fundamental aspects of Spanish culture from the nineteenth to the twenty-first centuries. The course will offer a general survey of the history of Spain and will discuss texts, movies, songs, pictures, and paintings in relation to their social, political, and cultural contexts. This course will be of particular interest for students planning on spending a semester abroad in Spain—specially for those students going to the JHU Fall Semester in Madrid, at Carlos III University. Taught in Spanish. Recommended Course Background: AS.210.311 or appropriate Webcape score.
Instructor(s): L. Sanchez; N. Altschul; S. Castro-Klaren; Staff
Area: Humanities.
AS.211.394. Brazilian Culture & Civilization.
This course is intended as an introduction to the culture and civilization of Brazil. It is designed to provide students with basic information about Brazilian history, art, literature, popular culture, theater, cinema, and music. The course will focus on how indigenous Asian, African, and European cultural influences have interacted to create the new and unique civilization that is Brazil today. The course is taught in English, but ONE extra credit will be given to students who wish to do the course work in Portuguese. Those wishing to do the course work in English for 3 credits should register for section 01. Those wishing to earn 4 credits by doing the course work in Portuguese should register for section 02. The sections will be taught simultaneously. Section 01: 3 credits Section 02: 4 credits (instructor’s permission required)
Instructor(s): F. De Azeredo Cerqueira
Area: Humanities.
AS.211.397. Program Abroad: Brazilian Culture & Civilization.
Summer Abroad Program. Intensive language and culture program offered in Rio de Janeiro, Brazil. The Culture and Civilization course strengthens students’ language skills while deepening their understanding of Brazilian history and culture. Pre-req: 1 semester of Portuguese or 1 year of Spanish. Open to Brazil Program applications only. Course must be taken for a letter grade.
Instructor(s): F. De Azeredo Cerqueira
Area: Humanities.
AS.211.401. La France Contemporaine I.
Students will explore contemporary French society and culture through a wide variety of media: fiction and non-fiction readings (graphic novels, news periodicals, popular magazines), films, music, art, websites, and podcasts. A diverse range of hands-on activities in addition to guided readings will help students develop cultural awareness as we discuss topics such as education, politics, humor, sports, cuisine, immigration, slang, and national identity, as well as the historical factors that have influenced these facets of French and francophone culture. Recommended Course Background: AS.210.301 or AS.210.302 or permission of instructor.
Instructor(s): B. Anderson; Staff
Area: Humanities.
AS.211.402. La France Contemporaine II.
Students will explore contemporary French society and culture through a wide variety of media: fiction and non-fiction readings (graphic novels, news periodicals, popular magazines), films, music, art, websites and podcasts. A diverse range of hands-on activities in addition to guided readings will help students develop cultural awareness as we discuss topics such as education, politics, humor, sports, cuisine, immigration, slang, and national identity, as well as the historical factors that have influenced these facets of French and francophone culture. Recommended Course Background: AS.210.301-AS.210.302 or AS.210.301 or permission of instructor.
Instructor(s): A. Wuensch; Staff
Area: Humanities.

AS.211.406. The City in Early Modern French Literature.
Prerequisites: AS.212.333 OR AS.212.334 or permission
Instructor(s): W. Anderson
Area: Humanities.

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

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

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

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

This course proposes to examine the momentous world exhibition organized in Paris in the year 1900 along with the new technologies and concepts it introduced into the modern world: the first subway line in Paris, talking films on giant screens, escalators, moving walkways, the first large-scale exhibit of the rising Art Nouveau, the first display of Picasso’s painting on French territory, and even a presentation on the idea of television at the Palais de l’électricité. Our discussions will include the social, political, cultural, and artistic events that led to this pivotal moment which constituted an emblematic stepping stone between the old world and the new.
Instructor(s): K. Cook-Gailloud
Area: Humanities.

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

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

AS.211.431. Desecrating the Sacred Heart: Science, Religion and Art in Fin-de-Siècle France.
This interactive course analyzes the stakes underlying the construction of Paris’ controversial Sacré-Coeur Basilica in Montmartre. In the light of heated 19th-century debates on moral authority that opposed religious believers and partisans of a secular state inspired by a scientific ethos, we will consider how the advocates of both sides use specific rhetorical techniques in the public domain (newspaper articles, caricatures, speeches) and artistic devices (paintings, literary writings) to convince their audience of the validity of their claims. The course will open up onto contemporary debates that show similar ethical conflicts.
Instructor(s): K. Cook-Gailloud.
AS.211.469. Limit-Experience, Limit-Texts.
Among the many functions of literary narrative is that of describing and domesticking extreme experience, from the horrors of war and incarceration to religious ecstasy, madness, and acute illness. Writers have long exploited the extreme to probe the reaches of human consciousness and the social pacts that differentiate transgressive from normal behaviors. Drawing on the work of 20th century French-language authors of novels, short stories, and witness accounts (Breton, Camus, Chraibi, Delbo, Duras, Guibert, Le Clézio, Volodine), this course will explore how narrative strategies relate to extreme states, situations, and conditions. At the same time, through excerpts from experimental writers from Surrealism to l’écriture féminine, we will also consider how language itself can create a manner of limit-experience by questioning the boundaries of the readable. Course in French.
Instructor(s): D. Schilling
Area: Humanities.

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

AS.211.471. Jules Verne.
An overview of the corpus of the author of the "Voyages extraordinaires". The patron saint of steampunk authors explored through his novels the transformation of the modern world resulting from the explosion of technological advances in the industrial age. Yet he was also an astute and erudite historical thinker, an amateur anthropologist whose work reflected many of the prejudices and challenges of his exploring or colonizing contemporaries, a dabbler in cultural models. A disabused, even pessimistic thinker, he provides a unique entryway into the fin-de-siècle French mind set. Works to be read include "Cinq semaines en ballon", "Voyage au centre de la terre", "De la terre à la lune", "20,000 lieues sous les mers" and "L’Île mystérieuse", "Le Tour du monde en quatre-vingt jours", "Robur le conquérant" and "Le Maître du monde", "le Sphinx des glaces", "Le Château des Carpathes", and "Paris au XXe siècle". Class will be taught in French. This course can be taken either as a 211 Culture course or 212 Literature course 212.
Prerequisites: AS.212.334
Instructor(s): W. Anderson
Area: Humanities.

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

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

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

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

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

AS.212.115. Dead Men Talking.
How do the dead speak to the living? This question compels the texts and films that this course covers to investigate the words of the dead and the debate surrounding the death penalty, from the guillotine to lethal injection. We will examine the works of Chateaubriand, Stendhal, Balzac, Hugo, Benjamin, Camus, and Wahnich as well as the films of Kubrick and Robbins, among others. All materials will be available in English and French.
Instructor(s): A. Alexander
Area: Humanities.
**AS.212.127. Freshman Seminar: 18th Century Theater.**
An introduction to 18th century theater and performance. Using philosophical and critical texts by Aristotle, Chapelain, Diderot, and others, we will examine a series of plays and other works for theatrical performance. Course has a performance requirement. Taught in English. Dean's Prize Freshman Seminar
Instructor(s): O. Sabee
Area: Humanities.

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

**AS.212.212. The Roaring Sixties. France’s Last Revolution(s) in Moving Images.**
The 1960s were a pivotal decade in France. Radical changes in race/class dynamics, union/workplace politics, and gender relations impacted everyday life and modified the structure of society. Artists were deeply affected by this climate and film-makers stood at the forefront of cultural production, offering some of the most compelling accounts of this moment. This course will introduce students to a special turning point in history via films of Truffaut, Varda, Godard, Akerman, Marker and others.
Area: Humanities, Social and Behavioral Sciences.

**AS.212.214. Sex, Lies, and Testimony: The Case of Annie Ernaux.**
A failed bourgeois marriage, a scandalous love affair with a Russian diplomat, a crippling state of jealousy, a clandestine abortion: are these topics worthy of literature? Are telling these stories constitutive of a feminist-informed writing? Publishing in the aftermath of the second wave of feminism, Annie Ernaux’s autobiographically grounded books consistently depict experiences of wider concern for women. In this course, we will question the efficacy of four of Ernaux’s testimonial works in stimulating a socially significant discussion around issues relevant to women’s everyday lives, while also considering their place within the canon, whether for feminist, life-writing, or simply literary merit.
Instructor(s): R. Loescher
Area: Humanities.

**AS.212.222. Paris Underground.**
The City of Light also has a dark side. This course will explore how Paris catacombs, sewers, and underground metro system have captured the imagination of writers and artists since the nineteenth century. Readings will include excerpts from Leroux’s Le Fantôme de l’opéra and Hugo’s Les Misérables, available in both English and French. Films and documentaries will be shown in French with subtitles. Students will be evaluated based on class participation and a final project.
Instructor(s): R. Powers
Area: Humanities.

**AS.212.243. Whodunit? Mysteries of the Caribbean.**
The classic detective novel scenario: a crime is committed, a body, discovered, but... whodunit? Untangling two French Caribbean novels consecutively, we attempt to answer just that question. But, what happens if the texts provide no clear solution, point to no definitive culprit? We will consider these unsolvable detective novels as exemplary of a community-based approach to storytelling, asking how we as readers might nevertheless penetrate their mystery.
Area: Humanities.

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

**AS.212.304. Paris Souterrain: Paris Underground.**
This course will track uses of “the underground” in major canonical and peripheral literary works in the nineteenth century. Readings will include works by Balzac, Baudelaire, Hugo, and Zola.
Prerequisites: AS.212.334 OR HA.212.334
Instructor(s): R. Powers
Area: Humanities.

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

**AS.212.318. Women in Pre-Modern French Literature.**
This course will examine the changes in the relationship of women to literature in France up to the French Revolution from several points of view: (1) What were the social and intellectual contexts of gender distinctions? (2) How did men writing about women differ from women writing about women? (3) How were these questions affected by the changing norms of literary production? Texts by Marguerite de Valois, Mme. de Sévigné, Molière, Mme. de Lafayette, Prévost, Diderot, Rousseau, Mme d’Epinay and Revolutionary memorialists
Instructor(s): W. Anderson
Area: Humanities.
**AS.212.321. Women in War. Heroines in Italian and French epic (16th-18th century) Between Fiction and Reality.**

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

Instructor(s): V. Denzel

Area: Humanities.

**AS.212.324. Vive la Difference!: Belonging and Difference in Contemporary France.**

This course studies the impact that globalization and mass migration have had on France’s cultural identity by focusing on how recent developments in the arts illuminate the multiethnic nature of French society. Although France has been a “melting pot” in historian Gérard Noiriel’s words for over a century, the official culture of the nation remains skeptical of multiculturalism, highlighting instead an abstract image of the French citizen, shorn of cultural, ethnic, racial or religious differences. In this course, we will examine novels, performance pieces, plays, films and documentaries that challenge, live with and explore this norm, allowing us to ask: What is the relationship between diversity and political community? How do different aesthetic forms imagine belonging, citizenship and diaspora? The syllabus may include work by Mehdi Charef, Yamina Benguigui, Nasser Djemai, Leila Sebbar, Merzak Allouache, Laurent Cantet and Abdellatif Kechiche as well as theoretical readings from Pierre Nora, Dominique Schnapper and Pierre Tévanian. Recommended Course Background: AS.212.333-AS.212.334 or permission of instructor.

Instructor(s): E. Fisek

Area: Humanities.

**AS.212.327. Mise et remise en scène: Performing in the 18th Century.**

An introduction to texts and performance practices of the eighteenth century French theater, and an exploration of challenges and creative approaches to its restaging today. Course has a performance requirement.

Instructor(s): O. Sabee

Area: Humanities.

**AS.212.329. Contemporary Society on Stage: Koltès, Lagarce, Mouawad.**

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

**Prerequisites:** AS.210.302

Area: Humanities.

**AS.212.333. Introduction à la littérature française.**

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

Instructor(s): S. Miglietti; Staff; W. Anderson

Area: Humanities.

**AS.212.334. Introduction à la littérature française II.**

Readings and discussion of texts of various genres from the Middle Ages to the 20th century. The two semesters (212.333 and 212.334) may be taken in either order. This sequence is a pre-requisite to all further literature courses. Students may co-register with an upper-level course during their second semester. Introduction à la littérature française II covers the time period from the Revolution to the present.

**Prerequisites:** AS.210.301 OR AS.210.302 or at least one semester of AS.210.301 or AS.210.302 with a grade of A and written permission of the instructor.

Instructor(s): D. Schilling

Area: Humanities.

**AS.212.339. Constructing Poe: How 19th Century France created an icon.**

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

Instructor(s): A. Alexander

Area: Humanities.
AS.212.341. Power and Resistance: Approaches to French Political Thought.

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

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

AS.212.343. Literature and Science in France 1750-1880.

This course will investigate changes in the meaning and function of the literature of science and of the natural world during the period 1750-1850. (N.B. All course readings, assignments, and discussions will be conducted in French). Dean's Teaching Fellowship.

Prerequisites: Advanced French I and II (AS 212.301-302), Introduction to French Literature I or II (AS 212.333 or 334)

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

AS.212.346. 20th Century French Theater and Performance.

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

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

AS.212.358. Writing the Great War: French Literature and World War I. 3 Credits.

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

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

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

AS.212.362. Ecrire l’héroïsme au féminin [Writing Heroism in the Feminine].

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

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

AS.212.365. Twisted Roots: Writing “Creole” in the French Caribbean. 3 Credits.

This course examines rootedness and hybridity in contemporary literary and critical works from the French Caribbean, exploring the act of writing “Creole” as illustrative of innovative thought-constructs. French students will read and write in French and should register for section 02; other students will read translations and should register for section 01. Discussions will be conducted in English.

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


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

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

AS.212.400. Flaubert’s L’Éducation sentimentale, a Prose Novel for Modern Time.

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

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

AS.212.404. The City in Early-Modern French Literature.  
The city is an integral theme, even a privileged character, in the literary and speculative texts of the 17th and 18th century. It is often understood to stand opposition to the royal court and embodies the spirit of the people in a way related to the modern notion of "solidarity". This course will look at a number of examples of the peculiar status of the French city (especially Paris) from the late Renaissance to the First Empire. Selections from Marguerite de Valois, Mme de Sévigné, Montesquieu, Diderot, Rousseau, Turgot, Ruault, Rétif de la Brétonne, Mercier, Saint-Just, Robespierre, Napoléon Bonaparte, with perhaps a coda from Balzac or Michelet. Recommended Course Background: AS.212.333-AS.212.334 or permission of instructor.  
Instructor(s): W. Anderson  
Area: Humanities.

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

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

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

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

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

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

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

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

AS.212.443. Marcel Proust, Literature and Art.  
Proust's great sequence of novels À la recherche du temps perdu is also a theory of the Novel and indeed of Art. A close reading of Du côté de chez Swann and Le Temps retrouvé, will put this to the test. Required editions: Proust's Du côté de chez Swann, Gallimard, Folio, Le Temps retrouvé, Gallimard, Folio, Contre Sainte-Beuve, Gallimard, Folio. The seminar is open to advanced undergrads, with authorization of the instructor. Meets with 212.773, 300.406 and 300.684.  
Instructor(s): J. Neefs; M. Fried  
Area: Humanities.
**AS.212.466. The Pleasures of Tragedy.**

Why do we experience pleasure in watching representations of bad things happening to people on stage? Are the emotions aroused by tragedy ethical or immoral? These are just some of tragedy's many paradoxes, which have been explored by philosophers over time, from Plato to Augustine, to Rousseau, to Hume. This course proposes to explore some of the enigmas and conundrums raised by a genre which everybody agrees cannot be defined by common formal and thematic features, but which we all feel able to recognize when we see it. Is there an essence of tragedy that endures from 5th century Greece to today? Or are the things that make us call a play tragedy radically different according to time and place? How is tragedy related to philosophy, religion and politics? Tragedy has been declared in turn “dead” (killed by Christian notions of redemption, by political utopianism, by philosophical optimism, by the dissolution of language, etc.) and renewed, regenerated (through the sense of the absurd, postmodern immanence, irredeemable violence) – and indeed, there has been a flourishing of the genre in France in the late 20th century. Through readings of a selection of plays, both ancient and modern, and theoretical works, we'll examine the metamorphosis of the tragic hero and heroine, the issues of gender, moral responsibility and the management of the spectator's emotions. Readings from Sophocles, Aristotle, Corneille, Racine, Hegel, Kierkegaard, Anouilh, Sartre, Césaire, Koltès, Gably. Course in French.

**Prerequisites:** AS.210.301 AND AS.210.302

Area: Humanities.

**AS.212.469. Limit-Experience, Limit-Texts.**

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

**Instructor(s):** D. Schilling

**Area:** Humanities.

**AS.212.471. Jules Verne.**

An overview of the corpus of the author of the "Voyages extraordinaires". The patron saint of steampunk authors explored through his novels the transformation of the modern world resulting from the explosion of technological advances in the industrial age. Yet he was also an astute and erudite historical thinker, an amateur anthropologist whose work reflected many of the paradoxes and challenges of his exploring or colonizing contemporaries, a dabbler in the new human sciences and their relationship to the development of cultural models. A disabused, even pessimistic thinker, he provides a unique entryway into the fin-de-siècle French mind set. Works to be read will include "Cinq semaines en ballon", "Voyage au centre de la terre", "De la terre à la lune", "20,000 lieues sous les mers" and "L'Ile mystérieuse", "Le Tour du monde en quatre-vingt jours", "Robur le conquérant" and "Le Maître du monde", "Le Sphinx des glaces", "Le Château des Carpathes", and "Paris au XXe siècle". Class will be taught in French. This course can either be taken as a 211 Culture course or a 212 Literature course.

**Prerequisites:** AS.212.334

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

**Area:** Humanities.

**AS.212.481. The 18th-Century French Novel.**

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

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

**Area:** Humanities.

**AS.212.501. French Independent Study.**

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

**AS.212.502. French Indep Study-Lit.**

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

**Area:** Humanities.

**AS.212.570. French Independent Study.**

**Instructor(s):** J. Neefs.

**AS.212.596. Independent Study-Spanish.**

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

**AS.212.604. Around Baudelaire.**

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

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

**AS.212.617. Eighteenth-Century French Theater.**

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

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

**AS.212.620. The Encyclopédie.**

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

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

**AS.212.632. Utopias.**

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

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

**AS.212.634. Mercier.**

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

**Instructor(s):** W. Anderson.
**AS.212.641. French Romanticism 1800-1850: Literature and Art.**  
Readings in Balzac, Stendhal, Hugo, Musset and Nerval, plus viewings of Géricault, Delacroix, Daumier. Theories of Romanticism, from Baudelaire to present will be examined and commented as well.  
Instructor(s): J. Neefs  
Area: Humanities  
Writing Intensive.

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

**AS.212.655. Persistence of the City.**  
This course will address a number of problems derived from current ecological and sustainability concerns, via readings of classic texts of the French avant-garde and modernist tradition (early to mid-twentieth century: Romain, Breton, Le Corbusier, Debord), as well as films (Godard, Resnais) and reportages of more recent date. To be taught in English, this course will be of interest not only to students of French language, the fluctuation between protective strategies of equivocation and the audacity of parrèsia. Readings from trial documents, pamphlets, correspondence, novels and essays, by G. C. Vanini, François Garasse, Antonio Rocco, Théophile de Viau, Descartes, Cyrano de Bergerac, Dassoucy, Bayle, Boyer d’Argens, Voltaire, Sade, Diderot, Laclos.  
Instructor(s): E. Russo.

**AS.212.666. Writers Confront Time, Posterity and Survival.**  
This course will discuss various ways by which authors see time as shaping and inflecting the reception and the value of their works. I will focus on a select group of Enlightenment philosophers with some forays into classical antiquity and the Romantic period. The purpose of the seminar is to explore the existence of a relationship between models of transmission of aesthetic value and models of cultural, theological and biological “evolution.” Works by Diderot, Voltaire, Charles Bonnet, Rousseau, Ballanche and others.  
Instructor(s): E. Russo  
Area: Humanities.

**AS.212.678. Guillaume de Machaut: exploring medieval authorship in the digital age.**  
Using new websites devoted to the lyrics and music of Guillaume de Machaut, the foremost poet and composer of the 14th-century French royal court, this seminar will explore the role of music and literature during the Hundred Years War. Students will learn to use digital tools to view and analyze original illustrated musical manuscripts of Machaut’s work.  
Instructor(s): T. Rose-Steel.

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

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

**AS.212.696. Literature Confronts Science: Zola.**  
Zola worked with the theories of heredity of his time in the Rougon-Macquart novels. But he also attempted to use his understanding of biology and thermodynamics to reform the theory of the novel in general. This course will examine these two different effects of science on literature and try to see what leads an author to undertake such a project. For a more extended description, please see http://www.wilda.org/Courses/CourseVault/Grad/Zola/Syllabus.html. Advanced undergraduates with sufficient background may register for this course with permission of the instructor.  
Instructor(s): W. Anderson.

**AS.212.699. Cultures of Criticism from the Classics to the Romantics.**  
It is said that the French Enlightenment invented art criticism. Yet art criticism was just one of many forms of critical thought at the time, like theatrical criticism, the genre of the éloge, scientific prefaces, satires, the Querelle des Bouffons, and much more. But what work does critical thought do for the early moderns? It certainly constructs the canon, it regimes the Republic of Letters, it can be seen to create the concept of a literary field. It marks boundaries, invents new languages, even new genres (is the novel always a criticism of its own genre?). Is it only the practitioner of an art who is competent to write the criticism of that art? How does the concept of critical thought evolve over the Long Eighteenth Century, and how does it mutate in the early Romantic period? Authors to be studied include: Racine, Perreault, Voltaire, d’Alembert, Diderot, Rousseau, the natural scientists, Beaumarchais, Mercier, Stendhal, Hugo, Baudelaire.  
Instructor(s): E. Russo; W. Anderson  
Area: Humanities.
AS.212.700. Flaubert’s L’Éducation sentimentale, a Prose Novel for Modern Time.
Undergrads need instructor permission. Through a close reading of Flaubert’s novel, selective consideration of the drafts and of the historical, political and artistic context, we shall examine the making of that masterpiece of narrative prose, which Flaubert himself conceived under the sign of modernity. Our central concern, in other words, is with L’Éducation sentimentale as a second crucial event in aesthetic modernity, twenty-two years after Madame Bovary. Seminar will be taught in French and English. L’Éducation sentimentale edition required: GF Flammarion, 2003. Instructor(s): J. Neefs; M. Fried Area: Humanities.

AS.212.703. Literary Renaissance of the 12th Century.
The High Middle Ages in France witnessed both a re-birth of learning and a re-invention of literature. This course examines the medieval French literature that flourished during this Twelfth-Century Renaissance. It considers texts across a variety of genres (the roman antique; courtly lyric; autobiography; lai; chronicle) in order to interrogate literature’s engagement with the surrounding intellectual currents. In particular this seminar asks how literature’s relation to the past changed during this time and how it came to create something new.
Instructor(s): B. Reilly Area: Humanities.

AS.212.704. Violence & Tragedy.
This seminar traces the persistence of violence in tragedy. Working though traditional periodization insisting on an evolution away from spectacular baroque violence toward disembodied neoclassical purity, we will explore how violence continually shaped theater as a multsensorial, multi-medial practice. While the primary source of our discussion will be seventeenth-century France (Hardy, Rotrou, Corneille, Racine, et al.), ample opportunity will be made for students to present research from the literary traditions in which they work. Contemporary theorists and critics (Bersani, Benjamin, Biet, Chartier, Elsner, Greenberg, Loraux, Heller-Roazen, et al.) will be available in English. Taught in English. Dates of classes: 2/10, 2/24, 3/9, 3/30, 4/13, 4/27.
Instructor(s): Staff Area: Humanities.

AS.212.705. Fictions d’espace: géopoetique du roman de langue francaise.
En quoi consiste et par quels moyens se construit l’espace dans les fictions littéraires ? Quelles fonctions y jouent les toponymes, les descriptions de lieux, les trajectoires des personnages ou encore ces excroissances visuelles que sont les cartes ou les plans ? Quels contrats l’écrivain peut-il passer avec son lectorat à l’égard du statut des excroissances spatiales, qu’ils sont fabriqués de toutes pièces ? Cette introduction à la géopoétique propose d’aborder la mimésis littéraire sous sa dimension spatiale. Si d’une part notre objectif est de forger des concepts d’analyse littéraire en dialogue avec les discours sur l’architecture et la géographie, d’autre part nous chercherons à construire des lectures d’œuvres qui mêlent sur la puissance évocatrice des espaces et des lieux. Puisant dans la littérature d’expression française depuis 1800, de Balzac à Chamoiseau en passant par Giono, Ramuz, et Perec, nous reléverons divers “chronotopes” (Bakhtine) ayant contribué à forger l’imaginaire géographique. Course in French.
Instructor(s): D. Schilling Area: Humanities.

AS.212.710. Les religions du 19e Siècle.
Chateaubriand, Michelet, Quinet, Hugo, mais aussi bien Nerval, Baudelaire, Flaubert, Mallarmé, les œuvres du 19ème siècle se rapportent aux paradigmes religieux d’une manière particulièrement forte et problématique. De l’histoire des religions aux religions du Progrès, le fait religieux est interrogé par la littérature, autant que la littérature se confronte à lui. Le séminaire s’appuiera sur la lecture précise de quelques textes déterminants en ce sens.
Instructor(s): J. Neefs.

AS.212.717. Montesquieu.
The first half of the seminar is devoted to a close reading of some of Montesquieu’s major works in law, politics, fiction, history and the natural sciences, with an emphasis on the negotiations between nature, law and society. The second half will focus on selected interpretations and appropriations of Montesquieu’s thought from the 18th to the 20th century. In English, reading knowledge of French.
Instructor(s): E. Russo; W. Anderson Area: Humanities.

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

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

AS.212.743. Marcel Proust, Literature and Art.
Proust’s great sequence of novels À la recherche du temps perdu is also a theory of the Novel and indeed of Art. A close reading of Du côté de chez Swann, À l’ombre des jeunes filles en fleurs, La Prisonnière and Le Temps retrouvé, will put this to the test. Required editions: Proust’s Du côté de chez Swann, Gallimard, Folio, À l’ombre des jeunes filles en fleurs, Gallimard, Folio, La Prisonnière, Gallimard Folio, Le Temps retrouvé, Gallimard, Folio, Contre Sainte-Beuve, Gallimard, Folio. The seminar is open to advanced undergrads, with authorization of the instructor. Recommended course background: At least 2 212.xxx courses
Instructor(s): J. Neefs; M. Fried Area: Humanities.
AS.212.750. Récits de la marge dans la littérature française depuis 1950.
Examen de romans et récits modernes et contemporains où la marge (géographique, ethno-sociale, sexuée) apparaît comme un lieu de paroles spécifiques. L’histoire longue de la figure du ‘zonard’ et du ‘jeune de banlieue’ permettra d’interroger les processus de légitimation littéraire et l’émergence de subcultures qui suscitent des postures esthétiques novatrices. Textes de Begag, R. Camus, Charef, Chraibi, Clébert, Collard, Djaidani, Queneau...
Instructor(s): D. Schilling
Area: Humanities.

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

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

AS.212.758. Les écritures contemporaines aux confins des genres [Contemporary French Writing Beyond the Genres].
A critical survey of hybridized or mixed literary forms that have emerged in French-language writing since the postwar revolution of the New Novel and the materialist forays of the Tel Quel group circa 1968. What attitudes might be adopted toward texts that seemingly invent their own rules, refusing generic ascription even as they borrow freely from established narrative and poetic codes? How might we resist the temptation to view works of motivic reprise, pastiche, formal constraint, and intertextual weaving as symptoms or expressions of a disenfranchised "postmodern condition," and endeavor instead to situate these texts in the contemporary moment, as elements of a vital cultural critique? Authors to be considered include Bon, Cadiot, R. Camus, Gavarry, Levé, Perec, Quintane, Redonnet, J. Rolin, Simon, and Viel. Seminar in French.
Instructor(s): D. Schilling
Area: Humanities.

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

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

AS.212.784. Founding Myths: Literature, Historicity, and the Nation.
National identities often coalesce around historical events that acquire the status of “founding myths”. In this seminar, we will draw upon French history to discuss how literature and art (including cinema) can contribute to forging and crystallizing a series of identity-making myths. Cases to consider include the burning of Joan of Arc in 1431, the massacres of St Bartholomew’s Day (1572), and the beheading of Louis XVI in 1793. By analyzing representations of these and other historical moments through a wide range of media, we will seek to penetrate the complex relationship between literature, fiction, and historicity in making national identity—a relationship that proves particularly problematic in the case of violent and divisive events such as those mentioned above. Among the authors studied will be Villon, De Thou, D’Aubigné, Marlowe, Shakespeare, Voltaire, Michelet, Dumas, Hugo, Brecht, Anouilh, Camus.
Instructor(s): S. Miglietti; Staff
Area: Humanities.
AS.212.790. What is Philology?.
In recent years, philology has gained new attention as a field of methodological reflection which at the same time opens up Literary Criticism toward interdisciplinary research and media studies as it emphasizes the specific status of Literary Criticism in the humanities. The course will examine the changing field(s) of philology from the 18th century to the present in both historical and systematic scope. Including methods of textual criticism, edition philology, and hermeneutics, philology has been addressing questions of theory, methodology, and epistemology in various constellations. Precisely because philology’s interest lies in connecting languages and literatures to their historical contexts, one of its primary tasks is to account for the epistemic framework and limitations of such historicization, so as to ensure that the literary object not be confused with historical contexts but is perceived as a distinct phenomenon in itself. In addition to these questions, the course will discuss methods of edition philology, ranging from historical-critical edition to “material philology” and “genetic criticism” along with analyzing editions of Kafka, Joyce, and Flaubert. Further, we will examine the more recent discussion on philology and new media (e.g. digital editions). Readings will include Vico, Schlegel, Schielemacher, Nietzsche, Auerbach, Szondi, Bollett, Nichols, Cervigluni, and Ferrer among others. The course will be taught in English. Meets with AS.213.790, AS.214.790, and AS.215.790

Prerequisites: ;;
Instructor(s): E. Strowick; J. Neefs.

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

Instructor(s): B. Wegenstein; D. Schilling.

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

Instructor(s): B. Wegenstein; E. Gonzalez
Area: Humanities.

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

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

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

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

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

AS.213.111. Love and Death in Wagner.
This intersession course explores two interrelated themes in the works of Richard Wagner: love and death. The course will concentrate on the major works of Wagner (Der Ring des Nibelungen, Tristan und Isolde, and Parsifal) through in-class film screenings of their performances, as well his contemporary reflections on theater and culture and his ambiguous legacy in the 20th century. To accompany Wagner’s work, secondary texts which engage with Wagner will be discussed, including Nietzsche, George Bernard Shaw, Adorno, Badiou, and Žizek.

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

AS.213.201. Chaplin in Germany: Tramp to Dictator.
Swiss writer Blaise Cendrars declared: “The Germans lost [World War I] because they didn’t get to know Chaplin in time.” We will follow Chaplin’s works from 1921’s The Kid to 1940’s Great Dictator and its reception in Germany, to better understand both those works and the history and politics of their reception. Topics include slap-stick, laughter, poverty, dignity, and class/worker struggles. Readings include Arnheim, Krakauer, Tucholsky, Arendt, Benjamin, Brecht, and Kafka.

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

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

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

**AS.213.229. Weimar on the Pacific: German Exile Culture in the United States.**
Taught in German. After Hitler's seizure of power in 1933, the number of artists and intellectuals who fled the Nazi regime soon rose into the thousands. Many of these German expatriates ultimately settled in the United States (e.g. Los Angeles, New York), where, simultaneously attracted and alienated by their new surroundings, they made a significant impact on American culture. The seminar will explore German Exile Culture in the U.S. in its broad variety spanning a spectrum from film (Fritz Lang, Billy Wilder) to architecture (Richard Neutra, Rudolf M. Schindler), literature (Thomas Mann, Berthold Brecht, Lion Feuchtwanger), and philosophy (Theodor W. Adorno, Hannah Arendt). Based on the aesthetic and conceptual specificities of the artifacts, class discussions will focus on the relations between art and politics, modernist and mass culture, art and capitalism, culture and democracy. The seminar will close with a look at postwar America and the McCarthy era, when European emigrants became the target of suspicion as left-wing intellectuals.
Prerequisites: AS.210.362
Instructor(s): A. Krauss
Area: Humanities.

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

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

**AS.213.237. Literature and Medicine.**
Taught in English. The course will analyze literary representations of illness as well as explore interfaces between literary and medical knowledge in more general ways. Both literature and medicine can be considered semiotics as they deal with the study of signs; further, both are invested in interpretation. We will analyze the relation between literature and madness, explore “illness as metaphor” (Susan Sontag) and discuss case studies in relation to literary genres (for example, Freud is surprised to notice that his studies on hysteria read like novellas). As prominently depicted in Thomas Bernhard's “In the Cold” and theoretically analyzed by Michel Foucault, the course will further address the nexus between medical institutions and power. Readings will include: Antonin Artaud, Thomas Bernhard, Georg Büchner, Michel Foucault, Sigmund Freud, Henry James, Franz Kafka, Thomas Mann, Daniel Paul Schreber, Susan Sontag, etc. Films: “Philadelphia” (Jonathan Demme, 1993), “Melancholia” (Lars von Trier, 2011).
Instructor(s): E. Strowick
Area: Humanities.

**AS.213.241. Introduction to the New German Cinema.**
Starting in the mid-1960s, a new generation of German filmmakers emerged who proclaimed the "old cinema dead" and sought to develop - in opposition to the commercial film industry of the time - an entirely "new" kind of German cinema. For directors such as Alexander Kluge, Margarethe von Trotta, Rainer Werner Fassbinder, Werner Herzog, and Wim Wenders, the art of filmmaking thus became inseparable from social critique. This one-credit course will explore the films of the "New German Cinema," focusing on the tumultuous period from 1966 to 1979 in the Federal Republic of Germany, in both their relationship to other European "New Waves," as well as to the aesthetic, political, and cultural contexts specific to post-war Germany. The course will serve to introduce students to both the history of New German Cinema, as well as to critical and theoretical discourses in contemporary film studies.
Area: Humanities.
AS.213.251. Friedrich Nietzsche.
Freshman Seminar: This seminar offers an introduction to Nietzsche's work and a first journey into the world of German thought, culture, and literature. Friedrich Nietzsche continues to be one of the most radical and influential philosophers of the West. Famous and infamous for announcing the death of God and the advent of the superhuman, his irreverence for philosophical tradition culminated in the call to "philosophize with a hammer" (so as to demolish the constructions of Western metaphysics). He embarrassed the old philosophers exposing their, as he put it, clumsy lovemaking with truth. And he stunned generations of intellectuals after him with his idea of the eternal return of the same. But Nietzsche was also a scintillatingly witty writer, a light-footed and poetic thinker, a bold defender of the experiences of the body, a tender human being, and a sharp critic of German narrow-mindedness.
Instructor(s): K. Pahl
Area: Humanities.

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

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

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

AS.213.301. Franz Kafka.
The course is an introduction to the life, work and milieu of Franz Kafka. While reading Kafka’s short stories (e.g., Das Urteil, Die Verwandlung, Ein Bericht für eine Akademie, along with diary entries and Letter to his Father (Brief an den Vater), we will pay close attention to the author’s understanding of writing, his relationship to his father, Jewish tradition, history, and his fascination of the foreign and the exotic. We will also focus on Kafka’s influences; critical reception; reader problems in approaching Kafka’s works; Kafka’s situatedness in fin-de-siècle Prague; and issues in translating Kafka into English. Taught in German.
Prerequisites: AS.210.362
Instructor(s): A. Glazova
Area: Humanities.

AS.213.305. Contemporary German Film.
After almost a quarter century of neglect, German cinema is on the map again. The many awards German films have been granted over the last 15 years speak to the renaissance of German Cinema since 2000. Among these movies are Florian Henckel von Donnersmärcks The Lives of Others (Academy Award for Best Foreign Language Film, 2006), Caroline Link’s Nowhere in Africa (Academy Award for Best Foreign Language Film, 2002), Fatih Akin’s Head-On (Golden Bear at the Berlin International Film Festival, 2004; European Film Award 2002), Caroline Link’s Nowhere in Africa (Academy Award for Best Foreign Language Film, 2000. Among these movies are Florian Henckel von Donnersmärcks The Lives of Others (Academy Award for Best Foreign Language Film, 2006), Caroline Link’s Nowhere in Africa (Academy Award for Best Foreign Language Film, 2002), Fatih Akin’s Head-On (Golden Bear at the Berlin International Film Festival, 2004; European Film Award 2004), Oliver Hirschbiegel’s Downfall (nominated for Academy Award for Best Foreign Language Film, 2004) or Wolfgang Becker’s Goodbye, Lenin! (European Film Award, 2003). Nazi Germany, the Stasi, or the Reunification are prominent topics of this internationally acclaimed Contemporary German Cinema. Parallel to these mainstream productions, an aesthetically far more adventurous cinema has developed known as “Berlin School” or “Nouvelle Vague Allemande”. Directors associated with the Berlin School are Christian Petzold, Angela Schanelec, Christoph Hochhäusler or Valeska Grisebach. Dissecting the everyday reality of post-wall Germany, this ‘counter-cinema’ draws on the New German Cinema of the 1970s (among others) to develop radical notions of realism and challenge narrative conventions. This course will give a survey on German Film since 2000 – discussing the historical and cultural context of selected movies as well as analyzing aesthetic strategies and concepts of realism in Contemporary German Cinema. Taught in German.
Instructor(s): E. Strowick
Area: Humanities.
**AS.213.307. Art and Surveillance.**

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

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

**AS.213.308. Gespenster: verschwiegen und doch weitergegeben.**

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

**Prerequisites: AS.210.361**

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

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

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

Area: Humanities.

**AS.213.310. Classic German Theater.**

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

**Prerequisites: AS.210.361**

Instructor(s): K. Pahl.

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

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

**Prerequisites: AS.210.362**

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

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

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

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

**AS.213.319. Fundamentals of Critical Theory.**

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

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

**AS.213.322. Museums and Jews, Jews in Museums.**

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

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

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

AS.213.331. Detective Fiction in its Nascence.
Although Edgar Allen Poe is often called the father of detective fiction, this assumption is not entirely correct. Sixty years before Poe published his “Murders in the Rue Morgue,” Schiller wrote the novella “Der Verbrecher aus verlorenener Ehre,” which was decisive for the development of the genre in Germany. Schiller’s novella carried the subtitle, “Eine wahre Geschichte,” which underscored the tension between “true” events and “probable” circumstances which is characteristic of detective fiction in general. In this course we will examine the competing notions of truth (Wahrheit) and probability (Wahrscheinlichkeit) at play in German detective fiction from the eighteenth to nineteenth century. We will explore why the romantics emphasized truth as a defining feature of literature and how the realists replaced this notion with verisimilitude. Authors to include: Schiller, Kleist, Tieck, Hoffmann, Droste-Hülshoff, Fontane, Storm, Paul Heyse, Richard Alewyn. Reading and discussion in German.
Instructor(s): R. Tobias
Area: Humanities.

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

AS.213.345. Healing and Health Beyond Theology. 3 Credits.
Nietzsche argues in The Gay Science that to bring about a new day we need a new health—“great health,” as he calls it, that enables us to surmount the sickness of our age and transcend ourselves. However much of an iconoclast Nietzsche considered himself to be, his idea of “great health” fits squarely within a theological tradition that claims that the condition for becoming a member of the ecclesia is faith, which cleanses the individual of sin and restores him to his original state. This course will examine the theological inheritance that has and continues to shape the notion of sickness and health dominant even in secular contexts, where well-being would seem to be regarded as a condition of the body rather than of the spirit. Reading to include works by Nietzsche, Kierkegaard, Augustine, Tillich, Heidegger, Scholem, Tolstoy, Büchner, Flaubert, and Kafka. Taught in English.
Instructor(s): R. Tobias
Area: Humanities
AS.213.348. Picturing Jews: Representing Jewish Identity in Modern Art, Film & Literature.
This course will consider the different ways Jewish identity has been represented in the 19th and 20th centuries, focusing primarily on Central and Eastern Europe. Race, nationalism, religion, language, geography, politics—all helped shape different ways of understanding just what it meant to be a Jew, and all found expression in art and literature by both Jews and non-Jews. Looking at texts originally written in German, Yiddish, and Hebrew, including prose, poetry, journalism and drama, as well as painting, photography, graphic design, architecture, and film we will gain an understanding of the range of ways that Jewish identity could be understood and expressed as well as of the ideological stakes and historical contexts of such representations. Writers and artists examined will include Chagall, Kafka, Sholem Aleichem, and Bialik. All readings will be in translation.
Instructor(s): S. Spinner
Area: Humanities.

AS.213.349. Weimar Cinema: The Golden Age of German Film.
Taught in German. German cinema of the 1920s is regarded as one of the “golden ages” of world cinema. The course centers on close readings of works which belong to the canon of German film, including The Cabinet of Dr. Caligari, Nosferatu, Metropolis, The Blue Angel, The Last Laugh, and M. Focusing on the question of cinema and modernity, we will discuss topics like modern aesthetics and visual perception; Expressionism in film; technology and the metropolis; the emergence of film genres (e.g. horror film, film noir, science-fiction film, and melodrama). The film analyses will be accompanied by a discussion of the varied scholarly approaches to Weimar Cinema.
AS.213.354. Introduction to German Poetry.
This class will introduce students to German poetry from the eighteenth to the twentieth century. We will read selected poems by Goethe, Eichendorff, Mörike, George, Hofmannsthal, Rilke, Trakl, Celan, and Bachmann. In addition we will read several theoretical essays by poets and literary critics alike which examine the lyric form and the curious world that poetry constructs. Readings and discussion in German.
Instructor(s): R. Tobias
Area: Humanities.

This seminar offers an introduction to the work of Goethe (1749-1832) who is one of the most prominent figures in the history of German literature and thought and according to T.S. Eliot ‘one of the wisest of men’. Tracing this wisdom through selected poems, prose, plays and essays, we will closely analyze the fascinating complexity of an oeuvre that reflects Goethe’s interdisciplinary interests in the aesthetic, philosophical, and scientific discourses and controversies of his time.
Readings will include: Prometheus, Goetz von Berlichingen, Faust I, The Sorrows of Young Werther, Iphigenia in Tauris, Novella, Metamorphosis of Plants, Theory of Colours etc. Taught in German.
Prerequisites: AS.210.362
Instructor(s): A. Krauss
Area: Humanities.

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

AS.213.361. The Holocaust in Film and Literature.
How has the Holocaust been represented in literature and film? Are there special challenges posed by genocide to the traditions of visual and literary representation? Where does the Holocaust fit in to the array of concerns that the visual arts and literature express? And where do art and literature fit in to the commemoration of communal tragedy and the working through of individual trauma entailed by thinking about and representing the Holocaust? These questions will guide our consideration of a range of texts — nonfiction, novels, poetry — in Yiddish, German, English, French and other languages (including works by Elie Wiesel, Primo Levi, and Isaac Bashevis Singer), as well as films from French documentaries to Hollywood blockbusters (including films by Alain Resnais, Claude Lanzmann, and Quentin Tarantino). All readings in English.
Instructor(s): S. Spinner
Area: Humanities.
AS.213.367. Contemporary German Film.
After almost a quarter century of neglect, German cinema is on the map again. The many awards German films have been granted over the last 10 years speak to the renaissance of German Cinema since 2000. Among these movies are Florian Henckel von Donnersmarck's "The Lives of Others" (Academy Award for Best Foreign Language Film, 2006), Caroline Link's "Nowhere in Africa" (Academy Award for Best Foreign Language Film, 2002), Fatih Akin's "Head-On" (Golden Bear at the Berlin International Film Festival, 2004; European Film Award 2004), Oliver Hirschbiegel's "Downfall" (nominated for Academy Award for Best Foreign Language Film, 2004) or Wolfgang Becker's "Goodbye, Lenin!" (European Film Award, 2003). Nazi Germany, the Stasi, or the Reunification are prominent topics of this internationally acclaimed Contemporary German Cinema. Parallel to these mainstream productions, an aesthetically far more adventurous cinema has developed known as "Berlin School" or "Nouvelle Vague Allemande". Dissecting the everyday reality of post-wall Germany, this 'counter-cinema' draws on the New German Cinema of the 1970s (among other influences) to develop radical notions of realism and challenge narrative conventions. This course will offer a survey on German Film since 2000 – discussing the historical and cultural context of selected movies as well as analyzing aesthetic strategies and concepts of realism in Contemporary German Cinema. Taught in German.
Prerequisites: AS.210.362
Instructor(s): E. Strowick
Area: Humanities.

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

AS.213.369. Dada's Ideologies: Literature, Art, & Politics. 3 Credits.
This course will examine the literary and political theories implied in, and encountered by, Dadaist works and praxes. Particular attention will be paid to Dadaist confrontations with the growth of modern mass media, the politics of World War I, and consumerist capitalism in the wake of Taylorism and Fordism. Readings include major Dadaists as well as Althusser, Benjamin, Debord, Gramsci, Irigaray, Lukács, Marx, Saussure, among others.
Instructor(s): J. Pelcher
Area: Humanities.

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

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

AS.213.387. Major City, Minor Literature? Berlin in German-Jewish and Yiddish Literature. 3 Credits.
Between the two World Wars, a period of intense artistic and intellectual vitality, Berlin was an international center for theater, visual arts, and literature. Many important Yiddish-language writers were drawn to Berlin and, together with their German- language counterparts, produced a body of literature that explores issues of modernity and identity. By comparing works in Yiddish and German, we will learn about inter-War Berlin’s cultural diversity and richness, while also gaining insight into the particular issues of writing about Jewish identity in the 1920s, and the implications of writing in a minor language (Yiddish). We will read works by authors including Joseph Roth and Alfred Döblin in German, and Moyshe Kulbak and Dovid Bergelson in Yiddish. All texts will be in translation. Some questions we will explore include: • What is a minority/minor language or literature? • How did German and Yiddish interact in cultural and social spheres? • Can texts in different languages comprise a single body of literature? • What did it mean to be German and what did it mean to be Jewish? • Are assimilation and hybridity useful concepts? • Is there such a thing as Jewish modernism? • How did literature of the period respond to the rise of the Nazi party and the intensification of antisemitism?
Instructor(s): S. Spinner
Area: Humanities.
The course will examine how mid- and late-19th-century literature creates so-called reality effects which make the text seem a representation of the social world. The term "effect" intends to mark a most decisive insight: that literature does not simply depict a pre-given outer life but produces illusionary impressions of ‘authenticity’ by using various aesthetic and rhetorical devices (e.g. modes of description, frames, specific narrations of time and space). In reading Gottfried Keller, Adalbert Stifter, Conrad Ferdinand Meyer, Theodor Storm and Theodor Fontane we will analyze these aesthetic strategies in relation to literary conventions and codes which readers have learned to interpret as ‘realistic’. Given that these conventions change over time and are situated in specific contexts, we will also be discussing the historicity of reality effects with respect to the rise of photography and modern historiography in the 19th century. Taught in German.
Prerequisites: AS.210.362
Instructor(s): A. Krauss
Area: Humanities.

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

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

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

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

AS.213.597. German Lit Ind Stdy-Summer.
Instructor(s): M. Caplan.

This graduate-level seminar will consider the theoretical problems and relationship between tragedy and comedy as modes of narration, methods of performance, and philosophical dispositions. Among the topics we will consider are the reciprocal relationship of comedy and tragedy; their respective derivation from myth, ritual, and philosophical dialogue; the relation of each to concepts of selfhood, society, the body, and the body politic. Along the way we will also examine questions such as why tragedy has attracted so much greater theoretical and philosophical interest than comedy, why comedy has been subdivided into various genres while tragedy has remained relatively indivisible, what political uses these modes of storytelling might signify, and how each serves as a mode of critique toward other narrative and dramatic conventions. Authors to be considered include Sophocles, Shakespeare, E.T.A. Hoffmann, Kafka, Brecht, Sholem Aleichem, Sh. Y. Agnon, Moshe Kulbak, Ahmadou Kourouma, and the Coen Brothers. Theorists will include Aristotle, Hegel, Nietzsche, Freud, Lacan, and Zupancic. All readings and discussions in English.
Instructor(s): M. Caplan.

The course analyzes the transformations of the relationship between form – life – aesthetics with regard to Goethe's morphological writings as well as the complex history of the reception in the philosophy of life (Spengler, Klages), in literary Modernism (Rilke, Einstein, Benn, Kafka) and in the early cultural studies of the 20th century (Simmel, Cassirer, Blumenberg). The “doctrine of the shape of formation (Bildung) and transformation (Umbildung) of organic bodies,” Goethe's morphology considers shape (Gestalt) not as something static but in constant change, taking particular interest in the movable (“das Bewegliche”), ie, processes of transformation in their temporality: “Observing all shapes, particularly organic ones, nowhere do we find something established, something inactive, but rather everything oscillates in constant movement. Hence our language uses the word Bildung for both, the emerged as well as the emerging.” A nexus between life and form, Bildung raises the problem of representation: A force towards representation, it itself escapes representation. It is by way of metamorphosis and dynamization of representation that the relationship between life and form is arranged anew, again and again – imposing questions of Bildung, representability (Bildlichkeit), morphological methods and poetics on modern literature and the humanities. Taught in German. Recommended Course Background: AS.210.311-AS.210.312 or instructor permission.
Instructor(s): E. Strowick
Area: Humanities.

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

This course will consider the link between modern fiction and melancholia, which on the one hand seems obvious given the overriding mood of many modern narratives by Beckett, Sebald, Bernhard, Krollo, among others and which on the other hand poses numerous interpretative challenges given the sparing nature of representation in modern fiction and the attachment to things in melancholia. What is the aesthetic sensibility associated with melancholia? Is melancholia limited to baroque representation? How can we conceive of attachment in the absence of things? Readings to include Freud, Benjamin, Adorno, Heidegger, Sebald, Beckett, Bernhard, and Hofmannsthall.
Instructor(s): R. Tobias
Area: Humanities.
We will read texts by Freud, Klein, Lacan, and Laplanche that are of particular interest for literary and social theory. We will discuss recent literary theory and criticism (especially queer literary theory and criticism) that draws on psychoanalysis. In addition, we will consider psychoanalytically inflected thought on sexuality and conformism by members of the Frankfurt School.
Instructor(s): K. Pahl
Area: Humanities.

AS.213.611. The Baroque and Its Afterlives.
The status of the Baroque as defined and discussed by theorists such as Walter Benjamin and Gilles Deleuze, preeminently, manifests itself in a melancholic preoccupation with relics, ruins, and allegory. As such its aesthetic originates at a cosmological fault-line between life and death. Given these metaphysical characteristics, it should come as little surprise that its subsequent influence on literary modernism constitutes itself in echoes, spectrality, fragmentation, and the grotesque, all of which function as modes of critique working through and against technologies and ideologies of modernity. The fate of the Baroque, in an aptly non-Euclidean baroque figure, both parallels and intersects with the status of other proto-modern discourses such as the carnival in the articulation of the gothic, symbolism, expressionism, and several varieties of modern fantasy. This seminar will discuss one of many possible trajectories for this aesthetic in drama, narrative, and critical theory.
Beginning with authors such as Shakespeare, Grimmelshausen, and Calderón de la Barca, we will consider works such as Mozart's Don Giovanni, the tales of Reb Nakhman and Jacques Lacan, and films such as Fritz Lang's Metropolis or the recent adaptation of Coriolanus. All readings and discussions in English.
Instructor(s): M. Caplan
Area: Humanities.

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

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

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

AS.213.617. Peripheral Modernisms.
This graduate-level seminar will consider the relation of centers to margins in the production of modern literature. The starting assumption of this inquiry will be the political, social, and linguistic role of literary modernism as a critique of modernity. If a centrifugal force disseminates the processes of modernization from the metropolis out, can one suggest that modernism, as a critique of modernity, originates at the periphery and works its way inward? When does the critique of modernity begin, and how can one characterize such a critique if in certain cultures it precedes the advent of modernization? How does a consideration of literature from the margins of the industrial and imperial centers of the modern world cause us to rethink the phenomenology—distinct from a taxonomy—of modernism? In what ways can the belatedness of a culture’s modernization lead it to anticipate subsequent crises in modernity? If modernism precedes modernization in the peripheral context, what, then, is post-modernity or post-modernism? Authors to be considered in this course include Reb Nakhman of Breslov, Machado de Assis, Mendele Moykher-Sforim, Gertrude Stein, Robert Walser, Franz Kafka, William Faulkner, Amos Tutuola, Clarice Lispector, and Yambo Oloque. Theoretical perspectives will include Adorno, Bakhtin, Barthes, Benjamin, Deleuze and Guattari, and Derrida. All readings and discussions in English.
Instructor(s): M. Caplan
Area: Humanities.
The seminar will investigate when and in which ways theatrical space was interpreted as a shelter for the fleeing. Starting with Greek tragedy and ending with Elfriede Jelinek’s postdramatic text “Die Schutzfliehenden” we will discuss the relations between the institutions of theater and drama and political concepts of Asylum from a historical perspective. We will proceed on the basis of the idea that the stage offers temporary protection where refugees stop their journey, argue their case and expect a decision. Reading Aeschylus, Euripides, Goethe, Brecht and Jelinek, we will analyze different theatrical set ups and procedures in which the precarious state of the fleeing is and has been negotiated on stage. We will also deal with recent theater projects which open the stage to refugees and give them a platform outside Immigration offices. Reading Benjamin and Florens Christian Rang we will also discuss how the relationship of Asylum and theater is reflected in modern theory of tragedy.
Instructor(s): Staff
Area: Humanities.

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

AS.213.625. Life Worlds: Literature and Phenomenology.
This course will examine the notion of life-world or Lebenswelt, as it increasingly comes to define the nexus of relations that characterize not only human experience but also works of art. A particular interest of the course will be how phenomenology expands our understanding of literature and the critical methods used to approach it. While the reading for the course will be drawn primarily from philosophy, we will also consider poems by Georg Trakl and Rainer Maria Rilke with an eye toward the poetic space they open. To what degree is the space we inhabit with its network of meanings a literary space according to these poets? Readings to include excerpts from: Dilthey, Einleitung in die Geisteswissenschaften; Husserl, Ideen (1913); Krisis der europäischen Wissenschaft; Heidegger, Sein und Zeit; Merleau-Ponty, Phenomenology of Perception; The Visible and the Invisible; and Käte Hamburger, “Die phänomenologische Struktur der Dichtung Rilkes.”
Instructor(s): R. Tobias
Area: Humanities.

AS.213.629. The Art of Framing.
Frames and Framings in art and literature are aesthetic means of creating focus. They draw a distinction between interiority and exteriority, foreground and surroundings; they cut out segments from space-time continuum and thus provide basic instruments of orientation, they constitute pictorial representation as well as the compositional structure of literature. From an epistemological perspective one can say that frames create a paradoxical threshold in-between which facilitates both the differentiation and transgression of spheres. It is further remarkable that frames while spectacularly making visible something specific at the same time expose the instances of their own ‘showing’: by implementing frames representation observes itself in the very process of representing. Through constellating systematic and historical readings the seminar will analyze theoretical concepts of frame and framing (Simmel, Genette, Marin, Derrida) and at the same time explore the transformation of frame forms and functions in literature and aesthetic discourse between 1720 and 1830 (Brokes, v. Haller, Wieland, Lessing, Herder, Lichtenberg, Goethe, Moritz, Jean Paul, Schlegel, Brentano, Tieck, Hoffmann). Among the topics to be discussed will be the conceptualization of subject-object relations as an analytical tool to reconstruct how the organizing principles of framing in Enlightenment (point of view, Guckkasten, chain of pictures, landscape/camera obscura) drift into the twilight of epistemological reflection: Around 1800 frame structures (and its doublings/transgressions) present the “Produzierende mit dem Produkt“ and thus articulate the insights of transcendental philosophy, they turn into a medium of romantic irony.
Instructor(s): A. Krauss
Area: Humanities.

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

AS.213.635. Anthropology and Modernism.
This course will examine the reciprocal relationship between modernism and anthropology in Western and Central Europe, including examples from French, German, and Yiddish contexts. We will focus on the presence of anthropological and ethnographic discourses within various registers of modernist thought, literature, and visual culture, with special attention to visual and literary primitivism. We will also consider attempts by ethnographers to shape their practice in a modernist mold. Our central concerns will include the attempt to create a modernist poetics grounded in ethnography and the relationship between anthropological theory and ethnographic praxis in the modernist understanding of “culture.”
Instructor(s): S. Spinner
Area: Humanities.
AS.213.650. Poetic Thought.
This course will examine essays and poems by Goethe, Hölderlin, and Rilke with an eye toward the ways in which their work addresses issues central to German idealism and modern German thought. These include the relation of subject to object; the problem of the representation of the whole; the reconciliation of science and art; and the role of consciousness in the construction of the world. Readings to include texts by Goethe, Hölderlin, and Rilke with commentary by Heidegger, Gadamer, Henrich, Husserl, Benjamin, Szondi, and Allemann.
Instructor(s): E. Forster; R. Tobias
Area: Humanities.

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

AS.213.656. Thinking of the Environment.
Few concepts are more anthropocentric than the environment. Although the term is usually invoked to describe what is other than the human being, it places the human at the center of the universe by defining nature as the world surrounding him. This course will examine several literary and philosophical texts from Novalis to Celan that approach nature as a sphere alien to thought, which can never be known except through the rhetorical device of prosopopoeia, which gives face to what is inhuman. Readings to include works by Novalis, Schlegel, Tieck, Stifter, Rilke, and Celan.
Instructor(s): R. Tobias
Area: Humanities.

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

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

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

Modernity gives rise to various forms of suspicion, including modern forms of resentment and practices of self-discipline (a suspicion of oneself), as well as to an epistemology of suspicion as it is developed in the modern human sciences. The course starts out with an analysis of the detective genre and of the specific transformations it undergoes in modern German literature. In a next step, we will examine literary representations of suspicion within a broader cultural-historical frame: Nietzsche’s analysis of resentment serves as one point of reference; another is what Carlo Ginzburg has called the paradigm of clues. The modern human sciences, since the last third of the 19th century, have relied on a method that produces knowledge by way of interpreting clues. While suspicion in the human sciences is related to the production of truth, literature uses suspicion as a way to produce aesthetic and logical undecidabilities. We will analyze literary representations of suspicion with respect to the narrative structure (unreliable narration) and the mediality of suspicion. Finally, the course emphasizes the methodological relevance of suspicion: As a practice of deciphering, interpreting, and reading traces, suspicion calls for being reformulated literary-theoretically. Readings will include: Heinrich von Kleist, E.T.A. Hoffmann, Nietzsche, Theodor Fontane, Freud, Kafka, Thomas Mann, Heimito von Doderer, Peter Handke etc. Taught in German.
Instructor(s): E. Strowick
Area: Humanities.
**AS.213.681. In Blood and Fire: Warfare, Trauma, and Modernist Aesthetics.**

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

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

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

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

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

**AS.213.689. Creativity.**

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

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

**AS.213.704. “Dichtung und Wahrheit”: De/Constructing Autobiography.**

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

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

**AS.213.706. Literature, Museums, Mimesis.**

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

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

**AS.213.718. Wirkliche Wirklichkeit:” Eccentric Realism.**

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

Instructor(s): E. Strowick
Area: Humanities.
AS.213.741. Literature, Psychoanalysis, and Unassimilable Experience.

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

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


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

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


The novel is unique among literary genres in its capacity to represent the inner life of characters portrayed in the third person. Neither poetry nor drama is equipped to convey the innermost thoughts of characters who do not speak for themselves but are instead narrated. This course will examine the implications of “third-person subjectivity” for the novel’s claim to construct (or reconstruct) a world governed by ethical norms that are all but impossible to fulfill. In fact, the very impetus for the novel is the unresolvable tension between the ideals that a work posits and the choices its characters face in a world defined by compromise and limitation. What criteria for judgment does the novel provide? How does it establish a world it simultaneously critiques as devoid of meaning save the meaning posited by the subject? We will examine the changing field(s) of philology from the 18th century to the present in both historical and systematic scope. Including methods of textual criticism, edition philology, and hermeneutics, philology has been addressing questions of theory, methodology and epistemology in various constellations. Precisely because philology’s interest lies in connecting languages and literatures to their historical contexts, one of its primary tasks is to account for the epistemic framework and limitations of such historicization, so as to ensure that the literary object not be confused with historical contexts but is perceived as a distinct phenomenon in itself. – In addition to these questions, the course will discuss methods of edition philology, ranging from historical-critical edition to “material philology” and “genetic criticism” along with analyzing editions of Kafka, Joyce and Flaubert. Further, we will examine the more recent discussion on philology and new media (e.g. digital editions). Readings will include Vico, Schlegel, Schleiermacher, Nietzsche, Auerbach, Szondi, Bolleck, Nichols, Cerciquilini, and Ferrer among others. The course will be taught in English. Meets with 212.790, 214.790, and 215.790

Prerequisites: ;

Instructor(s): E. Strowick; J. Neefs
Area: Humanities.

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

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

Instructor(s): K. Pahl.


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

Instructor(s): A. Krauss.

AS.213.790. What is Philology?.

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

Prerequisites: ;

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

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

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

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

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

This is an introductory course to Dante’s Inferno where we will think about the human phenomenon of singing. We will compare songs and texts that are familiar to us today to 14th century cantos written by Dante Alighieri. Dante and our contemporary popular music have more in common than we may first think. They both convey thoughts, feelings, and a range of universal human experiences that cannot be expressed in everyday language. Although Dante’s world and our own are vastly different, there are universal human experiences that were present in his world that still remain relevant today. The phenomenon of singing and of music goes beyond textual limits and students will be placed in a position of finding what they have in common with both the contemporary artist and the medieval poet.
Instructor(s): J. Gomez.

AS.214.171. Freshman Seminar: Witchcraft and Demonology in Renaissance Europe.
Who were the witches? Why were they persecuted for hundreds of years? Why were women identified as the witches par excellence? How many witches were put to death? (Answer: 30-40,000, between about 1400 and 1800.) What traits did European witchcraft share with witch-mythologies in other societies? After the witch-hunts ended, how did “The Witch” go from being “monstrous” to being “admirable” and even “sexy”? Answers are found in history and anthropology, but also in literature, folklore, music, and the visual arts. After an introduction to ancient and medieval witchcraft, we will study European witch-persecution between 1400 and 1800. The second half of the course will concentrate on artistic representations of witches in media ranging from manuscripts to movies, concentrating on Italy, France, Spain, and Germany.
Instructor(s): W. Stephens
Area: Humanities.

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

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

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

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

AS.214.261. The World of Dante.
An Introduction to the Divine Comedy
Area: Humanities.
A close reading of Giovanni Boccaccio's masterpiece will allow the students to become acquainted with the civilization of the European Middle Ages. Among the areas of interest are: medieval Italy as a mosaic of powers, faith and religion, women in society, nobles, commoners and the rise of the middle class, the rituals of love, and the purposes of literature.
Instructor(s): P. Forni
Area: Humanities.

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

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

AS.214.302. The Agony and the Ecstasy from Dante to the Romantics.
By exploring texts and topics in Italian literature and culture from the Middle Ages to modernity, the course will address a variety of themes crucial to the development of the Italian literary tradition. Authors will include Dante, Petrarch, Boccaccio, Ariosto, Tasso, Leopardi, Manzoni. The course is taught in English with special sessions in Italian for Italian Majors and Minors (so as to count towards the Italian Major/Minor requirements).
Prerequisites: Not open to students who have taken
AS.214.301.
Instructor(s): Staff
Area: Humanities.

AS.214.303. Rome as told by its Narrators.
The course is intended for students who would like to learn about Rome through its history, literature, and arts. We shall explore the city and its culture, analyzing the works of several authors and film directors. The main goal is to offer an experience of the Eternal City as a place where the whole of Italy is reflected in its beauty and complexity. The course will be taught in English.
Instructor(s): W. Stephens
Area: Humanities.

AS.214.317. Italian Theater from Commedia dell’arte to Dario Fo.
Students must have completed Intermediate Italian II (210.252) or equivalent. Italian writers and performers have created some of the world’s greatest theatrical works, particularly in the genres of comedy and opera. We will study the evolution of Italian theater from the improvisatory humor of the Commedia dell’arte, through the invention and development of Italian opera, to the zany and politically engaged satire of Dario Fo, winner of the 1997 Nobel Prize in Literature. Other major authors we will study include Carlo Goldoni and Luigi Pirandello. We will view film versions and live performances of plays and operas in Italian. The class will be conducted in Italian.
Instructor(s): J. Coleman
Area: Humanities.

AS.214.330. Love and War in Italian Literature.
This course is based on a choice of narrative and poetic texts from several centuries of Italian narrative and poetry. We will examine the literary renditions of the personal stories of Italians caught within the tragic logic of the war. Our focus is going to be the effects of war on love relationships as they are presented by a number of authors including Dante, Tasso, Tomasi di Lampedusa, Berto, Calvino, Bassani and Morante.
Instructor(s): P. Forni
Area: Humanities.

AS.214.346. The Short Story in Italy Across the Centuries.
The genre of the short story was in many ways invented by the Italians. During the later Middle Ages, preachers adopted the short tale, cultivated by fireside storytellers for ages, to add interest to the morals of their sermons. By the late thirteenth century, Italian writers were collecting such stories for entertainment as well as edification. Boccaccio’s Decameron (1352) was the first classic collection and inspired other collections throughout the Renaissance. It and other Italian collections inspired writers in many genres and countries, including Shakespeare and other dramatists. In modern times, short stories have become one of the predominant genres of world literature. This seminar surveys Italian short fiction from the fourteenth through the twenty-first century. Emphasis is on the representation of Italian culture and history through storytelling, including in film. Course will have two full sections, one taught in Italian for majors, the other taught in English, with no prerequisites, for non-majors. Limited to fifteen students per section.
Instructor(s): P. Forni; W. Stephens
Area: Humanities.

AS.214.347. Petrarch and the Beginnings of the Renaissance. 3 Credits.
This course will focus on the life, work, and thought of Francesco Petrarca, or “Petrarch.” Though known today primarily as the author of Italian love poetry, Petrarch considered his Latin work more lasting. We will explore both sides of his work, the vernacular and Latin (in English translation) to come to an understanding of his place in medieval intellectual history, the history of philosophy, and the history of literature.
Instructor(s): C. Celenza
Area: Humanities
Writing Intensive.
AS.214.350. The Eternal City: Rome in Literature and Film.
This class will be conducted in Italian. By studying the works of modern Italian writers and filmmakers, as well as ancient and medieval texts, we will explore the history and the enduring cultural importance of the city of Rome. We will consider the “myth of Rome” as a center of order and authority, and we will examine texts that subvert this myth by portraying the chaotic, joyous, and unseemly realities of life in Rome. Authors and filmmakers we will study include Virgil, Petrarch, Moravia, Ginzburg, Pasolini, Rossellini, and Fellini.
Instructor(s): J. Coleman
Area: Humanities.

AS.214.353. Travel & Fantasy Worlds in Italian Literature.
This course examines important works of Italian literature that narrate journeys to exotic or imaginary places, blurring the boundaries between reportage and fantasy. We will consider topics including utopias, new worlds and exploration, allegorical and spiritual journeys, construction of identity, and the conceptualization of the “other.” Readings will span from the Middle Ages to the present day, including Marco Polo, Giovanni Boccaccio, and Italo Calvino. The class will be conducted in Italian. Recommended Course Background: AS.210.351 or AS.210.352 or equivalent.
Instructor(s): J. Coleman
Area: Humanities.

AS.214.361. Rome As Told by its Narrators: A Journey through History, Literature, Arts and Film.
The course is intended for students who would like to learn about Rome through its history, literature, arts, and film. We shall explore the city and its culture analyzing the work of several authors. The main goal of that itinerary is to offer a whole experience of Rome through time. The Eternal City is also a place where the whole of Italy is reflected in its beauty and complexity.
Instructor(s): T. Katinis
Area: Humanities.

The goal of this course is to acquaint the students with themes and images recurring in the Italian poetic tradition from the Middle Ages to the Novecento.
Instructor(s): P. Forni
Area: Humanities.

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

Magic and Marvels or Wonders make us question what we see and experience: what is reality, what is illusion; what’s natural and what’s supernatural? What’s human and what’s more, or less, than human? During the Renaissance, ideas about the magical and the marvelous were bound up with questions and issues very different from those of our time. With the exact sciences still to be invented, the nature of the world was much less hard and fast for Renaissance people than it is for the modern educated person. The literary masterpieces of the Italian Renaissance, especially the romance and the theater, provide vivid illustrations of the early modern sense of wonder. Foremost among these are the theatrical comedies which Italian authors revived in imitation of the ancients, and the romances, especially Ariosto’s Orlando furioso (1532) and Tasso’s Gerusalemme liberata (1581). These works influenced ideas about magical and marvelous phenomena across Europe for centuries to come. Works will be read and discussed in English. Italian majors will attend a weekly supplemental discussion in Italian and compose their written work in Italian.
Instructor(s): W. Stephens
Area: Humanities.

Prerequisites: AS.210.251 AND AS.210.252
Area: Humanities.

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

The course will explore the notion of ‘voice’ in order to show how poetry, literature, philosophy, and music have been dealing with it throughout the ages. In particular, by focusing on classical figures such as the Sirens, Circe and Echo, as well as by considering the seminal discussions of the ‘voice’ in Plato and Aristotle, the course will address the gendered nature of the voice as a tool to seduce and manipulate the human mind. More specifically, the course will discuss the ways in which male and female voices embody different functions. Examples to be analyzed include texts by Dante, Petrarch, Ariosto, and Tasso. The course will also consider later rewritings of myths concerned with the voice such as Giuseppe Tomasi di Lampedusa’s The Siren and Italo Calvino’s A King Listens.
Instructor(s): E. Refini
Area: Humanities.
Who was Niccolò Machiavelli? The author of the Italian Renaissance's most famous book, The Prince, he also wrote histories, commentaries, comedies, and letters. And he had a career as a prominent Florentine diplomat, which ended tragically but informed everything he wrote. This course is intended to offer students an introduction to Machiavelli’s major works and to the intellectual, social, and political contexts that shaped his thinking.
Instructor(s): C. Celenza
Area: Humanities.

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

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

Boccaccio's Decameron (1352), a collection of 100 short stories, ranges from the bawdy through the cynical to the romantic and even fantastic. It has inspired numerous writers, artists, musicians and film-makers. We will read Boccaccio's masterpiece on its own terms and in relation to the development of story-telling, from gossipy “news” (novelle) to artistic short story, theatrical adaptation, literary fairy-tale, and the fantastic. The Decameron will be compared with its forerunners in saints' lives, bawdy fabliaux, and moral exempla, and with its literary, theatrical, and filmic imitators in Italy and Europe. Italian graduate students and undergraduate majors will attend an extra weekly meeting conducted in Italian. Those students should enroll in section 2 which will be awarded 4 credits.
Instructor(s): W. Stephens
Area: Humanities.

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

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

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

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

The course aims to outline the musical reception of Michelangelo's poems from the 16th to the 21st century. Moving from a critical introduction to Michelangelo's Rime, the course will address Michelangelo's own ideas on music and the few musical settings of his poems by contemporary composers. The course will turn then to the Post-Romantic renaissance of Michelangelo’s myth as the context within which the main bulk of musical settings of the artist's poems was produced. What did composers such as Wolf, Britten, Dallapiccola, Shostakovich and Reimann find in Michelangelo’s poetry? Through a close reading of the poems chosen by the composers, the course will explore the biographical, philosophical and socio-historical implications suggested by the different musical settings. No training in music performance or theory is required.
Instructor(s): E. Refini
Area: Humanities
Writing Intensive.
AS.214.604. # internet.
This seminar will address the history of the internet as participatory platform from such social media as facebook and twitter to blogs and forums of political or activist nature, as well as online gaming environments; the questions raised will regard the social change these platforms produce, the legal implications of sharing information, the political and economical issues around “digital labor” (Scholz), as well as the broader ethical questions about identity and the construction of self in participatory online environments. This class will include a hands-on dimension combining media theory & practice.
Instructor(s): B. Wegenstein
Area: Humanities.

The newly acquired "Bibliotheca Fictiva" collection of rare books contains over 1200 literary forgeries and related documents, and makes Johns Hopkins the only center in Europe or the Americas equipped to investigate the deep relations between literature (in the broad sense that includes historiography), literary forgery, and literary theory. We will trace the development of the concept of literary counterfeit in humanist scholarship, with its medieval and classical antecedents, and the growth of modern literary genres, particularly the historical novel, that depended on concepts of authenticity and probability or verisimilitude. Theoretical readings, from Lorenzo Valla through postmodern literary theory, will be matched with notorious forgeries and with metatextual fiction, from Rabelais and Cervantes to Borges, Eco, and their imitators. Elementary Latin will be helpful but not required; some paleographical skills will be taught; all sessions will be held in the Bibliotheca Fictiva collection in the rare book room of the new Brody Learning Center.
Instructor(s): E. Havens; W. Stephens
Area: Humanities.

AS.214.610. Latin and Vernacular Eloquence from Dante to Bembo.
This course will examine the coexistence of Latin and the Italian vernaculars as languages of literary expression in Italy between the thirteenth and sixteenth centuries. We will study theoretical works that articulate ideals of eloquence and style for Latin and the vernacular and that conceptualize the nature and relative roles of these languages. We will also consider the social, political, and intellectual factors that influenced how literary authors and translators employed Latin and the vernacular. Reading knowledge of Italian is required. While Latin works will be read primarily in translation, we will work with selected texts in Latin with the goal of better understanding medieval and Renaissance Latin style. Some prior study of Latin is assumed; advanced Latin is not a prerequisite.
Instructor(s): J. Coleman.

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

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

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

Three of the most wildly inventive works of Renaissance literature are Luigi Pulci’s verse romance Morgante (1478/1483), Teofilo Folengo’s macaronic Baldus (1517/1521) and François Rabelais’s five prose tales known to posterity as Gargantua et Pantagruel (1532-1550’s?). Beginning from a template of mock epic, these three works unleash a tornado of linguistic and narrative tours de force, burlesquing and satirizing almost every aspect of literature, politics, and religion, with such reckless gusto that their authors were often accused of irreligion and even atheism. Their frenetic attacks on every conceivable norm of language, good taste, and decorum provide a fascinating “Dionysian” counterpart to the dignified “Apolloian” works that are more easily assimilable to modern ideas about the essence of the Renaissance. A thorough familiarity with either early modern Italian or early modern French is absolutely essential for full appreciation of these works, as is a basic knowledge of Latin.
Instructor(s): W. Stephens.
**AS.214.655. Translating Knowledge: Brunetto’s Tresor and Dante’s Convivio.**

By focusing on Brunetto Latini’s Tresor and Dante Alighieri’s Convivio, the seminar will examine the notion of “encyclopedic knowledge” in the Middle Ages. The two works – both examples of “translation” – call traditional ideas of knowledge into question. The seminar will study the Convivio as a response to the Tresor and will situate Dante’s work within a wider discussion of vernacular translation as a key tool for the dissemination of the classical tradition in the Middle Ages.

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

**AS.214.658. Dante’s Inferno: A Reading for Teaching.**

How to Teach the Divine Comedy to American Undergraduates.
Instructor(s): P. Forni.

**AS.214.659. Italian Renaissance Humanism.**

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

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

**AS.214.668. Boccaccio I.**

Instructor(s): P. Forni.

**AS.214.669. Boccaccio II: The Decameron.**

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

**AS.214.671. Ancient and Modern in the Mirror of the City: The Image of Rome in Italian Literature from the 13th to the early 19th Century.**

The course will run from October 19th through December 7th, meeting twice per week. The source of two formative traditions shaping Italian identity, Antiquity and Christianity, Rome is the most cited place in Italian literature and a key source for Italy’s ongoing dialogue with the past. Yet, every epoch of Italian literature has had its own idea of the past. How did Italian authors shape the image of Rome? Focusing on both canonical and non-canonical writers, this course will provide a unique approach to the history and vicissitudes of classicism in the history of Italian culture. We will explore the following authors and texts: Le miracole de Roma (13th-century translation into the Roman vernacular of the Latin Mirabilia Urbis Romae, 12th cent.); the Anonimo Romano’s Cronica (1350s); Petrarch (Collatio laureationis, epistles); Poggio Bracciolini’s De varietate fortunae (1431); Biondo Flavio’s preface to his Roma instaurata (1444-46); Raphael’s letter on Roman antiquities to Leo X, written in cooperation with Castiglione (1519); Andrea Fulvio’s preface to his Antiquitates Urbis (1527); “Pasquinades” (“Pasquinate”) from the sixteenth century; Rome in Baroque poetry (Marino and Chiabrera) and in the poetry of the early Arcadian Academy (1690s); 18th-century satires on Rome (Devoti, Contucci); Alessandro Verri’s Notti Romane (1792 and 1804), Leopardi’s letters from Rome (1822); and G. G. Belli’s Sonetti on the ruins and monuments of Rome (1830s). Consequently, this course will also provide students with an overview of the many languages of Italian literature, such as medieval Roman vernacular, medieval and humanist Latin, neo-Latin, and nineteenth-century Roman dialect.

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

**AS.214.674. Ugo Foscolo and the New Lyric Poetry.**

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

Instructor(s): F. Bausi; Staff
Area: Humanities.
**AS.214.675. The Invention of the Secular Theatre.**

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

Instructor(s): E. Havens; W. Stephens
Area: Humanities

**AS.214.676. The Renaissance Comic Romance.**

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

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

**AS.214.678. Ariosto’s Orlando Furioso.**

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

Instructor(s): W. Stephens

**AS.214.679. Petrarch and His Legacy.**

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

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

**AS.214.745. Il romanzo del Novecento: Saggi di lettura.**

An introduction to the Italian novel of the 20th Century

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

**AS.214.746. Giovanni Boccaccio’s Decameron: A New Interpretation.**

This seminal text of the late Middle Ages will be a point of departure for discussing the role of literature in forging the socio-political convictions of Western Civilization.

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

**AS.214.765. Casiglione and Della Casa.**

The students will become acquainted with two of the most influential books of conduct written in the Renaissance: the Cortegiano and the Galateo.

Instructor(s): P. Forni.

**AS.214.769. The Orpheus Myth and the Arts in Early Modern Italy.**

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

Instructor(s): J. Coleman.
**AS.214.790. What is Philology?.**

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

**Prerequisites:** N/A

**Instructor(s):** E. Strowick; J. Neefs

**Area:** Humanities.

**AS.214.791. Film Theory and Critical Methods.**

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

**Instructor(s):** B. Wegenstein; D. Schilling.

**Area:** Humanities.

**AS.214.792. GRLL SEMINAR/Fellini - Almodóvar.**

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

**Instructor(s):** B. Wegenstein; E. Gonzalez

**Area:** Humanities.

**AS.214.851. Italian Foreign Language Teaching Practicum I.**

Required for first-year Italian Graduate Students. Must take Italian Foreign Language Teaching Practicum II (AS.214.852) to receive credit for this course. This course will not have a scheduled meeting time.

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

**Area:** Humanities.

**AS.214.852. Italian Foreign Language Teaching Practicum II.**

Required for First year Italian Graduate Students. This course will not have a scheduled meeting time.

**Prerequisites:** AS.214.851

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

**Area:** Humanities.

**AS.214.861. Italian Independent Stdy.**

**Instructor(s):** C. Celenza; E. Refini; W. Stephens.

**AS.214.862. Italian Dissertation Res.**

**Instructor(s):** B. Wegenstein; C. Celenza; E. Refini; P. Forni; W. Stephens.

**AS.214.863. Italian Proposal Prep.**

**Instructor(s):** Staff.

**AS.215.107. African Slave and Indian Rebellions.**

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

**Instructor(s):** J. Valiente-Nunez

**Area:** Humanities, Social and Behavioral Sciences.

**AS.215.113. The Andes through Quechua.**

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

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

**Area:** Humanities.

**AS.215.117. Film & Feminism.**

This course is an introduction to the intersections between film and feminist theory, activism and criticism. Each session will involve a screening and discussion of readings exploring topics such as the nature of the gaze, global feminism, “girl” culture, and constructions of femininity and beauty. Directors include Fellini, Almodovar, Claudia Llosa, Deepa Mehta, Ousmane Sembène and others. The course aims to prepare students for future courses in film and/or women, gender and sexuality studies.

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

**Area:** Humanities.
Paul Leduc is a unique independent filmmaker from Mexico whose films explore different aspects of the history of his country. If there is something that defines Leduc’s films, this is his social compromise with the poor and the oppressed and their liberation as well as the denunciation of the abuses committed by capitalist globalization in Mexico. In this course, we will pay attention to these issues when watching Leduc’s five most important films: Reed: Insurgent Mexico (1973), Frida: Alive Nature (1986), What Do You Think? (1986), Baroque (1989) and Cobrador, in God We Trust (2006). All films have English subtitles.  
Instructor(s): J. Valiente-Nunez  
Area: Humanities, Social and Behavioral Sciences.

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

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

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

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

AS.215.303. Program Abroad: Cuba in Film and Literature.  
Intersession Abroad Program. The course examines Cuba through contemporary film and literature.  
Instructor(s): E. Gonzalez  
Area: Humanities.

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

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

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

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

Desde la conquista musulmana hasta la expulsión de los moriscos la Península Ibérica fue una sociedad caracterizada por el multilingüismo y la presencia, muchas veces conflictiva, de habitantes de las tres religiones monoteístas. Este curso presenta un panorama de las literaturas y culturas hispano-musulmanas e hispano-judías, así como hispano-cristianas y de temática morisca, desde la conquista musulmana (711) hasta la segunda parte del Quijote (1615).  
Recommended Course Background: AS.210.311-AS.210.312 or instructor permission.  
Instructor(s): H. Sieber; N. Altschul  
Area: Humanities.
**AS.215.327. Modern Political Thought in Latin America.**
Sophomores, Juniors and Seniors only. The course is an introduction to modern political thought in Latin America. It draws on essays and novels written by major and influential political thinkers such as D.F. Sarmiento, Gonzalez Prada, J.C. Mariategui, Leopoldo Zea, J. E. Rodó, Octavio Paz, Jose Revueltas, Jose Maria Arguedas, Mario Vargas Llosa, Darcy Ribeiro, Enrique Dussel and the authors of the Sumac Kawasy as well as Liberation Theory central writings. The course will be taught in English. Students wishing to do work in the original Spanish or Portuguese will be encouraged to do so.
Instructor(s): S. Castro-Klaren
Area: Humanities.

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

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

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

**AS.215.341. Perspectives on the Study of Latin America.**
An interdisciplinary approach to the study of Latin America since Independence. The course will reply on an historical approach to the study of literature, art and the formation of cultural epochs and periods.
Instructor(s): S. Castro-Klaren
Area: Humanities.

**AS.215.343. Nación criolla: cultura y literatura en el siglo XIX.**
El curso examina la formación de nuevas identidades hispanoamericanas y la búsqueda de un pasado que las haga legítimas, especialmente en el Cono Sur (Chile, Argentina, Uruguay).
Consideraremos en particular las relaciones con el pasado español y con el pasado amerindio en textos políticos, críticos y literarios de figuras clave del siglo diecinueve, e.g. Domingo Faustino Sarmiento, Andrés Bello, Simón Bolívar, Esteban Echeverría, y José Victorino Lastarria.
Area: Humanities.

**AS.215.345. Children & Adolescents in Latin America.**
Through the close reading of primary texts written by or about adolescents, this course examines youth participation in Latin American art and society from the mid 20th century. Students wishing to complete the writing portions of the course in Spanish or Portuguese should enroll in section 2 which will award 4 credits instead of the usual 3.
Instructor(s): L. Judy
Area: Humanities.

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

**AS.215.363. Film and Franquismo: Repression and Resistance in Spanish Cinema.**
This course will examine the cinema of Spain that was produced from the onset of the Spanish Civil War in 1936 until the death of dictator Francisco Franco in 1975. The films we will analyze include partisan documentaries, government propaganda shorts, escapist musicals, wry comedies, neo-realist thrillers, iconoclastic dramas, and meditations on national and personal trauma. In addition, we will contextualize our analyses by reading seminal works of Spanish cultural history, social criticism and film theory. This course is taught in English.
Instructor(s): C. Kozev
Area: Humanities.

**AS.215.375. Cinema in Spain and Latin America.**
We will study and discuss a selection of recent films from Spain, Argentina, Peru, Mexico and Cuba. We will concentrate on hot political and social issues in these countries as reflected in each film. Issues under discussion will be: the formal study and vocabulary of film and cinema in Spanish; gender and sexuality; national memory and trauma; trends in commercial film-making at the local and global levels; the imprint of social media networks. Taught in Spanish. Advanced Spanish is a prerequisite. The course counts as credit for the Major and Minor in Spanish and may apply as the equivalent to Intro to Literature in Spanish AS. 215. 231.
Instructor(s): E. Gonzalez
Area: Humanities.

**AS.215.388. Narrating Mexico: Novel and History. 3 Credits.**
The 200 years since the eruption of Mexican Independence present a panorama of struggle, strife, and literary creation. This course explores how Mexican literature formulates, contests and conditions portrayals of the national reality of Mexico. Taught in Spanish. Recommended Course Background: Advanced Spanish I or another Spanish survey course.
Instructor(s): C. Ray
Area: Humanities
Writing Intensive.
Through the careful study of Carlos Fuentes’ novel of Mexico City, La región más transparente, we will examine the city’s multiple and contending histories and mythographies from the Aztecs to the present as rendered in visual, textual, and performance media: murals, cinema, TV, burlesque, lucha libre, etc. Taught in Spanish; the course requires advanced reading skills in Spanish. Prior consultation with the instructor is required.
Prerequisites: AS.210.311
Instructor(s): E. Gonzalez
Area: Humanities.

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

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

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

AS.215.422. Amor y romanticismo en una Novela y tres películas.
Prerequisites: AS.210.311 AND AS.210.312
Area: Humanities.

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

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

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

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

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

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

AS.215.466. The Spanish Avant-garde.
From the turn of the 20th century until the outbreak of Civil war in 1936, Spain witnessed the greatest flourishing in its literary and artistic scenes since its Golden Age 300 years before. In poetry, prose, painting, and film, Spanish artists and intellectuals were innovating artistic forms and participating in new kinds of cultural production and critical practice. In this course we will examine this period, paying special attention to the works of such writers and artists as Miguel de Unamuno, José Ortega y Gasset, Luis Buñuel, Salvador Dalí, Federico García Lorca, and Pablo Picasso. The course will be taught in Spanish.
Instructor(s): W. Egginton
Area: Humanities.
Readings will include selections from Medieval and Renaissance Works, such as “El Conde Lucanor”, “Amadís de Gaula”, “La carcel de amor”, “El Abencerraje”, “Lazarillo de Tormes”, “La Diana”, “El buscon”, “Novelas ejemplares” (Cervantes) and “Don Quixote”.
Instructor(s): H. Sieber
Area: Humanities.

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

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

AS.215.525. Spanish Independent Study.
Instructor(s): E. Gonzalez; W. Egginton.

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

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

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

Close readings in historical context of José Donoso’s El obsceno pájaro de la noche and Casa de campo, Isabel Allende’s La casa de los espíritus, and Pilar Donoso’s Correr el tupido velo, as well as selected essays from Sandra M. Gilbert’s “Rereading Women
Instructor(s): E. Gonzalez
Area: Humanities.
From neuroscience to political theories, we will examine early modern and late modern works in literature and critical thought in which dreams and dreaming intersect with power under diverse political regimes and modalities.
Instructor(s): E. Gonzalez
Area: Humanities.

AS.215.688. Postcolonial Middle Ages.
Taught in English. Postcolonial Studies dramatically changed inquiry on the Middle Ages in the last two decades, mainly in the study of English and French materials. This seminar brings medieval Iberian subjects into the discussion and examines the new critical idioms and approaches of pan-European postcolonial medievalism.
Instructor(s): N. Altschul
Area: Humanities.

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

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

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

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

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

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

AS.215.753. Latin American Premodern.
Focusing on the idea that Iberian colonization was premodern in character, this course examines the association of Spanish and Portuguese America with topics like feudalism, the orient, despotism, and medieval cultural lifestyles. Among others, theoretical discussions include the medieval-modern divide, (neo)medievalism, settler postcolonial theory and comparative colonialisms, modernization and dependency theories; texts include, among others, Argentinians Domingo Sarmiento and José Ingenieros, Brazilians Euclides da Cunha and Gilberto Freire, Peruvian José Carlos Mariátegui, and Cuban Alejo Carpentier.
Instructor(s): N. Altschul.
AS.215.763. Vargas Llosa and Garcia Marquez: Intertextual crossing and World Literature.
The objective of the course is to read critically key works by these two writers in the context of their self stipulated intertexts—Flaubert and Faulkner, respectively—and the place such intertextual readings in the contexts of the recent discussions on “world literature”.
Instructor(s): S. Castro-Klaren.

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

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

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

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

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

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

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

Palestinian and Israeli cinemas have emerged side by side, each depicting its Other as a deceiving mirror of its own self. This course will analyze the different images of these Others in both cinemas.
Instructor(s): N. Stahl; Z. Cohen
Area: Humanities.
AS.216.342. The Holocaust in Israeli Society and Culture.
This course examines the role of the Holocaust in Israeli society and culture. We will study the emergence of the discourse of the Holocaust in Israel and its development throughout the years. Through focusing on literary, artistic and cinematic responses to the Holocaust, we will analyze the impact of its memory on the nation, its politics and its self-perception.
Instructor(s): N. Stahl
Area: Humanities.

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

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

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

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

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

AS.216.500. Independent Study.
Instructor(s): N. Stahl
Area: Humanities.

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

AS.216.800. Independent Study.
Instructor(s): N. Stahl.

Cross Listed Courses

History of Art

AS.010.204. Italian Art in the Middle Ages.
This course explores key monuments of medieval art and architecture in Italy from c. 400 until 1350. We will concentrate on historical, functional, and aesthetical aspects that lead to the creation of single monuments and art works. Emphasis is given to the analysis of “sacred space” by means of architecture, painted, and sculptural decoration, as well as ritual performances. Another focus is laid on the emergence on the political dimension of art for the creation of civic identity as well as in the context of the late medieval courts. We raise questions about the importance of materiality and science for the creation of medieval art works.
Instructor(s): N. Zchomelidse
Area: Humanities.
AS.010.216. 20th Century Italian Art.  
This course will be a critical survey of the major artistic movements in Italy during the 20th century, from Futurism to Arte Povera. Often seen as a secondary location of artistic production, the class will situate the artists working in Italy within a broader historical and global context.  
Instructor(s): C. Celenza  
Area: Humanities.  

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

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

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

AS.010.730. Sacred Images in Early Modern Spain.  
This course will look at the dialogue between sacred images and art in Baroque Spain. The status of religious images, the “paragone” or competition between sculpture and painting, and the issue of cult, will all be analyzed through the work of such painters as Velazquez, Zurbaran and Ribera. Cross-listed with the Spanish section of GRLL.  
Instructor(s): F. Pereda.  

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

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

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

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

Medicine, Science and the Humanities  
AS.145.101. Death and Dying in Art, Literature, and Philosophy: Introduction to Medical Humanities. 3 Credits.  
This team-taught course offers an introduction to the new concentration in medicine, science, and humanities by approaching the topic of death and dying from historical, anthropological, philosophical, theological, literary and art historical perspectives.Open to freshmen, and sophomores who have already taken either Great Books II or History of Medicine.  
Prerequisites: AS.360.134 OR AS.140.106  
Instructor(s): C. Wiener; E. Strowick; L. Lisi; M. Merback  
Area: Humanities  
Writing Intensive.
AS.145.330. Insomnia in Modern Literature, Philosophy, and Film.
Insomnia, while being defined and treated as a sleep disorder in the field of medical discourse, has attracted other kinds of interest, too. Philosophers and writers have been intrigued by insomnia since antiquity. From their perspectives, the capability of being sleepless not only distinguishes humankind from animals but testifies to human awareness in its ceaseless striving for wisdom and truth. Insomnia appears as vigilance, an exalted state of mind well suited for philosophic reflection, intense scrutiny of the world, and sudden inspiration. Yet these moments of sustained productivity are inextricably bound to insomnia’s “dark” side, the fact that sleeplessness tortures the body and exhausts the mind, haunts the weary wakeful and makes him meditate on insomnia. Thus sleeplessness turns into an obsession with the potential to transform thinking into endless introspection, self-absorbed melancholy, if not misanthropic sarcasm. This course will examine representations of insomnia in modern philosophy, literature and film. We will analyze to what extent interpretations of sleeplessness in the humanities differ from those in medical and scientific discourse. Particular emphasis will be placed on the relationship between insomnia, subjectivity, thinking, and writing. Authors and films to be considered will include among others Emanuel Lévinas, Emil Cioran, Franz Kafka, Samuel Beckett, Ernest Hemingway, F. Scott Fitzgerald, Djuna Barnes, Gabriel García Márquez and Insomnia (2002; Christopher Nolan).
Instructor(s): A. Krauss
Area: Humanities, Social and Behavioral Sciences.

Philosophy

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

Political Science

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

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

Humanities Center

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

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

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

Proust’s great sequence of novels À la recherche du temps perdu is also a theory of the Novel and indeed of Art. A close reading of Du côté de chez Swann and Le Temps retrouvé, will put this to the test. Required editions: Proust’s Du côté de chez Swann, Gallimard, Folio, Le Temps retrouvé, Gallimard, Folio, Contre Sainte-Beuve, Gallimard, Folio. The seminar is open to advanced undergrads, with authorization of the instructor. Cross-listed GRLL-French
Instructor(s): J. Neefs; M. Fried
Area: Humanities.
AS.300.419. 1966 before and after: French theory.  
The “Languages of Criticism” conference held at Hopkins marked a watershed moment in the history of literary studies and redefined, for many scholars and intellectuals, the nature of humanistic inquiries. This course involves the close study of key texts that, from the postwar years into 1970s (from Bachelard, Poulet, and Starobinski to Lacan, Barthes, and Derrida), are landmarks in this changing critical and philosophical landscape. Knowledge of French is desirable but not required.  
Instructor(s): E. Ender  
Area: Humanities.

Interdepartmental Program in Latin American Studies

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

Center for Language Education

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

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

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

Program in Museums and Society

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

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

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

AS Humanities Center Courses

AS.100.287. B'More: Baltimore's Beginnings.  
This course will explore the founding and early history of Baltimore, highlighting Baltimore’s role in the War of 1812 and the way Baltimore history was enshrined in what became America’s national anthem. Throughout, we will visit museums of Baltimore history and consider how Baltimore history is conveyed to the public.  
Instructor(s): S. Gamble  
Area: Humanities.
AS.300.100. B'More: Homelessness.
Please note, class will meet Saturday, Jan. 23 in the event of inclement weather. This course is for freshmen ONLY. In Baltimore, as in any major city, many urban poor find themselves without a home and without shelter. For these individuals, life on the streets is desperate and dangerous. Students will read, discuss, and debate about the causes and implications of homelessness in Baltimore, and explore present policies and potential solutions. Guest speakers include homeless rights advocates from both local government and community groups. Students will also participate in service directly affecting homeless persons.
Prerequisites: Students may enroll in one B'More course only.
AS.371.188 OR AS.371.189 OR AS.271.119 OR AS.100.285 OR AS.140.318 OR AS.360.108 OR AS.360.122 OR AS.360.171
Instructor(s): T. Gottbreh
Area: Humanities, Social and Behavioral Sciences.

AS.300.102. Great Minds.
Introductory survey of foundational texts of modern Western literature, thought and cinema. This semester will include works by Descartes, Marx, Dostoevsky, Tolstoy, Woolf, Wittgenstein, Heidegger, Arendt, and Pierre Hadot, and films by Dziga Vertov and Carl Theodor Dreyer. The course is taught in lectures and seminar discussions led by the course faculty.
Instructor(s): A. Eakin Moss; H. de Vries; P. Marrati
Area: Humanities.

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

This course is an interpretive and critical engagement with a number of social, political, and ethical issues that are raised in five Iranian movies made during decades since the 1979 Iranian Revolution until present. We will deal with imminent problems in the form and structure of the movies in their relation to the actual and open problems in social and political structures in Iran. We will watch works by Abbas Kiarostami, Asghar Farhadi and others.
Instructor(s): O. Mehrgan
Area: Humanities, Social and Behavioral Sciences.

AS.300.133. Freshmen Seminar: Women of Epic Fame in Literature and Drama, 800 BCE-1650 CE.
From Homer’s Odyssey to Shakespeare’s Antony and Cleopatra, powerful women who achieve their ends by working from within the system are often overlooked or not fully explored. Our readings and discussions will foreground these women of fiction, while we also consider the social conditions of their living contemporaries. Readings will include: Homer’s Odyssey (Penelope); Virgil’s 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): E. Patton
Area: Humanities.

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

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

AS.300.200. Idealist Aesthetics: Kant to Adorno.
This course deals with major aesthetic categories in (German) idealist aesthetics. Starting with Kant’s analytic of the beautiful, we examine the idealist concepts of the artwork (Goethe, Schiller, Hegel), and its relation to history, society, and truth (Adorno). To do so, we engage with artworks, also trying to show why and where these categories are set aside in the avant-garde and contemporary aesthetic culture.
Area: Humanities.

AS.300.201. Film and Philosophy.
Philosophers have thought about the nature of freedom, beauty, and time for millennia. But what can film teach us about these ideas? This course will stage a dialogue between philosophers like Friedrich Nietzsche and William James and films by directors such as Woody Allen, Wes Anderson, and Stanley Kubrick. Our goal is not only to use philosophy in order to better appreciate films, but also to use films in order to resolve some of the most persistent questions posed in the history of philosophy.
Area: Humanities.

AS.300.202. Life and Form in Modern Thought.
The idea of form-giving and law-giving is essential to modern thought, so is the conflict between forms and individual and collective lives. The course is a philosophical treatment of the concept of form in four spheres: aesthetics, morality, politics, history. We will read and discuss texts by, among others, Kant, Nietzsche, Lukacs, Benjamin, Schmitt, Adorno and interpret certain art- and literary works by Balzac, Malevich, Stevens, Kafka.
Instructor(s): O. Mehrgan
Area: Humanities.
AS.300.207. A Mix of Voices: Chinese Literatures from Late Imperial through Modern.
This course examines the arts and culture of China from 1368-2000, with major focus on writers. We will begin with artists of the Ming (1368-1644) and Qing (1644-1911), focusing first on canonical voices: court poets, authors of classical fiction, literati essayists, calligraphers and painters. Outside of the court urban artists observed a dramatically changing world around them. Fiction, drama, memoir and mass-produced arts explored new social alignments and freedoms. The twentieth century brought revolution and party governance, along with arts born of mass media: periodicals, film and wood block print. Finally, post-Mao avant-garde artists both retrieved traditional aesthetics and explored new venues and visions. This look at the literature of China will require both close reading of texts as well as an interdisciplinary examination of the cultural factors that shape literatures.
Instructor(s): V. Cass
Area: Humanities.

AS.300.213. Homelessness in America.
This course examines homelessness in the United States from multiple perspectives. Students will hear first-hand from individuals who have experienced homelessness as well as experts in the field.
Instructor(s): T. Gottbreht
Area: Humanities.

AS.300.215. Monsters, Miracles, and Men from Mars.
From medieval mystical visions of the Godhead to modern accounts of alien abductions, encounters with the supernatural and paranormal have long been sources of terror and amazement. This course explores visual and narrative representations of these encounters. It is a media-intensive course that juxtaposes a variety of materials from the medieval period, the space age, and contemporary film and television.
Instructor(s): K. Boyce-Jacino; T. Golan
Area: Humanities.

AS.300.220. Astrofuturism at the Final Frontier.
From Sputnik to Sun Ra to Star Wars, the middle of the twentieth century was consumed by an enthusiasm for all things outer space. This course will examine Space Age popular culture - primarily from the astroturism movement, which believed in the endless utopian possibilities of space. We will work with a diverse constellation of materials, from 2001: A Space Odyssey to Star Trek, and beyond.
Instructor(s): K. Boyce-Jacino
Area: Humanities.

AS.300.228. Brain and Society.
On April 2, 2013, President Obama unveiled the Brain Activity Map Project, a 100 million dollar investment to map the single-celled neurons composing the human brain. Scientific in its aim, the project is culturally significant as well. Popular websites 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.300.229. Film and Philosophy.
This course offers an introduction to basic concepts in the theory of film and classic problems in the history of philosophy. Our goal is to stage a dialogue between philosophy and the history of modern film in order to see the unique ways that cinema expresses ideas like the nature of beauty and human freedom. The course is organized chronologically as we watch films, both foreign and American, ranging from the 1940s to 2010s.
Instructor(s): L. McGrath
Area: Humanities.

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

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

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

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

AS.300.239. Philosophy and the Emotions.
We will read some of the most important texts in the history of the philosophy of the emotions, including works by Plato, Descartes, Spinoza, Schopenhauer, Heidegger, and Freud. We will discuss themes such as love, shame, apathy, anxiety, the mind-body problem, the notion of spirit, the notion of mood, and the overall problem of the distinction between emotion and reason.
Instructor(s): A. Rot
Area: Humanities.
AS.300.241. The Literature of the Everday.
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.

This course explores the history of the bicycle from its invention in the early nineteenth century to the early twentieth century, when it was easily accessible and widely used by people living in cities and towns. During this period, the bicycle became a focal point of cultural anxieties about gender, class, and the city itself. Using mostly 19th-century sources, we will study the history of the bicycles construction and production as well as its reception in Victorian cities.
Instructor(s): K. Boyce-Jacino
Area: Humanities.

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

“In America the natural man has triumphed over the imported book,” announced José Martí. The call to cast off the literary forms of Old Europe echoed throughout the hemisphere during the 20th century, as poets sought to write a new kind of “American” poetry. The epic has been rearticulated in sequences and series, verse novels, lyrical cycles, and collage poems, such that it has become the “post-epic.” We will investigate the long poem in 20th-century North and Latin America, from the encyclopedic Cantos of Ezra Pound and the sweeping Canto General of Pablo Neruda to briefer works by Derek Walcott and Gwendolyn Brooks, and fragmented series by Gertrude Stein and César Vallejo. We will read texts including Charles Olson’s sprawling history of America, The Maximus Poems, and William Carlos Williams’s Paterson; Aimé Césaire’s Notebook of a Return to My Native Land and Kamau Brathwaite’s The Arrivants; Elizabeth Bishop’s cartographic North & South; Octavio Paz’s single, 584-line, cyclical sentence, Sunstone; and Vicente Huidobro’s careening, linguistically playful Altazor. As we test our definition of “post-epic” against these texts, we will consider whether the term may be applied equally to the heroic tale and the “open field” poem. To situate the long poem in history, we will examine changes in poetic form alongside questions of modernization and globalisation, technology and development, and socio-political transformation.
Area: Humanities.

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

This interdisciplinary seminar examines the concept of home and the condition of exile in 20th century Russian and Soviet culture from a variety of theoretical and methodological perspectives. Students will be introduced to classics of Soviet dissident, exilic, and official literature (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.
AS.300.301. Life, Vitality, Thought. Philosophy and the Natural Sciences in Nineteenth Century Europe.
Last year neuroscientists at MIT shined an optogenetic light on brain cells in order to artificially stimulate memories. If every detail of our past has a particular location in the brain, then we could alter, and even destroy, memories. Does this mean that humans are like machines whose history can be erased as easily as we delete files on a computer? Or are memories, like consciousness, not so easily reducible to brain structures? This class will examine how these and other questions shaped the history of modern biology and experimental psychology beginning in the nineteenth century. We will read the works of prominent biologists, psychologists, and philosophers who were all involved in a rich debate over the nature of life and thought.
Instructor(s):  O. Ophir
Area: Humanities.

AS.300.303. Multum in Parvo: Forms of Short Fiction.
The theory and practice of reading brief narratives, from the parable to the post-modern short story. We will be attending to the rhetorical and ethical issues that are raised within the compass of such fictions, with consideration of some specific forms that have shaped the development of recent literary tales: the case history, portraits of the artist, fictions of detection, and certain enduring philosophic myths. Time permitting, we’ll also examine how a few of our narratives have been translated into another medium such as film.
Instructor(s):  L. McGrath
Area: Humanities.

AS.300.304. Philosophy of Religion.
This course explores the rationality of religious beliefs and the rules that govern their context in religious life. Topics explored include faith and reason, religious experience, religious language and proofs for God’s existence.
Instructor(s):  D. Dubois
Area: Humanities.

AS.300.305. Islamic Philosophy.
This course is an introduction to key concepts and seminal texts of Islamic Philosophy in the classical period, running from the 7th to the 13th century. Although instrumental to the transmission of Greek philosophy and to the rise of modern philosophy in the western world, Islamic philosophy is not merely a conduit of transmission. Philosophers on Islamic lands, offered original philosophical 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.

AS.300.311. Sovereignty and Modern Drama.
What does the modern theater have to say about sovereignty and authority? Does this align with or challenge the political discourse? How is theater linked to sovereignty? Considering a wide range plays, this course explores the ways the notion of sovereignty persists as a theme in modern drama despite its commitments to the common, everyday hero. We will focus on the political, philosophical, and theological critiques implicit in the plays where sovereigns are found. From the short chamber plays of Yeats based on Noh drama, to the epic theatre of Brecht, from the Abstract drama of Jarry and the Absurd theatre of Ionesco, to the Naturalism of Strindberg and the Realism of O’Neill, from the meta-theatricality of Pirandello to the Minimalism of Beckett, students will encounter a variety of artistic styles and commitments, giving them an overview of many of the major movements that mark modern drama. Dean’s Teaching Fellowship
Instructor(s):  N. Jerr
Area: Humanities.

AS.300.312. Imagining Revolution and Utopia.
Examines theories of revolution and utopia and responses in literature, art and film. Primary case study is Russia and the Soviet Union, with comparative look at influential European works and contemporary politics. Topics include gender and the family, terror, communism and communalism, and the avant-garde in art and film. Cross listed with Studies of Women and Gender, and Sexuality, and Film & Media Studies
Instructor(s):  A. Eakin Moss
Area: Humanities.

AS.300.317. Russian Novel.
Russian authors began writing novels in the shadow of counterparts in Western Europe, and thus had the chance to experiment with the form and scope of genres and themes they found in European literature: Alexander Pushkin’s novel in verse Eugene Onegin pays homage to Byron’s Don Juan and satirizes Richardson’s Pamela; Mikhail Lermontov’s nested stories A Hero of Our Time owes a debt to Romantic and gothic fiction, and Nikolai Gogol’s Dead Souls brings Dante’s Inferno to the Russian provinces. From these literary forefathers emerged the likes of Feodor Dostoevsky and Leo Tolstoy, who made a lasting impact on world literature with their psychological and philosophical novels. This course examines the Russian novel in its historical and cultural context alongside contributions of Russian literary criticism in defining novel form and genre.
Instructor(s):  A. Eakin Moss
Area: Humanities.

AS.300.318. The Modernist Novel: Mann, Woolf, and Joyce.
The purpose of this course is to survey works by three of the greatest, most relentless innovators of the twentieth century – Thomas Mann, Virginia Woolf, and James Joyce -- who explored and exploded narrative techniques for depicting what Woolf called the “luminous halo” of life. Selected novels include: Death in Venice, Buddenbrooks, Jacob’s Room, Mrs. Dalloway, To the Lighthouse, A Portrait of the Artist as a Young Man, and Ulysses.
Instructor(s):  Y. Ong
Area: Humanities.

AS.300.319. Skepticism and Theology.
This course examines the relation between the history of philosophical theology and the foundations of modern skepticism by focusing on their mutual point of departure: the concept of the human being as an essentially “finite” being “limited” in its capacity to know others, the world, and God.
Instructor(s):  T. Dika
Area: Humanities.
AS.300.322. Reason, Religion, and Modernism in Europe.
Amidst the rise in psychological research in France and the secular reforms of the Third Republic, French philosophical and religious thinkers upended their Catholic tradition in the late nineteenth century. This seminar explores the Modernist turn in Catholicism, which drew on scientific advancements in order to challenge Church hierarchies and fundamentally transform Catholics’ personal relationship to God. Our objective is to examine the intersection of science, faith, and society in historical and philosophical perspective.
Instructor(s): L. McGrath
Area: Humanities.

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

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

AS.300.327. Antigone: All the World’s a Stage.
Best known from Sophocles’ plays, Antigone - with her fierce familial loyalty and religious piety, her opposition to the law, and her willingness to sacrifice herself and her future marriage - has held a special fascination for modern and contemporary thinkers, showing up not only in theatrical (re)productions, but also as an exemplary figure for philosophers, political and psychoanalytic theorists, feminist thinkers, and novelists. What is more, her influence has not been limited to the Western tradition, for she has been reconceived on stages all over the world: Europe, the Americas, Asia, and Africa. Tracing key moments of the reception of Antigone from the nineteenth-century to the present, this course will explore what it is about Antigone that has proven so irresistible to playwrights and thinkers with a wide variety of political and aesthetic commitments. Giving particular attention to performances of Antigone around the globe, we will address how these versions negotiate the stakes of adaptation.
Instructor(s): N. Jerr
Area: Humanities.

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

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

AS.300.337. The Rise of the Modern Short Story.
Instructor(s): R. Macksey
Area: Humanities.

AS.300.338. Comic Evolution: Stages in Development of Comedy.
An eclectic tour of comic forms and theories from classical antiquity to contemporary practice. Although the textual focus will be on stage comedy, we’ll also consider the comic in other forms and media—film [Keaton], comic strip [Herriman], and contemporary satire. Some of the familiar questions on the agenda: topical vs. ‘perennial’ material, the social functions of comedy, the ‘shelf life’ of humor, butts & scapegoats, symmetries & asymmetries between comedy and tragedy, verbal and non-verbal comic devices, the general rhetoric of comedy, and the possibility of a Grand Unified Theory. (Final paper.)
Instructor(s): R. Macksey
Area: Humanities.
AS.300.340. Thinking the Body/The Body Thinking: Introduction to Aesthetics from the Perspective of Dance.
In the nineteenth and twentieth centuries, dance has developed into a serious art form. However, philosophers of art have paid little attention to dance. Why is this the case? Is dance perhaps too corporeal or too unreflective or in some other way too marginal to be a fruitful topic for philosophical reflection? Or does the failure of mainstream philosophical aesthetics to take dance seriously perhaps signal unacknowledged biases in such approaches? Might dance, the art form whose medium is the human body, have something to contribute to current philosophical interest in rethinking the human body and, particularly, the relation between mind and body? Seeking responses to questions such as these, this course provides an introduction to the place of dance in the philosophy of art. The first half of the course examines portions of seven foundational texts in the philosophy of art and culture as well as philosophical accounts of dance that draw on these foundational texts in a range of ways. The aim is not only to explore dance from the perspective of traditional aesthetic theories, but also to explore such traditional theories from the perspective of arguably the art form which they have been most resistant to treating seriously. This oblique angle of entry into mainstream approaches to general aesthetic topics will bring into focus important questions that might be easily overlooked if one examines such theories only in light of their preferred examples of art. The second part of the course explores dance as itself a mode of philosophical reflection, examining how the work of choreographers such as George Balanchine, Jerome Bel, William Forsythe, Crystal Pite and Yvonne Rainer explore the possibilities and limits of their medium: the human body. One proposal will be of particular concern: Might such instances of the body thinking bring into focus more adequate ways of thinking about the body?
Instructor(s): K. Boyce
Area: Humanities.

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

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

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

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

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

AS.300.353. Present Mirth: Stages of Comedy.
A comparative survey of presentational comedies from Aristophanes to Beckett on stage and screen, with some attention to to the vexed question of theories of comedy [no laughing matter].
Instructor(s): O. Mehrghan; R. Macksey
Area: Humanities.
AS.300.356. From Literature to Film - the case of Israeli Cinema.
This course explores the differences and similarities between two artistic mediums: literature and cinema. Our case study will be the interesting transformation of Hebrew fiction into Israeli films—a dominant phenomenon in Israeli cinema since its very beginning. Our main framework will be narrative theories, but we will also consider the specific historical, ideological and geo-political aspects involved in this transformation. By comparing the two artistic modes and studying the transformation of 5 literary works into films, students will become familiar with the history of modern Hebrew literature, contemporary Israeli cinema, and the relationship between these two artistic mediums. Cross-listed with Jewish Studies, Film and Media Studies, and Writing Seminars
Instructor(s): N. Stahl
Area: Humanities.

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

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

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

AS.300.361. Fiction & Case History: Constructive Reading.
A comparative seminar in the attentive reading of short fictions and other narratives. Attention to the reader’s share as well as that of the author in the construction of stories; consideration of the diagnostic and therapeutic uses of the imagination.
Instructor(s): R. Macksey
Area: Humanities.

AS.300.362. Beauty and the Predicate Calculus.
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.300.365. Desire in the Fin de siècle.
This course examines the obsession with desire at the turn of the 20th century in literature, drama, philosophy and social thought and its implications for notions of self and community in modernity. We will read comparatively across European, Russian and American cultures, including Stoker’s Dracula, Hamsun’s Hunger, plays by Chekhov, Strindberg, Ibsen, Wilde, and stories by Tolstoy, Gorky, Chopin and Larsen.
Instructor(s): A. Eakin Moss
Area: Humanities.

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

AS.300.367. Seeing Like a Woman.
This seminar examines the problems of female desire, subjectivity, spectatorship and performance in fiction, poetry, memoir and film from a variety of cultures and theoretical perspectives. Readings include: de Beauvoir, Riley, Butler, Cixous, Tolstoy’s "Family Happiness," Woolf’s Orlando, Larsen’s Passing; Poetry by Moore, Bishop, Plath, Akhmatova, Tsvetaeva and Szymborska. Films by Deren, Ophuls, Hitchcock, Potter, Campion, Akerman, Varda, Denis.
Instructor(s): A. Eakin Moss
Area: Humanities.
AS.300.369. The Bible and Philosophy (Introduction to Intellectual History).
This course will examine several attempts by ancient, modern, and contemporary thinkers to come to terms with the Biblical concept of creation and 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 Scripture passages on which he draws, but also selections from Philo of Alexandria, St. Augustine, Spinoza, Nietzsche, Karl Barth, Jakob Taubes, Alain Badiou, Giorgio Agamben, and others.
Instructor(s): H. de Vries
Area: Humanities.

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

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

AS.300.383. History of Madness from the Bible to DSM-V.
Madmen, lunatics or the insane, have seen an extraordinary variety of responses and attitudes across the centuries. Whether seen as a “true” phenomenon or as socially constructed “madness” was defined and treated, examined and controlled, diagnosed and “cured” according to the spirit of the time. This course will follow the varied social imageries of “madness” throughout Western history, from the Bible to the contemporary and controversial Diagnostic Statistical Manual (DSM) in its most recent 5th edition. Alongside primary texts by Hippocrates, Avicenna, Pinel, and Freud and secondary texts by Michel Foucault, Ian Hacking, Edward Shorter, and Elaine Showalter, among others, we will acquaint ourselves with first-person accounts of “madness” and its different forms of treatment, ranging from lunatic asylum, through electric-shock treatments and lobotomies to psychoanalysis. The course will explore the interaction between the historical and social, scientific and political as well as economical factors that have shaped the views of “madness” and its treatment.
Instructor(s): O. Ophir
Area: Humanities.

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

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

AS.300.389. Obama and Philosophy.
The course will investigate the theological and philosophical as well as rhetorical and literary backgrounds and guiding principles that have informed Barack Obama’s writings, speeches, and political strategies so far. While paying minute attention to a few pivotal controversial recent debates, both in domestic policy and international relations, our central focus will be on understanding the curious blend of Obama’s version of so-called Christian realism, influenced by Reinhold Niebuhr, among others, and of what we will call his deep pragmatism. Special attention will be paid to his early appeal to “simple ideas” and “small miracles,” each of them yielding the Biblical and sobered injunction of a “hope against hope. Cross-listed with Philosophy
Instructor(s): H. de Vries
Area: Humanities.

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

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

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

AS.300.397. How Freud Changed the Way We Think.
An examination of aspects of the history and theory of psychoanalysis, focusing on the question of origins in Freud’s work. Texts by Freud, Laplanche, Lacan, Derrida, and others.
Instructor(s): R. Leys
Area: Humanities.
This course studies the development of modern Hebrew literature through its relation to Zionism and Post-Zionism. Based on a close reading of both literary and non-literary Zionist and Post-Zionist texts, we will explore the thematic, social, political, aesthetic and stylistic influences that these two movements have had on modern Hebrew literature. Writers to be discussed include: Hertzl, Nordau, Achad ha'am, Jabotinsky, Kluasner, Brenner, Berdyczewski, Agnon, Greenberg, Kahana-Carmon, Oz, Yehoshua, Grossman, Castel-Bloom, and Laor. Students may receive credit for AS.216.398 or AS.300.398, but not both. 
Prerequisites: Students may receive credit for AS.216.398 or AS.300.398, but not both.
Instructor(s): N. Stahl
Area: Humanities.

AS.300.399. Cinema and Philosophy.
Do movies have anything to say about philosophical problems? Why is contemporary philosophy so interested in cinema? What are the most productive ways of bringing films and philosophy into conversation? Why is contemporary philosophy so interested in cinema?
Instructor(s): P. Marrati
Area: Humanities.

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

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

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

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

AS.300.416. Wittgenstein, Religion, and Ethics.
Starting out from the Lecture on Ethics, this course will investigate Wittgenstein’s approaches to religion and ethics, mysticism and the spiritual, and contrast these with those of his contemporaries and later interpreters. Readings will include Ludwig Wittgenstein, Martin Heidegger, Elizabeth Anscombe, C.S. Lewis, Hilary Putnam, Richard Rorty, Stanley Cavell, Martin Stokhof, and others.
Instructor(s): H. de Vries
Area: Humanities.

With its forced dissemination after the Anschluss in 1938, psychoanalysis shifted its center of gravity from Vienna to London creating “a new kind of diaspora.” After Freud’s death, the efforts to protect his legacy while incorporating new findings and novel theories to the main body of his work prompted a series of “scientific meetings” known also as the “unusual business meetings” or as the “controversial discussions” within the British Psychoanalytic Society. Reading the minutes, reports, and papers presented during the four years of these discussions (1941-1945), students will be exposed to the important intellectual contributions that led not only to a thorough exploration of major psychoanalytic theories and concepts such as unconscious phantasy, regression, the death instinct, and the infant’s emotional life, but also to the ways these controversial innovations shaped methods and preoccupations of post-war psychoanalysis. Readings will include: Anna Freud, Klein, Winnicott, Isaccs, Strachey, Glover among others. Cross listed with History.
Instructor(s): O. Ophir
Area: Humanities.
AS.300.420. The Violence from Within and the Migration of Knowledge - The Marginalization of Melanie Klein in American Psychoanalysis.

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


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

AS.300.422. Contemporary Theory: New Materialisms, New Vitalisms, and the Post-Traumatic Subject.

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

AS.300.427. Reading Freud.

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

AS.300.431. Russian Literary Modernisms.

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

AS.300.433. Cavell: Skepticism and the Ordinary.

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


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

AS.300.501. Independent Study.

Instructor(s): E. Patton; H. de Vries.

AS.300.507. Honors Seminar.

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

AS.300.508. Honors Seminar.

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

AS.300.599. Independent Study.

Instructor(s): E. Patton.

AS.300.599. Independent Study.

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

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

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

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

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

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

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

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

AS.300.615. Classics of Literary Criticism.
Readings will include key texts by Eric Auerbach, several Russian Formalists, Northrop Frye, Roland Barthes, Stanley Cavell, Eve Sedgwick Kosofsky, Friedrich Kittler, and Stephen Greenblatt.
Instructor(s): L. Lisi; M. Fried
Area: Humanities.

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

AS.300.617. Philosophy and Literature in Either/Or.
Celebrated and reviled alike, Kierkegaard's 1843 Either/Or has been viewed as both the culmination of the Enlightenment project and the birth of existentialism, a playful work of romantic literature and a piece of late-Hegelian philosophy, a vindication of the secular everyday and the articulation of a modern faith in a transcendent God. In this course we read the work closely and in its entirety and pay particular attention to the relation between its philosophical arguments and literary forms of presentation.
Instructor(s): L. Lisi.
AS.300.621. Heidegger’s Being and Time I.
This seminar consists of an integral reading of Martin Heidegger’s 1927 magnum opus Being and Time (Sein und Zeit) in light of its historical and philosophical context as well as its contemporary reception in both the phenomenological, existentialist, hermeneutic, and analytic traditions. We will start out, this semester, from the First Division. Readings will include the commentaries by Ryle, Gadamer, Levinas, Derrida, Marion, Dreyfus, Brandom, and others.
Instructor(s): H. de Vries; P. Marrati.

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

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

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

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

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

AS.300.631. Russian Literary Modernisms.
Play with form and genre, self-reflexivity, fragmentation, linguistic creativity, and destabilizing humor all characterize classic works in Russian literature written before and after what would in literary historical terms be considered the Modernist period. This seminar will test a number of recent formal and philosophical definitions of Modernism against a wide range of Russian literary classics that can be seen to fall loosely into the genre including works by Gogol, Tolstoy, Chekhov, Bely, Olesha, Shklovsky, Bulgakov, and Tertz. We will also look at Russian literary critical texts that define and constitute Modernism in the Russian context. Texts in translation. Co-listed with AS.300.431
Instructor(s): A. Eakin Moss
Area: Humanities.

AS.300.637. Faust and Philosophy.
This course combines the close reading of Goethe’s epic Faust with the study of a number of philosophical texts that either influenced Goethe’s work or were influenced by it. Particular attention will be paid to the relation between literary form and philosophical argument. Authors besides Goethe will include Fichte, Schelling, Schiller, Friedrich and August Wilhelm Schlegel, Hegel, Kierkegaard, Karl Rosenkranz and Theodor Vischer. Discussion in English; reading knowledge of German required.
Instructor(s): L. Lisi
Area: Humanities.

Readings in Balzac, Stendhal, Hugo, Musset and Nerval, plus views of Géricault, Delacroix, Daumier. Theories of Romanticism, from Baudelaire to present will be examined and commented as well. Course taught in French. Recommended Course Background: AS.212.333 and 212.334
Instructor(s): J. Neefs; M. Fried
Area: Humanities
Writing Intensive.

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

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

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

AS.300.653. Martin Heidegger, Being and Time: Integral Reading and Current Perspectives.
Starting with a detailed discussion of its Introduction and Division One, this jointly taught seminar will bring phenomenological, hermeneutic, and deconstructive as well as analytic, epistemological, and pragmatist methods and viewpoints to bear upon this modern classic.
Instructor(s): H. de Vries; M. Williams.
AS.300.658. Must We Mean What We Say?.
Starting out from Stanley Cavell’s programmatic book and title, this seminar will revisit his discussion of J.L. Austin, John Searle, Jacques Derrida, and Shoshana Felman, with special emphasis on these authors’ theories of intentionality, seriousness, and sincerity, and with reference to the ancient and modern concepts of tragedy on which they partly rely. In addition to the aforementioned thinkers’ relevant works, reading will include selections from Euripides, Henrik Ibsen, Isaiah Berlin, Emmanuel Levinas, and Jean-Luc Marion.
Instructor(s): H. de Vries.

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

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

AS.300.684. Marcel Proust, Literature and Art.
Proust’s great sequence of novels À la recherche du temps perdu is also a theory of the Novel and indeed of Art. A close reading of Du côté de chez Swann, À l’ombre des jeunes filles en fleurs, La Prisonnière and Le Temps retrouvé, will put this to the test. Required editions: Proust’s Du côté de chez Swann, Gallimard, Folio, À l’ombre des jeunes filles en fleurs, Gallimard, Folio, La Prisonnière, Gallimard Folio, Le Temps retrouvé, Gallimard, Folio, Contre Sainte-Beuve, Gallimard, Folio. The seminar is open to advanced undergrads, with authorization of the instructor. Undergraduate are Seniors permitted to take this course. Recommended course background: At least 2 212.xxx courses
Instructor(s): J. Neefs; M. Fried.

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

AS.300.688. Autour de Baudelaire (Around Baudelaire).
Topics in Baudelaire’s art and thought and in that of various contemporaries (Courbet, Manet, Wagner) and successors (Mallarmé, Proust, Benjamin, Starobinski, Bonnefoy). Readings and discussion will be mainly in French. Co-listed with AS.212.604
Instructor(s): J. Neefs; M. Fried.

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

Instructor(s): P. Marrati.

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

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

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

Instructor(s): H. de Vries.

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

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

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

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

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

Cross Listed Courses

History of Art

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

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

AS.010.654. Topics in Postwar Abstraction.
Emphasis on European and American case studies from Pollock to the present; figures may include: Newman, Still, Frankenthaler, Louis, Noland, Olitski, Stella, Ryman, Marden, Hantaï, Bishop, Jorn, Uecker, and Klein.
Instructor(s): M. Fried; M. Warnock.
**AS.010.760. Agency and Other Topics in Contemporary Theory of Art History.**
A critical reading of texts by various thinkers including Alfred Gell, Horst Bredekamp, David Freedberg, Whitney Davis, and David Summers. Open to qualified undergraduates with the permission of the instructor. This course is being co-taught with Prof. Ruth Leys.
Instructor(s): M. Fried; R. Leys.

**Classics**

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

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

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

**Medicine, Science and the Humanities German Romance Languages Literatures Interdepartmental**

**AS.360.134. Great Books at Hopkins II: The Sciences.**
Great Books at Hopkins II: The Sciences will combine readings from philosophy and literature with foundational texts from several scientific disciplines. Readings for this spring will explore links between traditional theories of economics and genetics in the context of literary developments, and will include: Xenophon’s Oeconomicus, Mendel’s “Experiments on Plant Hybridization,” Marx’s Communist Manifesto, Darwin’s Voyage of the Beagle, Swift’s A Modest Proposal, Wharton’s House of Mirth, and Joyce’s Finnegans Wake.
Instructor(s): E. Patton; M. Roller
Area: Humanities.

**Art**

**AS.371.140. Cartooning.**
Not open to Freshmen. A history-and-practice overview for students of the liberal arts. The conceptual basis and historical development of cartooning is examined in both artistic and social contexts. Class sessions consist of lecture (slides/handouts), exercises, and ongoing assignments. Topics include visual/narrative analysis, symbol & satire, editorial/political cartoons, character development, animation. Basic drawing skills are preferred but not required.
Instructor(s): T. Chalkley
Area: Humanities.

**AS.371.146. Basic Black/White Photo.**
Students must have a 35mm camera with manual aperture and shutter speed ATTENDANCE AT 1ST CLASS IS MANDATORY An introduction to the technical and creative process of producing black & white photographs. Working in the darkroom, students learn the fundamentals of film processing and print development. In-class critiques, discussion, and analysis of historic images develop critical vision. With the instructor’s guidance, students work on a project of their choice and produce a portfolio of ten mounted prints.
Area: Humanities.

**AS.371.149. Visual Reality.**
In art, “Realism” is a simulation of visual reality. But art can also simulate alternative realities, those realities or truths which exist only in daydreams or nightmares. In this class, we will learn to explore and create representations of these 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.100.741. Recent Theoretical Issues in History.**
An examination of recent theoretical issues in history, including: history as/and memory; the return of presence in history; the turn to affect and the rise of "neurohistory"; posthistoricism and the uses of literary theory in history; and the uses of photography and visual cultures in history. Cross-listed with Humanities Center.
Instructor(s): G. Spiegel; R. Leys
Area: Humanities, Social and Behavioral Sciences.
Photoshop is not only the digital darkroom for processing images created with digital cameras; it is also a creative application for making original artwork. In this course, students use Photoshop software as a tool to produce images from a fine art perspective, working on projects that demand creative thinking while gaining technical expertise. Students will make archival prints, have regular critiques, and attend lectures on the history of the manipulated image and its place in culture. We will look at art movements which inspire digital artists, including 19th-century collage, dada, surrealism, and the zeitgeist of Hollywood films. Students must have a digital camera. Prior knowledge of Photoshop is not required. Attendance at first class is mandatory. Approval for this course will be considered after enrollment on ISIS. Instructor(s): H. Ehrenfeld Area: Humanities.

AS.371.152. Introduction to Digital Photography.
Introduction to Digital Photography students learn to use their digital cameras through a variety of projects, which will help them develop technical and creative skills. Students explore documentary, landscape and portrait photography. Critiques and slide lectures of historic photographs, which range from postmortem daguerreotypes to postmodern digital imagery, help students develop a personal vision. Students gain camera proficiency with one-on-one instruction in the field. Basics for print adjustment and output will be covered. Attendance at first class is mandatory. Approval for this course will be considered after enrollment on ISIS. Instructor(s): H. Ehrenfeld Area: Humanities.

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

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

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

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

AS Philosophy Courses

AS.150.102. What Is Art For? Topics in Aesthetics.
In this course we will consider a range of views about the purpose and functions of art held by different philosophers from antiquity to the early 20th century. We will start from Plato’s criticism of art in the Republic. Against this foil we will discuss the views on the point of art of Aristotle, Lessing, Kant, the early German Romantics and Viktor Shklovsky. In addition, during the course we will read a few literary works by Sophocles, Shakespeare and Tolstoy. Instructor(s): A. Kabeshkin Area: Humanities.

AS.150.103. Philosophy of Oppression and Resistance.
In general, human beings would rather not be oppressors, and would rather not live in oppressive social orders. Yet this does not prevent social structures from being oppressive in both explicit and covert forms, even in societies highly committed to just democratic ideals. The course will analyze what it means for an individual, practice, or institution to be oppressive, and will review concrete mechanisms which underlie racialized/gendered forms of oppression such as hate speech, pornography, propaganda, ideology, and material inequality. Finally, we will discuss how social agents can resist explicit and covert oppression in a way that is conducive to the realization of just ideals. Instructor(s): P. O’Donnell Area: Humanities.

AS.150.108. Introduction to Philosophy of Biology.
This course will introduce students to a range of questions debated in contemporary philosophy of biology. The course will have a character of a rather broad overview of the field with a particular attention to debates around the “received” and the gene-centric views of evolution on the one hand, and the problem of reductionism/antireductionism in biology on the other hand. Problems such as the analysis of the concept of adaptation, the status of biological species, and others will also be discussed. Instructor(s): A. Kabeshkin Area: Humanities.

AS.150.110. Delusions.
What is a delusion? Are delusions just irrational beliefs? Can delusions be true? Are some religious and political beliefs delusions? If so, which ones? Are overly optimistic people simply deluded? In this course we will attempt to answer some of these questions by reading and discussing contemporary work from philosophy, psychology, and the neurosciences. Part of the goal will be to get a clearer understanding of the relationship between false beliefs, irrational beliefs, and delusions. Instructor(s): B. Miller Area: Humanities.
AS.150.111. Philosophic Classics.
The course introduces students to philosophy by critically examining selected texts in the Western philosophical tradition. Philosophers whose ideas will be examined include Plato, Descartes, Kant and Nietzsche.
Instructor(s): D. Moyar
Area: Humanities.

AS.150.112. Philosophical Problems.
An introduction to philosophy through several central problems. Topics vary from year to year, but might include such topics as the nature and limits of human knowledge, free will, consciousness, death, or paradoxes of truth and reasoning.
Instructor(s): S. Gross
Area: Humanities.

This course examines the notion of objectivity and challenges to it. Its topics include the status of objective facts and beliefs, the structure of social reality, and rational disagreement. Dean’s Prize Freshman Seminar
Instructor(s): N. Goldberg
Area: Humanities.

From domestic debates about abortion and health care to international dialogue about women’s rights, genital mutilation and genocide, human rights claims have become increasingly common, and we’ve come to rely on the discourse of human rights to assess the way human beings are treated by one another and by states. But what are human rights? How are human rights claims justified? Are human rights really objective and universal or are they contingent and relative to particular cultures? Where did the human rights culture begin, and how has it become so important? This course aims to explore these questions by examining foundational human rights documents, historical works on human rights and contemporary philosophical inquiry into their foundations (or lack thereof).
Area: Humanities.

AS.150.118. Introduction to Formal Logic.
An introduction to symbolic logic and probability. In the first two parts of the course we study formal ways of determining whether a conclusion of an argument follows from its premises. Included are truth-functional logic and predicate logic. In the third part we study the basic rules of probability, and learn how to make probability calculations and decisions in life.
Co-listed with AS.150.632 (for graduate students) (01-F 11:00-11:50am).
Instructor(s): P. Achinstein
Area: Humanities, Quantitative and Mathematical Sciences.

AS.150.119. Existentialism.
Existentialism is a philosophical movement that made a dramatic entry into the 20th century intellectual scene and had a profound and long lasting influence on it. The central themes developed by existentialist thinkers transgressed the boundaries of academic philosophy and found their expression in plays, novels, cinema, poetry, political tracts, etc. Through close reading of the seminal texts by Kierkegaard, Nietzsche, Heidegger, Sartre, and Merleau-Ponty, we will explore the core tenets of the existentialist legacy. The philosophical texts will be supplemented by related works of fiction and films. Freshmen Only.
Instructor(s): G. Lebanidze
Area: Humanities.

AS.150.120. The Philosophy of Emotions.
Are emotions always irrational or can they also make us do the right thing? Can thoughts influence emotions? Can emotions influence our moral evaluations? In this course we will investigate a number of important philosophical questions about the nature of emotions by surveying some of the classic works in philosophy (e.g. Aristotle, Descartes and Hume). We will also read a number of contemporary papers, including works by J. Prinz and M. Nussbaum. Finally, we will look at recent work in psychology and cognitive neuroscience on the impact of emotion on reason (J. Green, A. Damasio).
Instructor(s): M. Bergamaschi Ganapini
Area: Humanities.

AS.150.124. Myths of Quantum Physics.
What is the fate of Schrödinger’s cat? How does EPR paradox lead to quantum teleportation? Who is Wigner’s friend? Does wave-particle duality imply that we have free will? In this course, we will explore the philosophical problems about quantum physics and attempt to dispel the myths generated by the quantum world. No prior understanding of physics or philosophy is required.
Instructor(s): G. Guralp
Area: Humanities, Natural Sciences.

AS.150.125. Introduction to Modern Philosophy.
The course will examine four major figures of early modern philosophy: Descartes, Leibniz, Hume, and Kant. Although the most recent of these thinkers died more than 200 years ago, we still refer to them as “modern” philosophers, revealing their great influence on the way we think about ourselves and our place in the world. The course will look at what these philosophers thought about questions such as: What kind of beings are we and how are we related to the world around us? Is knowledge of the world possible and if so what are its sources? Can we answer the question of God’s existence? Is order something we find in the world or impose on it? etc.
Instructor(s): G. Lebanidze
Area: Humanities.

AS.150.126. Relativism.
More than any other modern philosophical doctrine, relativism has found currency outside of the academy. Talk of “equally valid” points of view has become a commonplace, even when the matter under discussion is a straightforwardly factual. We will examine many different relativistic doctrines, including the views that people coming from very different backgrounds or with very different beliefs do not have the grounds to criticize one another, and that such individuals cannot so much as understand one another. In the first two-thirds of the course we will evaluate arguments for and against views such as these. Towards the end of the semester we will explore what the fall-out for our everyday lives would be (or should be) if some kind of relativism were true. Freshmen only.
Instructor(s): N. Tebben
Area: Humanities.

AS.150.127. Realism and Antirealism in the Philosophy of Science.
Are our best scientific theories approximately true, or useful but false? Does science converge on the truth over time? This course addresses such questions by surveying the scientific realism debate. Dean’s Prize Teaching Fellowship course. Freshmen Only.
Instructor(s): J. Hricko
Area: Humanities.
Cognitive Science & Political Philosophy: Is a person born a republican, or are they raised that way? Are democrats Democrats because they have emotional personalities? Is politics the product of evolution, or of culture? Should the brain sciences determine public policy and law? In this course we will consider these questions and many more like them by looking at recent work in philosophy and the brain sciences.
Instructor(s): J. Waterman
Area: Humanities.

AS.150.129. The Theory of Knowledge: Classic and Contemporary Questions.
What is knowledge and how to define it? Does knowing require an ability to produce supporting reasons or is it sufficient that our beliefs track the truth? Which general model better its structure, Foundationalism, Coherentism or Infinitism? Does knowing depend on context? Can we discover empirically what knowledge is? These are key questions we will be discussing in our seminar, inspired by reading texts ranging from classics like Plato, the Stoics, and Sextus Empiricus, to contemporary authors like Gettier, Davidson, Goldman, DeRose, and others. Dean's Prize Freshman Seminar.
Instructor(s): P. Stojanovic
Area: Humanities.

AS.150.131. Introduction to Social Philosophy.
An introduction to social philosophy through critical reading of selected texts of two major figures: Adam Smith and Karl Marx. These two thinkers offered opposing theories of capitalism, which continue to shape our basic understanding of the world. We will address the method and foundations of their theories, as well as the normative concepts that inform their thought (e.g. freedom, human flourishing, alienation, exploitation, etc).
Instructor(s): A. Abazari
Area: Humanities, Social and Behavioral Sciences.

AS.150.133. Do We Know What We Think We Know?.
This is an introductory course into Theory of Knowledge. The following questions will be discussed: What is knowledge? What is philosophical skepticism? Can Theory of Knowledge answer the skeptical challenge? Which general model of knowledge is better, Foundationalism, Coherentism or Infinitism? Is what constitutes knowledge something internal or external to the subject? We will mostly read texts written by contemporary philosophers.
Instructor(s): P. Stojanovic
Area: Humanities.

A study of Socrates as portrayed by his contemporaries, and of intellectual and political trends to which he may have been reacting. Authors will include Plato, Xenophon and Aristophanes. Freshmen Only.
Instructor(s): R. Bett
Area: Humanities.

AS.150.180. Plato on Knowledge.
What is knowledge? What is the difference between true belief and knowledge? In this course, we will explore Plato’s analysis of these questions. Our primary focus will be his dialogues “Meno”, “Theaetetus”, and “The Republic”.
Instructor(s): P. Stojanovic
Area: Humanities.

AS.150.182. What is Science?.
A philosophical introduction to very basic questions about scientific reasoning, its scope and limits. Is there a universal scientific method? Can science really explain everything, anything? Must everything be proved in science? Is science incompatible with religion? Readings will be from scientists and philosophers who have thought about these issues from Descartes and Newton to the present. No prerequisites either in philosophy or science.
Instructor(s): P. Achinstein
Area: Humanities.

AS.150.185. Why Are You Here?.
College students, bowed under the relentless pressure to succeed and make good marks, rarely if ever stop to answer the above question. This course seeks to rectify that by providing students the opportunity to reflect upon the purpose of a university education. We will read selections from The Closing of the American Mind, Cultivating Humanity, and William Deresiewicz's new polemic, Excellent Sheep. We will also look at some supplemental essays by Hutchins and Leo Strauss.
Area: Humanities.

AS.150.191. Freshman Seminar: Ethical Topics in Plato.
The class takes a problem-oriented approach to select dialogues in Plato. Central questions will include: the nature of motivation, and in particular, whether it is true that everyone desires the good; and the role of knowledge in leading a good life, in particular, whether it is true that that virtue is knowledge. We will focus on Ion, Apology, Euthyphro, the Meno, and the ethical books of the Republic.
Instructor(s): L. Theunissen
Area: Humanities.

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

AS.150.193. Philosophy of Language Seminar: Proper Names and Definite Descriptions.
In talking with each other, we often use proper names like 'Juliet' and definite descriptions like 'The most beautiful fresco in Italy' to pick out persons and objects in our world. But what do these expressions mean exactly? In this seminar, we'll slowly and carefully work through some classic philosophical texts that address this issue. These texts will provide an introduction to the philosophy of language, and to analytic philosophy in general.
Instructor(s): J. Bledin
Area: Humanities.

AS.150.194. Freshman Seminar: Skepticism Ancient and Modern.
Can we gain knowledge of reality, or is everything a matter of opinion? Does it matter? Why do we want (or need) knowledge anyway? Questions like this have been the stock in trade of philosophical skeptics throughout the entire history of our Western philosophical tradition. This class will involve close readings of some classic works on the topic of skepticism with a view to understanding some of the main arguments for (and against) skepticism: how they work and how they may have changed over time. Readings include selections from Sextus Empiricus, Descartes, Hume and Wittgenstein.
Instructor(s): M. Williams
Area: Humanities.
AS.150.200. What is Happiness?
The question of human happiness dates back to Ancient times. What is the best life a human can lead? Is it a life of pleasure, or does it include other features? Does a good life vary among people and cultures, or is it universal? Do we select the things that make our life go well, so that it allows for self-creation and personal expression of one’s values? Possible readings include selections from Plato, Aristotle, Epicurus, Nozick, Nussbaum, and Scanlon, among others. Instructor(s): K. Powell
Area: Humanities.

AS.150.201. Introduction to Greek Philosophy.
A survey of the earlier phase of Greek philosophy. Socrates, Plato, and Aristotle will be discussed, as well as two groups of thinkers who preceded them, usually known as the pre-Socratics and the Sophists. Instructor(s): R. Bett
Area: Humanities.

This course explores philosophical issues that are of central importance to medicine. Topics to be covered include: history of medicine, relationship between medicine and science, distinction between health and disease. Dean’s Prize Teaching Fellowship. Instructor(s): B. Miller
Area: Humanities.

AS.150.203. Contemporary Metaphysics.
This course will provide students with a survey of major topics in contemporary metaphysics, including such issues as the identity of objects through change and the metaphysical status of persons. Dean’s Teaching Fellowship course. Instructor(s): J. Brandau
Area: Humanities.

AS.150.204. Nietzsche and Contemporary Meta-Ethics.
Since the Scientific Revolution, philosophers have struggled to articulate a conception of moral value and agency consistent with our scientific self-understanding. Developing such a conception is a central task of meta-ethics. Friedrich Nietzsche (1844-1900) offered one of the most provocative accounts of moral value and agency, and his work has recently been appropriated by contemporary meta-ethicists. This course offers an introduction to 1) Nietzsche’s writings on value and agency, 2) contemporary meta-ethics, and 3) recent appropriations of Nietzsche for contemporary meta-ethics. No prior coursework in philosophy is required. Instructor(s): P. Leland
Area: Humanities.

AS.150.205. Introduction to the History of Modern Philosophy.
An overview of philosophical thought in the seventeenth and eighteenth centuries. We shall focus on fundamental questions in epistemology (knowledge, how we acquire it, its scope and limits), metaphysics (the ultimate nature of reality, the relation of mind and body, free will), and theology (the existence and nature of God, God’s relation to the world, whether knowledge of such things is possible): all questions that arose in dramatic ways as a result of the rise of modern science. The principal philosophers to be discussed are Descartes, Locke, Hume and Kant, though we shall also make the acquaintance of Spinoza, Leibniz and Berkeley. Instructor(s): Y. Melamed
Area: Humanities.

AS.150.211. The Philosophy of Love.
In this course, we will read and discuss various philosophical accounts of the nature of love. We will consider whether there is a deep difference between the sort of love that grounds close adult friendships and the sort of love that grounds long-term romantic relationships. We will then consider some ways that love can be a reason, or justification, for certain decisions and actions.
Area: Humanities.

This course will provide a selective overview of problems in philosophy of biology. We will, first, discuss the so-called received view of evolution and will consider some challenges to that view. After that we will focus on the debates about the meaning and the role of the concept of adaptation in evolutionary theory. Finally, we will briefly discuss the relation between ecology and evolution.
Area: Humanities.

AS.150.214. Reasons, Norms, and Rationality.
Are human beings rational? Should they be rational? The right answer to these questions may seem obvious. However, in the last few decades these questions have gained a new urgency and importance. Famously, Aristotle thought that human beings are by definition rational beings. However, a large body of empirical studies now seem to show that most people consistently and systematically reason incorrectly. At the same time, one may wonder whether being rational is really helpful to survive and reach our goals in real life. That is, one may ask whether reasoning accordingly to the canon of rationality is actually a goal that we should pursue. Recent philosophical work has put new pressure on the issue of the normativity of rationality. In this course we will explore the issue of rationality and its normative implications by reading both historical works, ranging from Plato to Hume, and contemporary philosophical texts while looking at some important psychological studies on human reasoning.
Area: Humanities.

What is a responsible business practice? Do corporations have responsibility as “moral agents”? What is the relation between business and environment? In this course we will investigate the relationship between business practices and ethical thinking by analyzing and assessing philosophical arguments about the moral status of business. We will start by reading philosophical texts that offer an analysis of moral practices, decision-making procedures, and moral theories. In particular, we will read historical text by Aristotle, Hume, Adam Smith, Mill, Marx, and Keynes. Then we will see how these philosophical concepts and theories can be applied to the contemporary world of business. The main goal of this course is to critically evaluate the philosophical foundations and justifications for business and economic systems, and how these applies to specific issues as workplace discrimination, ethics of advertising, environmental destruction and consumer protection.
Area: Humanities.

AS.150.216. Minds and Machines.
The course is a philosophical introduction to the topic of artificial intelligence. We will examine such questions as whether machines can think and whether we can build robots that have emotions, personalities and a sense of self. In doing so, we will touch upon a closely connected question: is the human mind itself a machine?
Instructor(s): N. Andonovski
Area: Humanities, Natural Sciences.
AS.150.217. Neuroethics.
Can electroencephalography show that we lack free will? Can modern neuroimaging show that someone will commit a crime in the future? Is it ethical to use this promethean knowledge to put them in jail before they even commit a crime? In Neuroethics, we’ll consider these and other pressing questions emerging at the frontiers of neuroscience and modern moral theory.
Prerequisites: This course is equivalent to AS.150.472
Instructor(s): P. Stojanovic
Area: Humanities.

AS.150.219. Introduction to Bioethics.
Introduction to a wide range of moral issues arising in the biomedical fields, e.g. physician-assisted suicide, human cloning, abortion, surrogacy, and human subjects research. Cross-listed with Public Health Studies.
Instructor(s): H. Bok
Area: Humanities, Social and Behavioral Sciences.

AS.150.220. Introduction to Moral Philosophy.
An introduction to moral philosophy through in-depth and critical reading of selected texts from the history of philosophy. The philosophers whose texts will be discussed include Plato, Aristotle, Kant and Nietzsche.
Instructor(s): L. Theunissen
Area: Humanities.

AS.150.223. Formal Methods of Philosophy.
During the last century or so, symbolic logic and other formal methods have come to play an essential role in most areas of systematic philosophical inquiry. This course serves as an introduction to these formal prerequisites for more advanced study in a wide variety of contemporary philosophical areas. Topics include the syntax and semantics of sentential and first-order predicate logic, natural deduction, basic set theory, mathematical induction and recursion, probability, modal logic, and non-standard logics. The emphasis is on basic comprehension, not on mathematical virtuosity. (Co-listed/combined with 150.423)
Instructor(s): J. Bledin; R. Rynasiewicz
Area: Humanities.

AS.150.227. Introduction to Asian Philosophy.
What is the nature of reality? What is the mind? What is the meaning of life? How ought we to live? In this course, we will explore how some of the better known philosophical systems of India, China and Japan have attempted to answer these most central philosophical questions. We will focus on the following systems: Nyaya, Samkhya-Yoga, Vedanta, Buddhism, Carvaka, Confucianism, Taoism, and Zen.
Instructor(s): B. Miller
Area: Humanities.

AS.150.229. Religion and/or Science?.
Are Religion and Science necessarily in conflict, can they coexist, or do they in fact require each other’s existence? Is scientific method so different from religious thinking? Can science discredit God? Is it possible to be rational and remain religious? In this course, we will explore these and other related questions and examine possible answers. In the process, we will read the texts of both classical and contemporary philosophers and scientists who tackled with these problems.
Instructor(s): P. Stojanovic
Area: Humanities.

What can contemporary neuroscience tell us about the traditional problems in the philosophy of mind? The course will focus on three such problems: consciousness (what is the nature of conscious states?), the self (what is the self and is there such a thing?) and imagination (what is imagination and how is it possible?).
Instructor(s): N. Andonovski
Area: Humanities, Social and Behavioral Sciences.

AS.150.235. Philosophy of Religion.
Can one prove or disprove the existence of God? What is the relation between reason and faith? Are science and religion at odds with one another? We will consider historically significant discussions of these questions as well as important contemporary writings.
Instructor(s): S. Gross
Area: Humanities.

In this course, we will discuss ethical controversies related to some of the issues currently debated in the public sphere: homosexuality, sexism, racism, immigration, abortion, cloning, genetic enhancement, war, terrorism, torture, and others. Our goal will be to explore how major philosophical theories in ethics approach these controversies, and how they can help us understand and resolve these controversies.
Instructor(s): P. Stojanovic
Area: Humanities.

AS.150.237. Foundations of Modern Political Philosophy.
This course is an introduction to modern political philosophy through an intensive study of the classic texts. The focus will be on the nature and limits of political authority under modern social conditions. Authors included are Machiavelli, Hobbes, Locke, Rousseau and Mill.
Instructor(s): D. Moyar
Area: Humanities.

AS.150.245. Introduction to Philosophy of Mind.
This is an introduction to the central problems of philosophy of mind: the mind-body problem and the problem of self-knowledge. Of particular interest in contemporary work is the relation of mind and brain and whether, or how, we acquire self-knowledge.
Instructor(s): M. Williams
Area: Humanities.

AS.150.248. Introduction to Metaphysics.
The class is an introduction to contemporary, analytic, metaphysics. Topics to be discussed include: what is metaphysics, the nature of existence, time and temporality, modality and possible worlds, identity and personal identity, persistence, mereology, causation, and universals and abstract entities.
Instructor(s): Y. Melamed
Area: Humanities.

AS.150.252. Kant’s Copernican Revolution.
After the publication of Kant’s Critique of Pure Reason, Philosophy would never be the same again. This monumental work revolutionizes the way we think about the relationship between the mind and the world and is still widely regarded as the most important turning point in the history of modern philosophy. The course will undertake a close reading and analysis of the two crucial sections of the Critique of Pure Reason, Transcendental Aesthetic and Transcendental Analytic and is targeted at both students new to Kant’s thought as well as those who would like to deepen their understanding of his Copernican revolution.
Instructor(s): G. Lebanidze
Area: Humanities.
AS.150.253. Introduction to Philosophy of Psychology.
Psychology is the study of mind and behavior, and philosophy of psychology is the study of the foundations of psychology. Foundational issues in psychology addressed by philosophy of psychology come in the form of the following questions. What is the nature of mental representation? What is the basic architecture of the mind, and is it innate? Can psychological theories proceed in abstraction from the environment? The purpose of this course is to introduce students to these and related questions and the various answers they've been given.
Instructor(s): D. Lindeman
Area: Social and Behavioral Sciences.

AS.150.259. Introduction to the Theory of Knowledge.
An introduction to the central problems, concepts and theories of philosophical epistemology (theory of knowledge). Topics to be explored will include: what is knowledge (and why do we want it)? Can we get it (skeptics answer “No!”), or is everything in the end a matter of opinion? (skeptics say “Yes!”)? Theories of knowledge and justification: foundationalism versus the coherence theory; externalism versus internalism in epistemology. To what extent is knowledge an appropriate object of theory? Readings from early 20th century through contemporary sources.
Instructor(s): M. Williams
Area: Humanities.

AS.150.300. Prometheus Editorial Workshop.
Prometheus is an international undergraduate philosophy journal published by students at Johns Hopkins University. The purpose of the journal is to promote philosophic discourse of the highest standard by offering students an opportunity to engage in open discussion, participate in the production and publication of an academic journal, and establish a community of aspiring philosophers. Students enrolled in this workshop will act as the staff readers for the journal. For more information, please visit www.prometheus-journal.com. Prerequisite: MUST have taken one philosophy course.
Instructor(s): K. Powell
Area: Humanities.

AS.150.301. Undergraduate Seminar: Practical Reason.
How does reasoning that results in action differ from reasoning that results in belief? Is all practical reasoning a kind of means-end (instrumental) reasoning, or is there a form of moral reasoning that is presupposed by instrumental reasoning? These questions and more will occupy us as we work our way through the recent philosophical debates about practical reason. Restricted to philosophy majors and minors only.
Instructor(s): D. Moyar
Area: Humanities.

AS.150.304. The Ethics of Human Experimentation.
This course will explore ethical theory, key historical events, and operational requirements of research involving human beings. Weekly discussions will focus on seminal literature and case studies that highlight conceptual and practical challenges related to informed consent; research ethics review; risk/benefit analysis; justice/fairness; globalization of research; participation of vulnerable populations; clinical equipoise; obligations to research participants and communities during studies and after research is completed; and deception in psychological and behavioral research. The course will also explore the emergence and development of the rules governing the protection of human subject research.
Instructor(s): J. Ali
Area: Humanities.

This course systematically examines the human right to health. Topics will include the theoretical foundation(s) of human rights; how human rights compare and contrast to other dominant views of global justice (including Rawlsian versions, cosmopolitanism, and capabilities, among others); and whether (or under what circumstances) health can be properly called a “right”. Special scrutiny will be given to access to essential medicines as a recent example of the invocation of a right to health.
Instructor(s): M. DeCamp
Area: Humanities.

Without the presupposition that we can act freely, we cannot make sense of our talk about responsibility and blameworthiness. But scientific investigation increasingly makes the world more predictable (or, at best, random), and our most ambitious scientific theories aspire to a generality that would leave little room for freedom. This course is about how to reconcile the need to see ourselves as free, with the (at least apparent) indications that we are not.
Instructor(s): N. Tebben
Area: Humanities.

AS.150.309. Introduction to Philosophy of Physics.
This course starts on July 7th and runs until August 1st. This course aims at introducing the student to the basic philosophical issues that lie at the heart of the modern physicist’s conception of nature. To this end, we will look carefully at the foundations of two modern theories of physics, namely, the special theory of relativity and quantum theory. Relativity revolutionized our understanding of space and time, whereas quantum physics shattered our established beliefs about causality and determinism in nature. In the special relativity section of this class, we will cover topics such as the speed of light postulate, conventionality of simultaneity thesis, and the twin paradox. In the foundations of quantum physics, we will probe the measurement problem, Schrödinger’s cat paradox and the uncertainty principle. No previous background in physics is required.
Instructor(s): G. Guralp
Area: Humanities, Natural Sciences.

AS.150.310. Marx’s Critique of Capital.
This course is devoted to exposition and examination of Marx’s mature critical theory of capitalism, as expounded in the first volume of Capital. Special attention will be given to clarification of Marx’s method as well as the basic categories of his theory. No previous course in philosophy or social sciences is required.
Instructor(s): A. Abazari; E. Connolly
Area: Humanities.

AS.150.311. Undergraduate Seminar: Philosophy of Ludwig Wittgenstein.
We will read Wittgenstein’s two great works: Tractatus Logico-Philosophicus (1921) and Philosophical Investigations (1953). If you have previously taken AS.150.442 you may not register for AS.150.311.
Prerequisites: If you have previously taken AS.150.442 you may not register for AS.150.311.
Instructor(s): M. Williams
Area: Humanities.
**AS.150.316. Puzzles and Paradoxes.**
The course is a survey of puzzles and paradoxes of truth, belief, knowledge, meaning, confirmation, rational action, and vagueness. Specific puzzles and paradoxes include, among others: Russell’s paradox, the Liar paradox, Moore’s paradox, the Skeptical paradox, Newcomb’s paradox, and the Sorites paradox. Besides being fun to think about, these puzzles and paradoxes touch on many areas of philosophy, including philosophy of language, logic, metaphysics, and epistemology. When introducing each puzzle or paradox, attention will be paid to its history and significance. In addition to this exposure to some of the many domains of philosophy, students will gain analytical skills applicable well beyond philosophy.

**Area:** Humanities.

**AS.150.317. Undergraduate Seminar for Philosophy Majors: Recent Works in Skepticism.**
We all take it for granted that perceptual experience yields knowledge of the world around us. But in the first of his Meditations on First Philosophy, Descartes invents a new and puzzling thought experiment. He imagines an Evil Demon with the power to manipulate the total course of his (Descartes’s) experience, so that what he naturally takes to be experience of the world around him is really a kind of perpetual dream: a simulation or virtual reality, as we might say today. Descartes’s problem, which has made its way into popular culture through films like those in the “Matrix” series, remains a source of philosophical puzzlement. While no one believes that skeptical hypotheses like Demon or computer deception are true, it is not easy to say how we can exclude them. Given that the deception is systematic, it seems that any “evidence” I cite could itself be part of the simulation. So how do I (or could I) know (for sure) that I’m not the victim of the Deceiver or the Matrix? We shall examine some of the latest attempts to respond to Descartes’s challenge. Does the “How could I know?” question admit of a theoretical answer, or is the question itself somehow ill-posed? Can we answer it without making significant concessions to skepticism? Exploring such questions should teach us some interesting lessons about knowledge (or the concept of knowledge). Readings from Descartes, Barry Stroud, G. E. Moore, Robert Nozick, David Lewis, Keith De Rose, James Pryor, and others.

**Instructor(s):** M. Williams

**Area:** Humanities.

**AS.150.318. Philosophy and the French Revolution.**
This course explores philosophical responses to the French Revolution. Texts are from, among others, Hegel, Fichte, Kant and Marx. No previous knowledge in philosophy or social sciences is required.

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

**Area:** Humanities, Social and Behavioral Sciences.

**AS.150.319. The Mechanical Mind.**
This course provides a philosophical introduction to the topics mind, machine, and mental representation – ideas fundamental to the cognitive sciences. Specific questions addressed include, among others, the following. What is the mind-body problem, and how might it be solved? Might minds be computers? Can there be thought without language? Is thought itself a sort of language? How do minds represent the external world? Can the mind be fully explained in scientific terms? Does it help in theorizing about the mind to think of it as a sort of machine?.

**AS.150.320. Marx: Critique of Political Economy.**
A close reading of Marx’s Capital: Volume One. Specific attention will be given to clarification of Marx’s methodology, the foundational categories of his critique of political economy, the systematic unity of his theory, and the underlying normative concepts which inform his work. No previous course in philosophy or social sciences is required.

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

**Area:** Humanities, Social and Behavioral Sciences.

**AS.150.322. Emotion, Mind & Morality.**
In this course, we will investigate a number of important philosophical questions about the normative structure of emotions and their role in moral cognition by surveying some of the classic works in philosophy. We will also read a number of contemporary papers. Finally, we will look at recent work in psychology and cognitive neuroscience on the impact of emotion on reason.

**Instructor(s):** M. Bergamaschi Ganapini

**Area:** Humanities.
AS.150.323. Undergraduate Seminar: Topics in Meta-Ethics. 3 Credits.
This is a seminar on theoretical topics in ethics. We focus on debates over cognitivism and non-cognitivism; realism and anti-realism: reasons internalism and externalism; relativism and pluralism. We read contemporary classics by T.M. Scanlon, Joseph Raz, Bernard Williams, Allan Gibbard, and others.
Instructor(s): L. Theunissen
Area: Humanities
Writing Intensive.

AS.150.324. The Language of Thought.
According to the Language of Thought Hypothesis, thought is couched in a mental language with a combinatorial syntax and semantics operating computationally over a system of representations physically realized in the brain. The philosopher and cognitive scientist Jerry Fodor first developed this hypothesis in his now classic 1975 work The Language of Thought. In this course, we will engage in a close reading of this text, important both for its historical and contemporary significance to cognitive scientific theorizing. Lectures will be supplemented by further historical and theoretical material. Students should come away with a deeper appreciation of some of the key concepts in cognitive science.
Instructor(s): D. Lindeman.

AS.150.330. Decisions, Games & Social Choice. 3 Credits.
This course is an introduction to decision theory, game theory, and social choice theory with an emphasis on their philosophical underpinnings and philosophical applications. Topics covered include the Prisoner’s Dilemma, Newcomb’s Problem, convention and social contracts, risk, and Arrow’s Theorem.
Instructor(s): J. Bledin
Area: Humanities.

AS.150.351. The Philosophy of Race and Racism.
The twin specters of race and racism have perennially dominated nearly every aspect of American social, economic, and political life. In this course, we will try to appreciate the nature and scope of this dominance by addressing fundamental questions about the natures, functions, and manifestations of race and racism in contemporary American life. Topics include: the “metaphysics” of race, conditions of racial membership, the moral harms introduced by racism, the psychology of racial bias, and institutional forms of racism.
Area: Humanities, Social and Behavioral Sciences.

AS.150.400. Realism & Antirealism in the Philosophy of Science.
Are our best scientific theories approximately true, or useful but false? Does science converge on the truth over time? This course addresses such questions by surveying the scientific realism debate.
Instructor(s): J. Hricko
Area: Humanities, Social and Behavioral Sciences.

AS.150.401. Greek Philosophy: Plato and His Predecessors.
A study of pre-Socratic philosophers, especially those to whom Plato reacted; also an examination of major dialogues of Plato with emphasis upon his principal theses and characteristic methods.Cross-listed with Classics.
Instructor(s): R. Bett
Area: Humanities.

AS.150.402. Aristotle.
A study of major selected texts of Aristotle.
Instructor(s): R. Bett
Area: Humanities.

AS.150.403. Hellenistic Philosophy.
A study of later Greek philosophy, stretching roughly from the death of Aristotle to the Roman imperial period. Epicureans, Stoics, and Skeptics will be the main philosophical schools examined.
Instructor(s): R. Bett
Area: Humanities.

AS.150.404. Ethics and History of Body Modification.
This course examines the ethical, historical and political issues surrounding body modifications. It explores the ways in which medical technologies have intersected with cultural constructions of gender, age, sexuality and race to produce ways of altering the human corporeal form. The course looks at a myriad of difference body modifications, concentrating mostly upon the Twentieth Century, but reaching as far back as the early modern period. Topics include: cosmetic surgery, transsexuality, bodybuilding, sports doping, dieting, anorexia, piercing, tattooing, fashion, make-up, and mythic modifications, such as vampires and werewolves. The course looks at the ways in which these modifications have been used variously to conform to, subvert and expose social norms about bodily appearance, and as well as interrogating the means by which medicine and science are implicit in the cultural construction of these norms.
Instructor(s): D. O’Connor
Area: Humanities.

AS.150.405. Alienation.
In this course we will study the topic of alienation both historically and systematically. We will examine the concept’s historical roots at the turn of the 19th century and engage with contemporary discussions by authors working in philosophy of mind, ethics and political philosophy.
Instructor(s): D. Moyar
Area: Humanities.

AS.150.406. Can Science Explain Everything?.
What is scientific explanation? We will examine various theories about this in order to determine whether and how science can explain everything physical and everything mental (including consciousness, emotions, purposes, and values). In addition to science are non-scientific theories, for example, religious ones, necessary? Do they compete with or complement scientific ones?
Instructor(s): P. Achinstein
Area: Humanities.

AS.150.409. Classics of Analytic Philosophy.
A reading of some of the classic philosophical works in 20th Century Analytic Philosophy, beginning with G. Frege and ending with V.O. Quine.
Instructor(s): M. Williams
Area: Humanities.

AS.150.411. Arabic-Islamic Philosophy.
Introduction to major philosophers of the Arabic-Islamic tradition, including Avicenna, al-Ghazali, and Averroes. Topics addressed include the existence of God, metaphysics (e.g., causality), human freedom and knowledge, revelation and reason.
Instructor(s): S. Ogden
Area: Humanities.

AS.150.412. Kant’s Critique of Practical Reason.
A historical and systematic study of Kant’s ethics and philosophy of religion, with special attention to his Critique of Practical Reason.
Instructor(s): E. Forster
Area: Humanities.
AS.150.414. Topics in Political Philosophy: Justice and Pluralism.
This course will examine recent liberal political philosophy, with particular emphasis on the work of John Rawls and Jürgen Habermas.
Instructor(s): D. Moyar
Area: Humanities.

AS.150.415. Schelling’s System of Transcendental Idealism.
Schelling’s System of Transcendental Idealism is one of the key texts in the transition from Kant to Hegel. It is also one of Schelling’s clearest and most successful publications, and one of the best introductions to his philosophy. This course offers a close examination of the System of Transcendental Idealism against the background of Kant and Fichte.
Instructor(s): E. Forster
Area: Humanities.

AS.150.416. Kant’s major "minor writings.
Some of Kant’s so-called "minor writings" are in fact brilliant essays that represent important stages in the formation and development of his mature, "critical" philosophy. In this course we will study ten of these essays in detail.
Instructor(s): E. Forster
Area: Humanities.

AS.150.417. Kant’s 'Critique Of Pure Reason'.
An examination of the philosophy of Immanuel Kant, with emphasis on The Critique of Pure Reason.
Instructor(s): E. Forster
Area: Humanities.

AS.150.419. Kant’s Critique/Judgment.
This course will examine closely and in detail the aesthetic and teleological parts of Kant’s third masterpiece, The Critique of the Power of Judgment.
Instructor(s): E. Forster
Area: Humanities.

AS.150.420. Mathematical Logic I.
The development, first, of sentential logic and, then, of first-order predicate logic. Topics covered include formal languages, effective procedures, truth-functional and Tarski semantics, logical entailment, systems of derivation, deductive soundness and completeness, compactness, theories, formalization of mathematics, sizes of models, and interpretations between theories.
Instructor(s): R. Rynasiewicz
Area: Humanities, Quantitative and Mathematical Sciences.

AS.150.421. Mathematical Logic II.
Gödel’s two incompleteness theorems regarding, first the unaxiomatizability of arithmetic and, second, the impossibility of proving the consistency of arithmetic using arithmetic methods (unless arithmetic is inconsistent). Computability and Church’s Thesis.
Prerequisites: Prereq: AS.150.420
Instructor(s): R. Rynasiewicz
Area: Humanities, Quantitative and Mathematical Sciences.

AS.150.422. Axiomatic Set Theory.
Axiomatic development of set theory, including the theory of transfinite ordinals and cardinals. Relative consistency proofs. Independence of the axiom of choice, and of the continuum hypothesis. Implications for the foundations of mathematics.
Prerequisites: AS.150.421 or equivalent
Instructor(s): R. Rynasiewicz
Area: Humanities, Quantitative and Mathematical Sciences.

AS.150.423. Formal Methods of Philosophy.
During the last century or so, symbolic logic and other formal methods have come to play an essential role in most areas of systematic philosophical inquiry. This course serves as an introduction to these formal prerequisites for more advanced study in a wide variety of contemporary philosophical areas. Topics include the syntax and semantics of sentential and first-order predicate logic, natural deduction, basic set theory, mathematical induction and recursion, probability, modal logic, and non-standard logics. The emphasis is on basic comprehension, not on mathematical virtuosity. (Co-listed/combined with 150.223)
Instructor(s): J. Bledin; R. Rynasiewicz
Area: Humanities.

An examination of various interpretations of probability, including classical and priori, frequency, propensity, subjective, and logical. Also, we will study views about evidence as well as paradoxes of inductive reasoning, including Hume’s skepticism, and the grue and ravens paradoxes. No previous knowledge of probability is required.
Instructor(s): P. Achinstein
Area: Humanities, Quantitative and Mathematical Sciences.

AS.150.425. Poetic Thought.
This course will examine essays and poems by Goethe, Hölderlin, and Rilke with an eye toward the ways in which their work addresses issues central to German Idealism and modern German thought. These include the relation of subject to object; the problem of the representation of the whole; the reconciliation of science and art; and the role of consciousness in the construction of the world. Readings include texts by Goethe, Hölderlin, and Rilke with commentary by Heidegger, Gadamer, Henrich, Husserl, Benjamin, and Allemann. Reading knowledge of German is required.
Instructor(s): E. Forster; R. Tobias
Area: Humanities, Natural Sciences.

AS.150.426. Philosophy and Disability.
In this course, we will consider various philosophical issues related to disability. What counts as a disability? What obligations do we have, both as individuals and as a society, to people with disabilities? What counts as respecting people with disabilities, and what counts as unjustifiable discrimination against them?
Prerequisites: AS.150.219 OR AS.150.220
Instructor(s): H. Bok
Area: Humanities, Social and Behavioral Sciences.

AS.150.428. Spinoza’s Political Theology.
“Political Theology” is a term that acquired significant resonance in recent years. The current class will study closely two texts by Spinoza, the founder of this discipline: the Theological-Political Treatise and the (incomplete) Political Treatise.
Instructor(s): Y. Melamed.
AS.150.429. Topics in Logic: Ontology and Knowledge Representation.
Knowledge representation deals with the possible structures by which the content of what is known can be formally represented in such a way that queries can be posed and inferences drawn. Ontology concerns the hierarchical classification of entities from given domains of knowledge together with the relations between various classes, subclasses, or individuals. The main framework in which we will work is that of description logics, which are decidable fragments of varying degrees of first order predicate logic. In ontology development we will examine RDF (Resource Description Framework), its extension to RDFS, and OWL (Web Ontology Language), and use the software Protégé for specific applications. Finally, we will take a look at query languages such as SPARQL (SPARQL Protocol and RDF Query Language).
Instructor(s): R. Rynasiewicz
Area: Humanities.

AS.150.430. Hegel’s Phenomenology of Spirit.
An in-depth study of Hegel’s masterpiece, the Phenomenology of Spirit. We will be concentrating on the first half of the text.
Instructor(s): E. Forster.

AS.150.431. Introduction to Philosophy of Science.
This course introduces students to some major philosophical problems about science, including these three: (1) Is there a universal set of rules constituting the “scientific method” that scientists must always follow in order to be rational? (2) Can science provide knowledge of an “unobservable” world underlying our experiences, and if so how? Or is science confined to speaking about the world of observation? (3) Are there important differences between philosophy and science? We will consider disputes between rationalists (e.g., Descartes) and empiricists (e.g., Newton) on scientific method, historical and contemporary debates between scientific realists and instrumentalists about the reach of science, as well as different viewpoints concerning the relationship between philosophy and science. No particular science or philosophy background is presupposed.
Instructor(s): P. Achinstein; R. Bett
Area: Humanities.

This course is a continuation of Hegel’s Phenomenology of Spirit, Part One, taught last Spring. We will closely study the second half of the book, compare its methodology with that of the first half, and end with an examination of Hegel’s systematic reflections in the “Preface”.
Prerequisites: AS.150.430
Instructor(s): E. Forster
Area: Humanities.

AS.150.433. Phios/Space & Time.
Beginning with Poincaré, there has been an influential school of thought maintaining that there is no fact of the matter as to whether the geometry of space is Euclidean or, instead, some form of non-Euclidean geometry — rather, one can arbitrarily choose a metric geometry and then modify the physics in order to fit the empirical facts. This claim has been extended to affine geometry (inertial structure of spacetime) and distant simultaneity (in relative theory). We will critically examine this tradition, beginning with a careful examination of the relation of non-Euclidean to Euclidean geometry.
Instructor(s): R. Rynasiewicz
Area: Humanities, Natural Sciences.

AS.150.434. History and Philosophy of Quantum Physics I.
Planck, Einstein, Bohr model, “old quantum theory,” correspondence principle, dispersion, BKS theory, Heisenberg’s Umdeutung (1925 invention of matrix mechanics) and its development.
Instructor(s): R. Rynasiewicz
Area: Humanities, Natural Sciences.

AS.150.435. The Philosophy and Theology of Maimonides.
This course will examine the philosophic and theological thought of Judaism’s most renowned philosopher, Moses Maimonides (1138-1204). After a brief overview of Maimonides’ multifaceted life as philosopher, scientist, physician, Talmudic scholar, rabbi, and communal leader; we will consider Maimonides’ philosophic and religious background and, in particular, the ancient Greek and medieval Islamic philosophic works that influenced him. The course will delve into his views on topics such as the relation between faith and reason, the existence of God, creation/eternity of the world, free will/determinism, the nature of prophecy, the purpose of law, human happiness, ultimate perfection, and the Afterlife. Special attention will be given to Maimonides’ method of philosophic writing and the tension in his life between the vita activa and the vita contemplativa. The course will also trace the impact of Maimonides’ Guide of the Perplexed upon later Jewish thought and upon Western philosophy and theology from Thomas Aquinas to Leibniz.
Instructor(s): S. Harvey
Area: Humanities.

AS.150.438. Spinoza’s Ethics.
The seminar is an in depth study of Spinoza’s major work, The Ethics.
Instructor(s): Y. Melamed
Area: Humanities.

AS.150.439. Epistemology.
Is knowledge (or even strong evidence) required, or possible, in science and in philosophy? We will focus on whether standard forms of nondemonstrative reasoning are justified, how if at all one can gain knowledge of the observable and unobservable world, whether and how theories in philosophy can be established, an what to do in science and philosophy when you can’t prove or get strong evidence for your theory.
Instructor(s): P. Achinstein
Area: Humanities.

AS.150.442. The Philosophy of Ludwig Wittgenstein.
A close reading of Wittgenstein’s Uncertainty familiarity with the Philosophical Investigations is required.
Instructor(s): M. Williams
Area: Humanities.

AS.150.443. Wittgenstein’s Philosophy of Mind.
The seminar will begin with a careful examination of the private language argument in the Philosophical Investigations. Among the additional themes we will examine are his analogy between philosophy of mathematics and his philosophy of psychology, implicit criticisms of the representational theory of mind, the problem of other minds and the role of deception, and the “grammar” of psychological concepts. There are numerous manuscripts concerned with mental and psychological concepts. Two volumes of the Remarks on the Philosophy of Psychology will be ordered for the seminar, though we will not be “working through” them in a systematic way. The Philosophical Investigations and Zettel are essential. Recommended Course Background: Familiarity with Wittgenstein’s work.
Instructor(s): M. Williams
Area: Humanities.
AS.150.444. The Identity of Indiscernibles.
Can two things (such as bodies, events, moments, thoughts, or geometrical points) have precisely the same qualities? If so, what makes them different from each other? In this class we will explore the debate about the Principle of the Identity of Indiscernibles. Readings will include texts by: Leibniz, Clarke, Max Black, Ayer, Ian Hacking, Robert Adams, and Michael Della Rocca.
Instructor(s): Y. Melamed
Area: Humanities.

AS.150.446. Hegel’s Science of Logic.
In this course we will focus on the first two parts of Hegel’s Science of Logic, and address the following issues (among others). In what sense is Hegel’s dialectical logic continuous with the classical metaphysical tradition and in what sense is it a critique of traditional metaphysics? What motivates the project, or what questions does Hegel think his logic can answer that previous logics did not?
Instructor(s): D. Moyar; E. Forster
Area: Humanities.

AS.150.447. Law and Philosophy.
In this course we will examine major issue in the philosophy of law, including the relation of law to moral theory, the role of democratic political institutions in legal decisions, and the justification of punishment. No previous knowledge of law or philosophy is required.
Instructor(s): D. Moyar
Area: Humanities.

What are freedom of the will and moral responsibility? Are they compatible with determinism or naturalism? This course will examine various philosophers’ answers to these questions.
Instructor(s): H. Bok
Area: Humanities.

AS.150.454. The Value of Humanity.
Are human beings distinctively valuable? What makes us valuable? And how should we respond to the value of human beings? The course is divided into four parts. The first part takes up questions about the basis of human value. We consider various proposals, including Kant’s, about the valuable feature or capacity of human beings. Are we valuable in virtue of having a good will, in virtue of being agents, in virtue of being valuers, or something further? The second part takes up questions about the explanation of the value of human beings. Does the proposed feature make us valuable because it instantiates a simple value property, making us valuable in ourselves, or simpliciter? We consider whether the notion of value simpliciter is a notion we fully understand, or need. Does the proposed feature make us valuable because it makes us good-for something or someone? Who or what does it make us good-for? Or again, does the proposed feature make us such that we are objects of an appropriate attitude or practical stance? If so, what is the attitude or stance? The third part of the course takes up normative questions about the appropriate mode of responding to human beings. We consider whether it makes sense to say that human beings are "ends-in-themselves," and what it would mean to treat a person as an end-in-itself. We also consider various accounts of respect. A guiding question is whether human beings are the only appropriate objects of respect, or whether we can respect other beings, and even artifacts. The fourth part of the class applies what we have learned so far to related topics: to the question of whether human life or existence is valuable, and conversely, whether death is disvaluable. We consider, albeit briefly, the value of human beings in relation to the value of animals. And we ask about the role of Kantian notions like dignity in applied contexts, so that highly philosophical considerations about value are shown to have real-world bearing.
Instructor(s): L. Theunissen
Area: Humanities.

AS.150.455. Ethics And Animals.
Instructor(s): H. Bok
Area: Humanities.

AS.150.456. Medieval Philosophy.
Instructor(s): S. Ogden
Area: Humanities.

AS.150.459. Theory Of Knowledge.
An advanced introduction to the central problems, concepts and theories of contemporary philosophical epistemology (theory of knowledge). Topics to be explored will include: what is knowledge (and why do we want it)?; theories of justification (foundationalism, the coherence theory, etc.); externalism and internalism in epistemology; skepticism, relativism and how to avoid them. Readings from contemporary sources.
Instructor(s): M. Williams
Area: Humanities.

Russel, Frege, and Wittgenstein (in Tractus) provided much of the philosophical foundation for 20th C.analytic philosophy. Their influence continues to be felt, especially in their conception of philosophical problems and the methods by which they can be solved.
Instructor(s): M. Williams
Area: Humanities.
AS.150.463. Theories of Rationality.
Foundations of Rationality: How should we reason about reasoning? Understanding the nature of our ability to reason is among the most important parts of understanding who we are as human beings. This course will investigate the foundations of rationality through an examination of philosophical texts and contemporary empirical research.
Instructor(s): J. Waterman
Area: Humanities.

AS.150.464. Objectivity.
This course examines the notion of objectivity and challenges to it. Its topics include the status of objective facts and beliefs, the structure of social reality, and rational disagreement.
Instructor(s): N. Goldberg
Area: Humanities.

AS.150.465. Genetics, Genomics and Society.
This course will examine the ethical, legal, and social implications (ELSI) of human genetics through the lens of significant and field-defining periods and events in the history of the field. We will study the ELSI issues raised by those events, and how the events have shaped and defined the current state of the science and emerging scientific, ethical, policy and public health issues. Juniors and Seniors only.
Instructor(s): D. Mathews
Area: Humanities, Natural Sciences, Social and Behavioral Sciences.

AS.150.467. Philosophic Logic.
This course is a survey of various topics in philosophical logic. We begin with a review of the model theory of classical first-order logic. In our first unit, we will then move beyond the standard existential and universal quantifiers and consider generalized quantifiers, substitutional quantifiers, and plural quantification. In our second unit, we will investigate the theory of propositional modal logic, considering its syntax, semantics, and proof theory, and some of its applications. In our third unit, we will investigate various formal approaches to defining truth. In our fourth unit, we will get more philosophical and ask: what is logical consequence? In the course of answering this question, we will consider intuitionistic, normative, and informational conceptions of logic.
Instructor(s): J. Bledin
Area: Humanities.

AS.150.468. Global Food Ethics.
This course is an introduction to ethical issues that arise within the contemporary global agrifood system. The overarching goal of the class is to give you the opportunity to think critically about a variety of conflicting views as to how we should produce, distribute, and consume food to achieve food security for over 9.6 billion people by 2050. We will borrow tools from practical ethics and theories of justice to shed light on these pressing issues that determine our common future and the way we personally relate to the food we eat.
Instructor(s): Y. Saghai
Area: Humanities.

AS.150.470. Spinoza and the Pantheism Debate.
In this course we will examine the philosophical significance of the so-called Pantheism Debate which shook Germany at the end of the 18th century after it was revealed that Lessing, the main representative of the German Enlightenment, was a Spinozist. Readings will be drawn from Spinoza, Jacobi, Mendelssohn, Herder, Goethe, and Kant.
Instructor(s): E. Forster; Y. Melamed
Area: Humanities.

AS.150.472. Neuroethics.
Neuroethics: Can electroencephalography show that we lack free will? Can modern neuroimaging show that someone will commit a crime in the future? Is it ethical to use this Promethean knowledge to put them in jail before they even commit a crime? In Neuroethics, we'll consider these and other pressing questions emerging at the frontiers of neuroscience and modern moral theory.
Instructor(s): P. Stojanovic
Area: Humanities.

AS.150.473. Classics of Analytic Philosophy.
This will be an examination of the classic articles of 20th Century Anglo-American philosophy. Included are Frege, Russell, Wittgenstein, Austen, Carnap, Quine.
Area: Humanities.

AS.150.474. Justice and Health.
Course will consider the bearing of theories of justice on health care. Topics will include national health insurance, rationing and cost containment, and what justice requires of researchers in developing countries.
Instructor(s): H. Bok
Area: Humanities.

An examination of the moral implications and effects of addiction, depression and Pharmacological treatments for depression on our conception of our own agency. Recommended Course Background: AS.150.219, AS.150.220, or permission required.
Instructor(s): H. Bok
Area: Humanities, Natural Sciences, Social and Behavioral Sciences.

This year’s topic: Temporal Experience. Do we perceive time? If so, through what sense(s)? How long is the conscious “now”? Does the temporal order of our perceptions mirror the temporal order of what we perceive? Must the experience of a temporal duration itself be extended in time? What is the relation between the experience of time (for example, the experience of time’s passage) and memory? Does our experience of time accurately represent temporal features of reality, or is it actually illusory? How does attending to time’s passage affect our perceived rate of passage (and what is it to attend to time’s passage)? We will explore these and other questions through an examination of both psychological and philosophical work. [This course meets jointly with Professor Flombaum’s AS.200.316 and AS.200.616.]. Permission of instructor required to enroll.
Instructor(s): J. Flombaum; S. Gross
Area: Humanities, Natural Sciences, Social and Behavioral Sciences.

AS.150.477. Existentialism.
Through a close reading of the seminal texts by Kierkegaard, Nietzsche, Heidegger, Sartre, and Merleau-Ponty the course will examine one of the most influential philosophical movements of the last century.
Instructor(s): G. Lebanidze
Area: Humanities.

AS.150.478. Program Abroad: Jerusalem: Modern Jewish Thought.
Intersession Abroad Program. The course examines the modern Jewish thought in Israel. Guest Lecturers.
Instructor(s): Y. Melamed
Area: Humanities.
**AS.150.479. The Ethics of Making Babies.**
In this class, we will investigate many aspects of the ethics of making babies, asking not only which children we should create and how we should create them, but whether we should make any more people at all. Investigating these questions will take us through large chunks of moral theory, bioethics, and public health ethics. For more information, or to request permission of the instructor (for those who do not meet the prerequisite requirements), email Travis Rieder at trieder@jhu.edu. Recommended Course Background: One course in ethics or bioethics, or permission of the instructor.
Instructor(s): T. Rieder
Area: Humanities.

**AS.150.484. Is Knowledge Possible: Epistemic Problems, Puzzles & Paradox.**
How is knowledge possible in view of various intractable problems and paradoxes, including the problem of justifying induction, the realism-anti-realism dispute, and the grue and ravens paradoxes about evidence? Are philosophical claims knowable? A study of contemporary views about evidence, probability, inference, and philosophy.
Instructor(s): P. Achinstein
Area: Humanities.

**AS.150.488. Enlightenment Moral and Political Theory.**
Instructor(s): H. Bok
Area: Humanities.

**AS.150.489. Spinoza’s Metaphysics.**
The seminar is an in depth study of Spinoza’s major work, the Ethics. We will concentrate on Parts II-IV of the Ethics, though we will try to cover the entire book. Among the topics to be discussed are: the style and structure of the book, the meaning of being and the question of ontology in Spinoza, the nature of Spinoza’s attributes, necessitarianism, teleology, the nature of ideas, parallelism, individuals and their limits, the nature of bodies, the three kinds of knowledge, the conatus and the affects, Spinoza’s view of good and evil, blessedness and divine intellectual love.
Instructor(s): Y. Melamed
Area: Humanities.

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

**AS.150.491. Kant and Newton on the Foundations of Science.**
Kant attempted to provide a philosophical foundation for Newtonian science. In this class we will read Kant’s work "Metaphysical Foundations of Natural Science," and philosophical and foundational parts of Newton’s "Principia," and we will critically compare and evaluate both. No particular scientific background is presupposed.
Instructor(s): E. Forster; P. Achinstein
Area: Humanities.

**AS.150.493. Introduction to Scientific Methods.**
We will study various methods for proving scientific claims defended by scientists and philosophers. Included will be rationalism (Descartes), various forms of empiricism (Newton, Mill, Whewell), realism vs. anti-realism, and scientific strategies to follow when you cannot prove your favorite theory. No particular scientific background required.
Instructor(s): P. Achinstein
Area: Humanities, Social and Behavioral Sciences.

**AS.150.494. Descartes.**
The course is an introduction to the philosophy of Rene Descartes. We will read most of his main philosophical works, and part of his correspondence. The class is open to both undergraduate and graduate students.
Instructor(s): Y. Melamed
Area: Humanities.

**AS.150.495. Sex, Drugs, and Bioethics: Medicine and Morality in Modern America.**
Alongside rock n’ roll, sex and drugs have classically been seen as sites of moral or ethical transgression, particularly in post-war America. Unlike rock n’ roll, however, sex and drugs have always been bound up with the practice of medicine. This course explores the interaction of medical science with the moral and ethical issues which surround i) reproduction, sexual pleasure, and gender roles and ii) the use of drugs, both therapeutic, enhancing and recreational. Bridging these two sides of the course is the question of medicalisation, and how medical science is used to construct socially normative ideals about sexuality, behavior, emotion and physical capacity, and how in turn those moral norms are used to justify or argue for the development of particular medical practices. The aim of the course is to illuminate the mutually constitutive interplay of medicine and morality in modern America.
Topics covered include: abortion, contraception, IVF, sex-selection, gene selection, adolescent sexualities, prostitution, STD surveillance, medicalisation of sexual dysfunction, medicalisation of emotion and behavior, ‘moral enhancement’, ADHD, Performance Enhancing Drugs, cosmetic surgery, neuroenhancement, recreational drugs, the war on drugs, the purpose of medicine.
Instructor(s): D. O'Connor
Area: Humanities, Social and Behavioral Sciences.

**AS.150.496. Topics in the Theory of Value.**
We ask a basic question in value theory: what is it for something to be good, or of value? Is it for something to instantiate the simple value property ‘good’? Can goodness be identified with some natural property, perhaps, the property ‘pleasant’, or some dispositional property, perhaps, ‘what we desire to desire’? Is goodness a relation between some object, state of affairs, or activity and a subject, so that the good is benefit? On the other hand, are reasons and not values primitive in value theory, so that we should theorize about the good in terms of appropriate responses to it? We will read classic works by G. E. Moore, Peter Geach, Judith Jarvis Thomson, Connie Rosati, Nicholas Sturgeon, Richard Kraut, Donald Regan, T. M. Scanlon, and others.
Instructor(s): L. Theunissen
Area: Humanities.

**AS.150.497. Kant and the Early Moderns.**
A critical examination of Kant’s dialogue with his Early Modern predecessors (Descartes, Spinoza, Leibniz, Locke, Berkeley, Hume), and of their own respective positions.
Instructor(s): E. Forster; Y. Melamed
Area: Humanities.
AS.150.498. Modal Logic and Its Applications.
In the first part of the course, we'll investigate the theory of modal logic, considering its syntax, semantics, and proof theory. We'll then turn to some its philosophical applications: epistemic logic, counterfactuals, deontic logic, intuitionistic logic, and the metaphysics of time.
Instructor(s): J. Bledin
Area: Humanities, Quantitative and Mathematical Sciences.

According to the Principle of Sufficient Reason every fact must have a reason, or explanation. In other words: there are no brute facts. If a certain penguin has three dots on its right wing - there must be a reason for this. If there are no penguins with precisely three dots on their right wings – there must be a reason for that as well. In the first half of the course we will read works by the two philosophers who introduced the principle: Spinoza and Leibniz. In the second part, we will read texts by Kant, Maimon, Hegel, Schopenhauer, and some contemporary analytic philosophers, and discuss the plausibility, implications, and justification of the principle.
Instructor(s): Y. Melamed
Area: Humanities.

AS.150.511. Directed Study.
Individual study of special topics, under regular supervision of a faculty member. Special permission is required.
Instructor(s): Staff.

AS.150.512. Directed Study.
Instructor(s): Staff.

AS.150.551. Honors Project.
See departmental major adviser.
Instructor(s): Staff.

AS.150.552. Honors Project.
Instructor(s): Staff.

AS.150.598. Internship.
Instructor(s): D. Moyar; M. Tumulty.

AS.150.599. Independent Study.
Instructor(s): H. Bok.

AS.150.601. Graduate Seminar: Topics in the Theory.
Graduate students from non-Philosophy departments need instructor permission. We ask a very basic question in value theory: what is it for something to be good, or of value? Is it for something to instantiate the simple value property ‘good’? Can goodness be identified with some natural property, perhaps, the property ‘pleasant’, or some dispositional property, perhaps, ‘what we desire to desire’? Is goodness a relation between some object, state of affairs, or activity and a subject, so that the good is benefit? On the other hand, are reasons and not values primitive in value theory, so that we should theorize about the good in terms of appropriate responses to it? We will read classic works by G. E. Moore, Peter Geach, Judith Jarvis Thomson, Connie Rosati, Nicholas Sturgeon, Michael Smith, Richard Kraut, Donald Regan, T. M. Scanlon, and others.
Instructor(s): L. Theunissen
Area: Humanities.

AS.150.604. Probability and Evidence.
Leading theories about the meaning of probability, and about the concept of evidence. No previous course in probability is necessary.
Instructor(s): P. Achinstein
Area: Humanities.

AS.150.605. Foundations of Ethics.
The seminar will serve as an advanced, topical introduction to normative theories in ethics, and will include some meta-ethics. Our central question is: what is the foundation, or motivational basis, of ethics? Is it the individual asking what she wants for her life? Is it the determination of rational requirements on action? We think about the relationship between reason, reasons, and motivation. We consider the debate over internalism and externalism about reasons. We work through the distinction between agent-neutral and agent-relative reasons and values. Among others, we will read Thomas Nagel, Phillipa Foot, Shelly Kagan, Samuel Scheffler, Derek Parfit, G. E. M. Anscombe, and Bernard Williams.
Instructor(s): L. Theunissen
Area: Humanities.

Course will focus on ancient skepticism as a way of life, and on the role of epistemological argument in skepticism so conceived. The seminar will end with a brief look at early modern reactions to ancient skepticism.
Instructor(s): M. Williams; R. Bett.

AS.150.607. Graduate Seminar: Knowledge and Perception.
How does perception reveal the world, if it does? Why have philosophical reflections on perception often led to skepticism? For background, we will start with readings from Ayer and Austin (on the sense-datum theory), and Sellars (on the Myth of the Given). We will then spend time on contemporary “disjunctive” accounts of perceptual consciousness, with readings from McDowell, Travis and (possibly) others.
Instructor(s): M. Williams
Area: Humanities.

AS.150.609. Graduate Seminar - Philosophy.
An examination of Derek Parfit’s “On What Matters”.
Instructor(s): H. Bok
Area: Humanities.

AS.150.610. Graduate Seminar: Virtue Ethics.
A study of recent work in virtue ethics.
Instructor(s): H. Bok.

AS.150.611. Topics in Metaphysics: Mereology.
Mereology, the study of the relationship between parts and whole, has recently become a major subfield in contemporary metaphysics. In the seminar we will read classical as well as recent literature on the subject. Topics to be discussed include: the univocity of the term ‘part’, priority relations between parts and whole, universal composition, the nature of simples, boundaries, mereology and set theory, spatial parts, temporal parts, metaphysical monism and nihilism. For an introductory survey of the field, please see: Varzi, Achille, “Mereology”, The Stanford Encyclopedia of Philosophy (Spring 2011 Edition), Edward N. Zalta (ed.), URL = <a href="http://plato.stanford.edu/archives/spr2011/entries/mereology/">http://plato.stanford.edu/archives/spr2011/entries/mereology/</a>
Instructor(s): Y. Melamed.
Schelling’s Philosophical Investigations into the Nature of Human Freedom counts among his most important works – Heidegger called it “one of the deepest works of Western philosophy.” It is also one of the most enigmatic ones. In this course, we will contrast it with Schelling’s philosophy of nature and investigate the extent to which his theory of freedom is necessitated by problems in his philosophy of nature.
Instructor(s): E. Forster
Area: Humanities.

AS.150.614. Topics in Meta-Ethics (Graduate Seminar).
This is a seminar on theoretical topics in ethics. We focus on debates over cognitivism and non-cognitivism; realism and anti-realism; reasons internalism and externalism; relativism and skepticism. We read contemporary classics by Sharon Street, T. M. Scanlon, Joseph Raz, Bernard Williams, Allan Gibbard, and others.
Instructor(s): L. Theunissen
Area: Humanities.

AS.150.615. 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, hermeneutical, and deconstructive as well as analytic, epistemological, and pragmatist methods and viewpoints to bear upon this modern classic. Co-listed with AS.300.653
Instructor(s): H. de Vries; M. Williams
Area: Humanities.

AS.150.619. Topics in Hegel’s Philosophy: The Philosophy of Right.
This course will be a close reading of G.W.F. Hegel’s Philosophy of Right. Some of the main topics for discussion will be the relation of law and morality, the dependence of the political philosophy on Hegel’s Logic, and the relation of individual and social conceptions of freedom.
Instructor(s): D. Moyar
Area: Humanities.

AS.150.621. Seminar in Hegel’s Phenomenology of Spirit.
The course will consist of a close reading of Hegel’s text along with readings from the extensive secondary literature. Particular attention will be given to Hegel’s methodology, his uses of recognition, and the various treatments of agency.
Instructor(s): D. Moyar.

AS.150.627. Seminar in Epistemology.
Instructor(s): M. Williams; P. Achinstein
Area: Humanities.

AS.150.630. Seminar In Metaphysics: Mind and Cosmos.
We will begin by reading Thomas Nagel’s new book: Mind and Cosmos. This will be followed by other works to be selected in class.
Instructor(s): P. Achinstein.

AS.150.632. Formal Logic.
An introduction to symbolic logic and probability. In the first two parts of the course we study formal ways of determining whether a conclusion of an argument follows from its premises. Included are truth-functional logic and predicate logic. In the third part we study the basic rules of probability, and learn how to make probability calculations and decisions in life.” Co-listed with AS.150.118 (for undergraduate students) (01-F 11:00-11:50am).
Instructor(s): P. Achinstein
Area: Humanities, Quantitative and Mathematical Sciences.

AS.150.633. Kant’s Opus Postumum.
This research seminar examines the reasons that led Kant to revise his transcendental philosophy late in life. Special attention to problems in the Metaphysics of Nature and the Metaphysics of Morals. Students should be familiar with Kant’s theoretical and practical philosophy.
Instructor(s): E. Forster
Area: Humanities.

AS.150.634. Seminar in Philosophy of German Idealism: Explanation or Construction? The Question of Method in the Philosophy of Nature.
“We must do away with all explanation, and description alone must take its place.” This sentence, although written over a century later and in a different context, could serve as a motto for what is perhaps the most important debate about the proper method of Naturphilosophie in German Idealism. In this seminar we will examine the philosophical significance of this debate over the role of explanation in our knowledge of nature. Readings will come from Jacobi, Goethe, Schiller, Kant, Schelling, Hegel, as well as from Pascal, Spinoza, and Newton.
Instructor(s): E. Forster
Area: Humanities.

This seminar will be an examination of Wittgenstein’s On Certainty. We will be concerned with detailed readings of the passages as well as more general interpretative claims.

This seminar will focus on language acquisition as involving a special kind of learning, one that requires the active participation of an adult in what the child does. The account we will be discussing draws heavily on Wittgenstein’s philosophy of language, particular the treatment of the problem of similarity and the development of reference.
Instructor(s): M. Williams
Area: Humanities.

AS.150.649. Graduate Seminar: Kant’s Moral Theory.
A study of Kant’s major works in moral philosophy.
Instructor(s): H. Bok.

Although all three were Copernicans in the broad sense, these great mathematician-philosophers of the 17th century held subtly different positions on the question whether the sun or the earth moves, in large part because they proposed very different analyses of what it is for a body to move. These analyses emerge from quite divergent views on space, time, matter, mind, and scientific-philosophical method in relation to natural theology. The focus of the seminar is on the interaction of these views: Newton’s rejection of Descartes’ followed by the clash between Newton’s and Leibniz’s.
Instructor(s): R. Rynasiewicz
Area: Humanities.

AS.150.652. Seminar in the Philosophy of Science.
Philosophy of experiment, Bayesianism, severe tests. Readings from Hacking, Galison, Franklin, Mayo, and others. Applications range from physiology to cosmology.
Instructor(s): R. Rynasiewicz
Area: Humanities, Social and Behavioral Sciences.

AS.150.653. Seminar: Philosophy - Physics.
Philosophical problems in space-time physics.
Instructor(s): R. Rynasiewicz
Area: Humanities.
AS.150.658. Topics in the Philosophy of Language.
An examination of recent work in the philosophy of language and/or related work in the philosophy of mind.
Instructor(s): S. Gross.

AS.150.659. Topics in Formal Semantics: Counterfactuals?.
In this seminar, we will investigate the semantics and communicative function of counterfactuals. Among the questions that we will consider are these: What are the compositional semantic values of counterfactual conditionals? What is the context change potential of a counterfactual and what kind of structure must we add to the common ground of a conversation to model its communicative effect? Do counterfactuals recommend a dynamic approach to meaning? Are counterfactual conditionals truth-apt? Do they serve to describe the world? If so, which aspect of reality is a counterfactual sensitive to?
Instructor(s): J. Bledin
Area: Humanities, Social and Behavioral Sciences.

AS.150.810. Independent Study.
Sec. 01 Theunissen Sec. 02 Förster Sec. 03 Gross Sec. 04 Moyar Sec. 05 Rynasiewicz Sec. 06 Williams (Meredith) Sec. 07 Bok Sec. 08 Bett Sec. 09 Williams (Michael) Sec. 10 Bledin Sec. 11 Achinstein Sec. 12 Melamed
Instructor(s): Staff.

AS.150.811. Directed Study.
Please see AS.150.810 for section numbers to use when registering.
Instructor(s): Staff.

AS.150.812. Directed Study.
Please see AS.150.810 for section number to use when registering.
Instructor(s): Staff.

Preparing philosophy graduate students for the impending job market by discussions of, and practicing for, constructing and submitting dossiers, interviews and giving talks both in and outside one’s particular field. Open to all philosophy graduate students, regardless of year and field. No degree credits. Offered sporadically.
Instructor(s): P. Achinstein.

AS.150.821. Research Seminar in Language and Mind.
A workshop for current departmental research in language and mind. Permission required.
Instructor(s): S. Gross
Area: Humanities.

Cross Listed Courses

English

Psychological Brain Sciences
An interdisciplinary investigation into the innateness of concepts: perception, number, language, and morality, physics discussed. Evidence from animals, infants, patients, brains. Students collect data in sections investigating claims from the readings. Cross-listed with Cognitive Science and Philosophy.
Instructor(s): J. Halberda; L. Feigenson
Area: Social and Behavioral Sciences.

German Romance Languages Literatures
Theatre Arts Studies

AS.225.328. The Existential Drama: Philosophy and Theatre of the Absurd.
Existentialism, a powerful movement in modern drama and theatre, has had a profound influence on contemporary political thought, ethics, and psychology, and has transformed our very notion of how to stage a play. Selected readings and lectures on the philosophy of Kierkegaard, Nietzsche, Camus and Sartre -- and discussion of works for the stage by Sartre, Ionesco, Genet, Beckett, Albee, Pinter, Athol Fugard (with Nkani & Nshone), Heiner Müller and the late plays of Caryl Churchill. Opportunities for projects on Dürrenmatt, Frisch, Havel, Witkiewicz, and Mrozek.
Instructor(s): J. Martin
Area: Humanities.

Humanities Center
Center for Africana Studies

Black existentialism is a branch of Africana philosophy—the philosophical tendencies that arose out of the experience of the African Diaspora. This course is a philosophical interrogation into the meaning of the lived experience of being black in the context of an anti-black world through addressing such existential questions as freedom, identity, anguish, dread, responsibility, embodied agency, evil, resentment, liberation, and nihilism.
Instructor(s): F. Hayes.

This seminar examines various ideas, theories, and practices of thinkers, writers, and activists whose work and practices have constituted an Africana Studies intellectual tradition. The purpose of this seminar is to teach students to read, think, and write critically about questions relative to the formation and history of Africana thought and its intellectual tradition, in particular, and the genealogy of thought and intellectual traditions, in general. We will also think about various fields of knowledge that have shaped Africana Studies. The seminar therefore will work through the different meanings of intellectual work and critical thought and theory in Africana Studies.
Instructor(s): F. Hayes.

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

AS Program in Museums and Society Courses

Museums are crucibles, places where public memory, identity, and cultural values are shaped and debated. We examine this premise through weekly visits to Baltimore museums of art, science, history (and many more), critical group discussion, and intensive writing assignments. Freshmen only.
Area: Humanities, Social and Behavioral Sciences.
**AS.389.105. Freshman Seminar: Art in the Museum. 3 Credits.**
Go behind the scenes of local art museums to explore fundamental concepts and social issues particular to the collection and display of art in the past and today.
Instructor(s): J. Kingsley
Area: Humanities
Writing Intensive.

Freshmen will learn and apply analytical methods used in the technical study of archaeological objects by examining and researching ancient examples in the Johns Hopkins Archaeological Museum. Freshman Only.
Instructor(s): S. Balachandran
Area: Humanities.

**AS.389.110. Freshman Seminar: All about Things.**
What can objects tell us about the world, past and present? Using theoretical, archival, technical, and visual processes and in-depth research at Evergreen Museum & Library, we explore this question. Freshman Only.
Instructor(s): E. Rodini
Area: Humanities.

**AS.389.120. Discover Hopkins: Examining Archaeological Objects.**
In this course, we examine artifacts from the Johns Hopkins Archaeological Museum in order to learn about the role of materials such as ceramics, metal, glass, faience and stone in the history, art and culture of the ancient world. We will visit local artists’ studios to understand how these materials are utilized today, and examine comparative examples in local art museums. Students will work hands on with artifacts each day.
Instructor(s): S. Balachandran.

**AS.389.130. Mini Course: Conservation, An Introduction to Technical Art History.**
Look through the eyes of a conservator and learn how to answer historical questions by analyzing the physical nature of works of art. Objects examined will include paintings, sculpture and works on paper from the collection of the Baltimore Museum of Art. Class meets 4 times, on February 7, 14, 21 and 28, at the BMA. Syllabus and organizational meeting at JHU on Thursday, January 31, 5:30pm.
Instructor(s): T. Primeau
Area: Humanities.

**AS.389.171. B’More: Exhibits in Focus.**
Please note, class will meet Saturday, Jan. 23 in the event of inclement weather. This course is for freshmen ONLY. Field-trip based class considers significant regional exhibits against the background of exhibitions that transformed interpretive approaches in history, art, and science museums.
Prerequisites: Students may enroll in one B’More course only.
AS.371.188 OR AS.371.189 OR AS.271.119 OR AS.100.285 OR AS.140.318 OR AS.300.100 OR AS.360.108 OR AS.360.122
Instructor(s): J. Kingsley
Area: Humanities, Social and Behavioral Sciences.

**AS.389.172. City on Display.**
Baltimore is a city full of museums, both traditional and innovative. What do these institutions have to say about the city they call home? How do their choices of exhibits, artifacts, and descriptions combine to create a unique version of history? In this course, we will visit several Baltimore museums in order to learn the ways in which museums can tell stories of a city’s industries, cultures, and people.
Instructor(s): J. Kingsley
Area: Humanities.

**AS.389.173. Books in Early Baltimore (Book Arts Baltimore).**
Explore the world of books in early Baltimore through the lens of Homewood Museum and the Carroll Family. Take a closer look at papers, printing, bookbinding and bookplates and try your hand at papermaking and printing techniques. Discover the offerings of local printers and booksellers through primary sources, and how books were available to those who could not otherwise afford them, through the Library Company of Baltimore (1797) whose collections are now part of the holdings of JHU’s George Peabody Library.
Instructor(s): C. Arthur
Area: Humanities.

**AS.389.193. The Renaissance of the Book.**
A hands-on introduction to rare books and manuscripts from ancient Mesopotamia to the Industrial Era, crossing the disciplines of science and technology, art, religion, politics and literature-- using the rare books and manuscripts of the Sheridan Libraries. Special emphasis is paid to the Printing Revolution of the 15th and 16th centuries, when books first emerged as a core element of material culture.
Instructor(s): E. Havens
Area: Humanities.

**AS.389.201. Introduction to the Museum: Past and Present.**
This course surveys museums, from their origins to their most contemporary forms, in the context of broader historical, intellectual, and cultural trends. Anthropology, art, history, and science museums are considered.
Instructor(s): J. Kingsley
Area: Humanities, Social and Behavioral Sciences.

This course considers the practical, political and ethical challenges facing museums today, including the impact of technology and globalization, economic pressures, and debates over the ownership and interpretation of culture.
Instructor(s): E. Rodini
Area: Humanities, Social and Behavioral Sciences.

**AS.389.205. Examining Archaeological Objects.**
This course considers the role of materials in the production, study and interpretation of objects by examining artifacts from the Johns Hopkins Archaeological Museum. Students will consider materials such as ceramics, stone, metal, glass, wood and textiles, and visit artists’ studios to gain an understanding of historical manufacturing processes. M&S practicum course. Cross-listed with Archaeology, Near Eastern Studies, Classics, and History of Art.
Instructor(s): S. Balachandran
Area: Humanities.
Intersession Abroad Program. The course examines the museums of Paris, in situ, with a special emphasis on the creation of cultural memory.
Instructor(s): E. Rodini
Area: Humanities.

AS.389.250. Conservation of Material Culture: Art, Artifacts and Heritage Sites. 3 Credits.
Alongside specialists in area museums, we explore the conservation of material culture in various media. Topics include manufacturing methods and material degradation as well as conservation treatments, science, and ethics. Cross-listed with History of Art.
Instructor(s): N. Micklewright
Area: Humanities, Social and Behavioral Sciences.

Students explore early American life related to the region and the Carroll family of Homewood. Primary research and object study culminate in student-curated thematic exhibition. Optional intersession practicum experience is also possible. For more on exhibit theme, contact instructor. M&S practicum course.
Instructor(s): C. Arthur
Area: Humanities.

Part public history, part introduction to museum practices, this hands-on course explores how heritage areas and museums serve communities through interpretation. Each year, students partner with a community to develop research-based, visitor-centered interpretive material, in the 2015 Baltimore National Heritage Area. Field trips and community meetings will be a significant part of the course. Cross-listed with History and History of Science. M&S practicum course. Class usually meets 1:30 - 3:50 except for days with field trips.
Instructor(s): E. Maloney
Area: Humanities, Social and Behavioral Sciences.

JHU pioneered the concept of the modern research university in the United States, but what does that mean for the everyday experiences of its students, faculty, staff and friends? Excavate the history of this place through the things collected, made and used here since the university’s founding in 1876. Students research the material culture of Hopkins and present their findings on an interactive website: collectionsweb.jhu.edu. Course includes digital media labs. Cross-listed with History and History of Science. M&S practicum. M&S practicum course.
Instructor(s): J. Kingsley
Area: Humanities, Social and Behavioral Sciences.

AS.389.302. The Virtual Museum.
Course draws on both classic readings in material culture and emerging theories of the digital to consider how the internet has changed objects and the institutions that collect, preserve, display and interpret them. Students will contribute to an established virtual museum and create their own.
Instructor(s): J. Kingsley
Area: Humanities.

AS.389.320. Photographs on the Edge: Ara Güler in Archives of the Smithsonian’s Freer and Sackler Galleries.
Work as a curator alongside Smithsonian staff, researching the work of Turkish photographer Ara Güler to develop an exhibit that considers relationships between the history of photography, archives and the museum. Class will travel several times to the Freer and Sackler Galleries in Washington D.C. M&S practicum course.
Instructor(s): N. Micklewright
Area: Humanities, Social and Behavioral Sciences.

AS.389.321. GhostFood: Curatorial Practicum with the Contemporary.
Students work with Baltimore’s Contemporary and NYC artist Miriam Simun on GhostFood, a project using art to engage important questions concerning the environment, climate change, and the politics of food. Instructor Permission. Contact erodini@jhu.edu for enrollment approval.
M&S practicum course.
Instructor(s): D. Hagagg
Area: Humanities.

AS.389.335. Recreating Ancient Greek Ceramics. 4 Credits.
This hands-on course in experimental archaeology brings together undergraduate and graduate students across disciplines to study the making of Athenian vases. Students work closely with expert ceramic artists, and in consultation with art historians, archaeologists, art conservators, and materials scientists to recreate Greek manufacturing processes.
Instructor(s): S. Balachandran
Area: Humanities.

The course examines recent controversies in the conservation of major global art works and sites, raising questions concerning the basic theoretical assumptions, practical methods and ethical implications of art conservation. Cross-Listed with History of Art and Anthropology.
Instructor(s): S. Balachandran
Area: Humanities.

AS.389.349. Art, Museums and the Law.
The course encourages students to consider how artistic processes and cultural institutions are shaped by legal principles and vice versa. The interplay between art, museums and the law will be explored from historical, cultural and legal perspectives using a variety of source material.
Instructor(s): W. Lehmann
Area: Humanities.

AS.389.350. Staging Suburbia with the Jewish Museum of Maryland-Community Based Learning.
Work as a public historian alongside Jewish Museum of Maryland curators and staff, researching primary documents and artifacts to develop an exhibition about Baltimore’s Jewish suburbs. The show will travel throughout Baltimore. M&S practicum course. Cross-listed with History and Jewish Studies.
Area: Humanities, Social and Behavioral Sciences.

Students work with BMA collection and staff to develop and organize an exhibition of artists’ books. Various aspects of museum work are explored, including research, interpretation, presentation, programming, and marketing. M&S practicum course.
Instructor(s): R. Hoisington
Area: Humanities.
This interdisciplinary course will explore the institutional, cultural, artistic and architectural history of St. Peter’s and the Vatican Museum and Library from Antiquity through the Renaissance, up to the present day. Class meets in the Dick Macksey Seminar Room of the Brody Learning Commons. Cross-listed with History.
Instructor(s): E. Havens
Area: Humanities.

Students explore early American life relating to the region and Homewood House. Primary research, object study culminate in exhibit focused on trades and crafts, training and work practices. M&S practicum course. Meets at Homewood Museum. Cross-listed with History.
Instructor(s): C. Arthur
Area: Humanities.

AS.389.369. Encountering the Art of East Asia: Museum Display, Theory and Practice.
Students reconsider the exhibition and interpretation of East Asian Art at the Walters Art Museum, developing a pilot installation to suggest a new permanent display. M&S Practicum Course. Class meets at the Walters Art Museum (extended time to allow for travel). Cross-listed with East Asian Studies.
Instructor(s): R. Mintz
Area: Humanities.

Hopkins curatorial staff and photography instructor introduce the concept of books as art. Students create artist’s books inspired by campus collections for inclusion in an Evergreen exhibition. FIRST CLASS IS MANDATORY. M&S practicum course. Cross-listed with Homewood Art Workshops.
Instructor(s): J. Abbott; P. Berger
Area: Humanities.

This course examines zoos and living collections from historical and contemporary perspectives, taking into account the potentially conflicting role of zoos as conservation organizations, educational institutions, and entertainment venues. The class culminates in the creation of conservation education content for Baltimore City elementary school children. M&S practicum course.
Instructor(s): L. Finkelstein
Area: Humanities.

AS.389.373. Encountering the Art of South Asia: Museum Display, Theory and Practice.
Students reconsider the exhibition and interpretation of South Asian Art at the Walters Art Museum to suggest a new permanent display. Class meets at the Walters Art Museum. M&S practicum course.
Instructor(s): R. Brown; R. Mintz
Area: Humanities.

Do museums have a social responsibility? What roles should they play in their communities? Should they be agents of social change or social justice? This course explores the ways in which museums engage with local communities. Students work in partnership with a specific museum to develop an original and fundable proposal as a response to protests in Baltimore in the wake of the death of Freddie Gray. Field trips and guest speakers will be a key feature of the course. M&S practicum course. CBL course. Cross-listed with Sociology.
Instructor(s): E. Maloney
Area: Humanities.

Course examines practices of collecting, display and preservation beyond the western museum tradition, focusing on how these practices reflect and construct political, historical, ethnic and nationalist narratives. Counts towards the international studies major. Cross-listed with Anthropology.
Instructor(s): E. Rodini; S. Balachandran
Area: Humanities, Social and Behavioral Sciences.

AS.389.390. Library / Laboratory.
This interdisciplinary and project-driven class investigates the library as a site of experimentation and an expression of different knowledge regimes. Material includes literary treatments of the library, historical and critical readings, guest lectures, rare materials from special collections and field work.
Instructor(s): G. Dean
Area: Humanities.

AS.389.440. Who Owns Culture?.
This seminar explores the complicated, often explosive concept of cultural property, including questions surrounding the ownership, preservation, and interpretation of artifacts, monuments, heritage sites, and living traditions. Cross-listed with Anthropology and History of Art.
Instructor(s): E. Rodini
Area: Humanities.

AS.389.450. Readings in Material Culture.
Objects, things, “stuff”– this seminar will pursue classic texts and emerging methodologies to explore the myriad ways materials and materiality have been theorized across disciplines. For graduate/advanced undergraduate students.
Instructor(s): E. Rodini; R. Brown
Area: Humanities.

AS.389.460. Inventing the Middle Ages from the Renaissance to Today.
Investigate the history of the collection, interpretation and display of medieval art by nations, museums and private collectors. Topics range from antiquarian interest to conception of medieval sculpture as “primitive”, from the use of medieval objects in nationalistic displays and from early American museums such as the Cloisters in NY to current exhibits such as the Walters. Cross-listed with History and History of Art.
Instructor(s): J. Kingsley
Area: Humanities.

Instructor(s): E. Rodini.

Instructor(s): E. Rodini.

Instructor(s): E. Rodini.
**AS.389.512. Museum & Society Internship.**
Instructor(s): J. Kingsley.

**AS.389.521. Capstone in Museums and Society.**
The Capstone allows students to develop and carry out their own, hands-on research project in a museum, collection, archive, or other living resource. Final projects must involve some form of public presentation (exhibition, lecture, poster, web-based, etc.) and a work of self-reflection (journal, brief paper, blog, or other). Projects must be approved and overseen by a supervising faculty member and approved by the Program's Director, in keeping with the University's Independent Work Policy. Instructor permission required.
Instructor(s): E. Rodini; J. Kingsley
Area: Humanities.

**AS.389.522. Capstone in Museum and Society.**
The Capstone allows students to develop and carry out their own, hands-on research project in a museum, collection, archive, or other living resource. Final projects must involve some form of public presentation (exhibition, poster, web-based, etc.) and a work of self-reflection (journal, brief paper, blog, or other). Projects must be approved and overseen by a supervising faculty member and approved by the Program's Director, in keeping with the University's Independent Work Policy.
Prerequisites: AS.389.201; Prereq or coreq AS.389.202
Instructor(s): E. Rodini; J. Kingsley
Area: Humanities, Social and Behavioral Sciences.

**AS.389.571. Museum & Society Internship.**

**AS.389.594. Independent Study.**

**AS.389.599. Museum & Society Internship.**
Instructor(s): E. Rodini.

**AS.389.650. Readings in Material Culture.**
Objects, things, “stuff”--this seminar will pursue classic texts and emerging methodologies to explore the myriad ways materials and materiality have been theorized across disciplines. For graduate/advanced undergraduate students.
Instructor(s): E. Rodini; R. Brown
Area: Humanities.

**Cross Listed Courses**

**History of Art**

**AS.010.192. Move over Michelangelo: Renaissance Sculpture in Northern Italy.**
Michelangelo’s heroic figure has dominated our conception of Renaissance sculpture, but outside of Florence & Rome, a princely aesthetic for small, intimate, tactile works dominated. We will explore the alternate paradigms for the figure and sculpture in the North, centering around Padua, Mantua, and Venice. The course is built around the collection at the Walters Art Museum, from which students will choose an object as the subject of a semester-long research project. We also take advantage of MICA to visit a bronze workshop, and will visit the Antico exhibition in NY at the Frick. Dean’s Teaching Fellowship
Instructor(s): L. Blom
Area: Humanities.

**AS.010.275. Impressionism: Cone Collection.**
Cross-listed with History of Art. This course offers an introduction to the Cone Collection, a world-class selection of Impressionist and Post-Impressionist paintings acquired by two sisters. We will explore the development of radical new painting styles in tandem with the evolution of collecting and display practices that emerged in Baltimore and in Paris at the turn of the century. Visits to the Walters, the BMA, and the Sheridan Rare Book Collection will supplement our study of Monet, Cezanne, Matisse, and more.
Instructor(s): K. Johnson
Area: Humanities.

**AS.010.305. Global Modern Art: Africa, Asia, the Pacific and the Americas.**
Artists around the world grappled with the modern, working through local concerns and struggles but continually engaged with counterparts in Europe, North America, and across the “global South.” This course will introduce art, artists, movements, and institutions of modernism from approximately 1880 to the present and from outside of the northern Atlantic while critically examining the very notion of “global modernism.”
Instructor(s): R. Brown
Area: Humanities.

**AS.010.307. Diplomats, Dealers, and Diggers: The Birth of Archaeology and the Rise of Collecting from the 19th c. to Today.**
The development of archaeology in the Middle East – its history of explorers, diplomats, missionaries and gentlemen-scholars – profoundly shaped the modern world, from the creation of new museums and the antiquities market to international relations and terrorism.
Instructor(s): M. Feldman
Area: Humanities.

**AS.010.311. Japanese Print Culture and Western Collecting.**
The first half of this seminar will examine issues in Japanese print culture, especially the development and circulation of ukiyo-e prints, during the Edo and Meiji periods (1615-1912). Topics will include technological innovations, the role of publishers, censorship, and prints as didactic objects. The second half of the course will explore the popularity of Japanese prints in the West, including their impact on Japonisme and incorporation into Western collections Cross-list with East Asian Studies
Instructor(s): H. Snow
Area: Humanities.

**AS.010.334. Problems in Ancient American Art.**
Selected topics which may include collecting the pre-Columbian past and connoisseurship, the formation of national museums, post-Columbian appropriations. Collections study in museums. May also be used toward credit for the Archaeology major. Cross-listed with PLAS
and Program in Museum and Society
Instructor(s): L. Deleonardis
Area: Humanities.

**AS.010.424. Collecting Roman Art: From Antiquity to Present.**
A survey of the most important collections of Greek and Roman sculpture, from the late-Republican age through the Middle Ages and the Renaissance, until the creation of the main museums in Europe and in the United States.
Instructor(s): P. Tucci
Area: Humanities.
AS.010.666. Exhibiting the Other.
Despite challenges to museum practices in the 1970s and 1980s, the approach to displaying the art and visual culture of regions and periods outside of the European and North American mainstream remains caught between scholarly theorizing and demands for the commodification of the exotic. The ongoing exclusionary logic of collecting and display practices and the shrinking budgets for museums undermine efforts to rethink and challenge longstanding institutionalized patterns. In this seminar we will assess the politics, theory, and practice of displaying what still operates as the "other", reading across art history, museum studies, politics, and anthropology. Open to senior undergraduates with permission of instructor. Cross-listed with Political Science and Programs in Museums and Society.
Instructor(s): R. Brown.
Area: Humanities, Social and Behavioral Sciences.

Classics

AS.040.119. The World of Pompeii.
This course will focus on the history and archaeology of Pompeii. Close attention will also be paid to the reception of Pompeian materials in European and American culture. Cross-listed with History of Art and the Program in Museums and Society.
Instructor(s): H. Valladares
Area: Humanities.

AS.040.137. Freshman Seminar: Archaeology at the Crossroads:
The Ancient Eastern Mediterranean through Objects in the JHU Archaeological Museum.
This seminar investigates the Eastern Mediterranean as a space of intense cultural interaction in the Late Bronze Age, exploring how people, ideas, and things not only came into contact but deeply influenced one another through maritime trade, art, politics, etc. In addition to class discussion, we will work hands-on with artifacts from the JHU Archaeological Museum, focusing on material from Cyprus.
Instructor(s): E. Anderson
Area: Humanities.

AS.040.235. Past is Present: Cultural Heritage and Global Interactions.
The uncovering, collection and valuation of the archaeological past is deeply embroiled in global interactions - diplomatic, economic, cultural. We examine the complex role of cultural heritage through consideration of case studies and analytic approaches. Frequent visits to area museums.
Instructor(s): E. Anderson
Area: Humanities.

Anthropology

AS.070.103. Community Based Learning - Africa & The Museum.
An introduction to Africa, artistic creativity, collection and exhibition: as African history, as anthropology of art and objects, and as public controversy in our national institutions. Works with the Baltimore Museum of Art. Cross-listed with Africana Studies and Programs in Museums and Society.
Instructor(s): J. Guyer
Area: Humanities, Social and Behavioral Sciences.

AS.070.287. Displaying Race.
Through hands-on archival and museum research, students in this class will develop a proposal for displaying a small collection of plaster busts that were cast in the late 19th century from live indigenous subjects. Readings from the class will explore the ethical, legal and political issues surrounding the public display of anthropological and historical artifacts that were collected as part of now discredited regimes of racial classification. How can displays be used to reveal the distance that separates 19th century racial thought from our modern day understandings of physical and cultural difference? How can we responsibly display likenesses that may have been collected under coercive conditions? How can such objects be used to educate people about the place of indigenous peoples in the museum? What laws and ethical conventions govern the display of such objects? In addition to regular class meetings, students will be expected to carry out archival research and interviews in local archives and museums.
Instructor(s): D. Poole
Area: Humanities, Social and Behavioral Sciences.

History

AS.100.249. Baltimore as Historical Site.
The city of Baltimore will serve as a laboratory in which to study American History. We will explore the urban landscape on foot as well as through written sources.
Instructor(s): M. Ryan
Area: Humanities, Social and Behavioral Sciences.

AS.100.470. Monuments and Memory In Asian History.
Instructor(s): T. Meyer-Fong
Area: Humanities, Social and Behavioral Sciences.

Near Eastern Studies

This course investigates Egyptian votive objects made as gifts to the Gods. Students will learn about Egyptian religious practices and study groups of objects in the Archaeological Museum to learn to identify how they were produced, when, and for what functions. Physical analyses of the objects will be part of the class and facilitated by museum staff.
Instructor(s): B. Bryan
Area: Humanities.

AS.130.334. Egyptian Funerary Arts in the Archaeological Museum.
This class will aim to cover the production and choice of funerary objects for Egyptian elite tombs in several eras of antiquity: the Middle and New Kingdoms, the Third Intermediate Period, and the Late Periods. Students will work with specific objects after learning generally about them, and they will carry out analyses of materials, pigments, construction methods, and erosion and degradation effects. They will create a virtual exhibition for the Museum's website and present their results for inclusion in the museum cataloguing project.
Instructor(s): B. Bryan; S. Balachandran
Area: Humanities.
AS.133.706. Egyptian Funerary Arts in the Archaeological Museum.
This class will aim to cover the production and choice of funerary objects for Egyptian elite tombs in several eras of antiquity: the Middle and New Kingdoms, the Third Intermediate Period, and the Late Periods. Students will work with specific objects after learning generally about them, and they will carry out analyses of materials, pigments, construction methods, and erosion and degradation effects. They will create a virtual exhibition for the Museum’s website and present their results for inclusion in the museum cataloguing project.
Instructor(s): B. Bryan.

AS.140.320. Modernity on Display: Technology and Ideology in the Era of World War II.
Seminar focuses on ideological at World’s Fairs over technological modernity with special emphasis upon World War II and the Cold War.
Instructor(s): A. Molella; R. Kargon
Area: Humanities, Social and Behavioral Sciences.

AS.140.359. Museums and Globalization.
Examines how museums are linked to wider national, cultural, communities, and mobilize resources to address political, economic and social concerns and questions of heritage. Jointly with Case Western Reserve University. Cross-listed with Program in Museums & Society.
Instructor(s): R. Kargon
Area: Humanities, Social and Behavioral Sciences.

AS.140.372. Science on Display.
History of collecting, exhibiting and interpreting science and technology, from Renaissance cabinets of curiosity to modern world’s fairs, zoos, aquariums, films and science centers. Students will present their own exhibits as dioramas, web sites, documentaries or other formats. Cross-listed with Program in Museums and Society
Instructor(s): S. Leslie
Area: Humanities, Social and Behavioral Sciences.

AS.140.657. Science on Display.
History of collecting, exhibiting and interpreting science and technology, from Renaissance cabinets of curiosity to modern world’s fairs, zoos, aquariums, films and science centers. Students will present their own exhibits as dioramas, web sites, documentaries or other formats. Cross-listed with Program in Museums and Society
Instructor(s): S. Leslie.

German Romance Languages Literatures
Center for Africana Studies
This course will explore major topics in 20th century Baltimore history, using local newspapers and the archival collections of the Baltimore Afro American Newspaper.
Instructor(s): M. Hinderer
Area: Humanities, Social and Behavioral Sciences.

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

AS Writing Seminars Courses
The course will introduce students to the role of storytelling in medicine through a variety of essays, short stories and documentaries, from Susan Sontag’s Illness as Metaphor to Atul Gawande’s Complications to Terry Wrong’s Hopkins. In addition to studying these narratives, students will produce their own written works and meet guest writers from the local medical community. Throughout, the course will provide students with valuable practice in critical analysis and reasoning, skills that are tested on entrance exams such as the MCAT.
Instructor(s): E. Parker
Area: Humanities.

AS.220.105. Fiction Poetry Writing I.
A course in realist fiction and traditional verse, with readings in Eudora Welty, Vladimir Nabokov, Henry James, Robert Frost, Paul Fussell, John Gardner, Seamus Heane, and Gwendolyn Brooks. This first course for writers is a study of forms of short fiction and metered verse. Students compose short stories and poems; includes practice of critical attention to literary models and workshop of student writing. This course is a prerequisite for most upper level courses. This course is part one of the year-long Introduction to Fiction and Poetry, and must be taken before AS.220.106.
Instructor(s): Staff
Area: Humanities.

AS.220.106. Fiction Poetry Writing II.
The second half of IFP, a course in counter-traditional antirealist fiction and free verse (Emily Dickinson, Virginia Woolf, Elizabeth Bishop, Franz Kafka, Italo Calvino, and William Carlos Williams). This course is a prerequisite for most upper level courses.
Prerequisites: AS.220.105
Instructor(s): Staff
Area: Humanities.

AS.220.108. Introduction to Fiction & Nonfiction.
A course in realist fiction and nonfiction, with readings by Eudora Welty, Vladimir Nabokov, Henry James; George Orwell, Beryl Markham and Truman Capote. Students compose short stories and essays with attention to literary models. AS.220.108 can be substituted for AS.220.108.
Instructor(s): J. Cavanaugh-Simpson
Area: Humanities.
AS.220.112. The Problems with Myth: Mythology in 20th Century Literature.
This course examines how and why important 20th century writers reinterpreted ancient myths to explore modern themes of ennui, violence, and the absurd hero. We begin with classical authors then jump to those of the 20th century: for example, Louise Glück, James Joyce, Albert Camus, and Eugene O’Neill. In addition to reading literature and essays, students write original poems and sketches in order to understand how mythic narratives continue to satisfy the modern voice.
Instructor(s): R. Oh
Area: Humanities.

AS.220.118. Plagues and Pandemics in Literature.
All plagues seem to begin in mystery: What is happening? Why? Who can we blame? What needs to change? How we react to these questions in the midst of a mass disaster has fascinated writers for centuries. Looking to literature, this class will examine pandemics ranging from the Black Death to Influenza to HIV/AIDS. We will also discuss vampires, zombies, and laboratory experiments gone disastrously wrong. Students will write their own poems and short stories.
Instructor(s): C. Sender
Area: Humanities.

AS.220.121. Writing for Children: Craft and Charm.
This course will critically examine modern and contemporary children’s literature as models from which students will produce writing for children. We will investigate why the most successful children’s books are the most difficult to restrict to that category, through a focus on literary merit and analysis, interplay of word and image, treatment of adult subjects, and author histories. Students will write creatively in response to topics including: picture books; children’s poetry; Harold Bloom on the Junior Canon; fantasy blockbusters and "high/low" literature; magic, fairytales, and Disneyification; and gender divisions in middle grade works. Prerequisite: AS.220.105.
Instructor(s): P. Kirkpatrick
Area: Humanities.

AS.220.123. B’More: Baltimore in Fiction, Film, TV.
Please note, class will meet Saturday, Jan. 24 in the event of inclement weather. This course is for freshmen ONLY. Baltimore has long inspired a diverse group of writers & filmmakers. Students will gain access to the creative soul of the city by reading works by F. Scott Fitzgerald, Russell Baker, and Anne Tyler; watching films by Barry Levinson and John Waters, and viewing episodes of The Wire. They will also take a literary walking tour of Mount Vernon, and meet with local writers and filmmakers. Finally, students will write their own Baltimore-inspired stories and scripts. "IFP1 not a prerequisite, but preferred".
Prerequisites: AS.360.108 AND AS.270.119 AND AS.371.189 AND AS.060.153 AND AS.060.126 AND AS.100.197 AND AS.300.100 AND AS.360.176 AND AS.220.116 AND AS.280.205 AND AS.230.216 AND AS.220.190 AND AS.220.194
Area: Humanities.

AS.220.125. Short Fiction of David Foster Wallace.
In this course we will explore David Foster Wallace’s shorter fiction with an eye towards the philosophical questions raised therein: How can we be authentic when the self is a social construct? How do we escape solipsism while remaining aware of our helpless subjectivity? How do we feel empathy while acknowledging irony? Is it impossible to escape the self, or is that just me? Recommended Course Background: AS.220.105
Instructor(s): E. Levitz
Area: Humanities.

This course will provide a guided tour of some of the funniest poems ever written in the English language. Genres covered will include light verse, satire, parody, absurdism (nonsense), and others. Lessons will explore the serious side of comic poetry and vice versa. Students will have the opportunity to write their own comic verse in the genres discussed. Prerequisite: AS.220.105.
Instructor(s): A. Allen
Area: Humanities.

AS.220.127. Music and Narrative.
In today’s fast-paced, literate society, it is easy to forget that storytelling began as an oral tradition—an early music. We will explore, in broad strokes, the relationship between musical compositions and written stories, the ways in which composers/songwriters and authors alike build into their creations the elements of a story—setting, voice, character, conflict. Our canon will include everything from Thriller to Beethoven’s 3rd, Gluck to Gladiator, Cather to Carver. Work load includes weekly readings, one major creative writing assignment, and the completion of a critical essay.
Instructor(s): A. Creighton
Area: Humanities.

AS.220.131. Place, Identity, & Memory in Poetry.
This course focuses on poetry that deals with the ways in which place and memory inform a poet’s identity. For centuries, poets have explored the individual’s relationship with place, linking spaces to specific memories or experiences in an attempt to articulate how our environment defines us. Students will read a wide selection of poems that deal with “place”—from WB Yeats’ exploration of Roman ruins, to Anthony Hecht’s reflections on his childhood in New York City. Students will write and workshop their own poems weekly. This course will culminate in a final portfolio of the student’s poetry.
Instructor(s): K. Parr
Area: Humanities.

This class will explore a variety of love poetry including, but not limited to, patriotic love, familial love, divine love, and of course romantic love. We will write poems weekly in both free verse and meter. Readings will include poems by Keats, Shakespeare, Dickinson, Yeats, John Berryman, Jack Gilbert, and others. We will also read prose by Plato, Erich Fromm, Emerson, and others in order to discuss the poems more deeply. Fun is mandatory! IFP 1 not a prerequisite, but preferred.
Instructor(s): S. Greer
Area: Humanities.

AS.220.133. Writing the Personal and the Political.
This class will explore selected American fiction and poetry through the lens of social consciousness specifically, race, gender, and class. How does one write socially conscious fiction and poetry without the soapbox? Starting with W.E.B. Du Bois notion that all art is propaganda, we’ll study how authors use their craft to make a statement. In addition to writing and reading assignments, class work will include discussion board posts on current events, and a final critical essay. Prerequisite: AS.220.105.
Instructor(s): J. Takacs
Area: Humanities.
Although poetry’s origins are in song, we often think of the two art forms as separate—each with unique artistic strategies and historical traditions. This course explores the close relationship between poetry and music, focusing especially on: poems set to music, with examples from the Renaissance to the present; a musical and an opera libretto adapted from literary sources; and original lyrics from a range of songwriters from Bob Dylan to contemporary hip hop artists. Students will analyze their own choices of song lyrics and will try their hands at the various forms studied in class. Prerequisite: AS.220.105.
Instructor(s): R. Hofmann
Area: Humanities.

AS.220.135. Flash Fiction & Prose Poetry.
In this workshop course we will read and write the short form. As fiction writers we will learn from the poet’s sensitivity to the sonic and rhythmic possibilities of language, and look to the origins of short forms at the advent of modernity. As poets we will learn from the fiction writer’s cultivation of voice and dictional particularity and explore the psychodynamics of narrative. We will conclude by studying the proliferation of new forms in literature, asking what this means in the context of tradition.
Instructor(s): C. Phinney
Area: Humanities.

AS.220.136. Poems of Love and Sexuality.
How do poets represent love and sex in their work, longing and desire, fulfillment and pleasure, absence and loss? Why is other people’s love interesting to us? These are questions we will address as we write our own poems and as we closely study poems of love and sex from the ancient world to the present day.
Instructor(s): R. Hofmann
Area: Humanities.

AS.220.137. You Can't Make This Stuff Up.
Topics for this course will be autobiographical in nature. We will be considering our personal experiences and striving to articulate how those experiences relate to the larger world. The work will be both creative and analytical, as we look closely at examples of the personal narrative, and carefully revise and reconsider our own methods of autobiography. The content for the course will consist of personal essays, comics, movies, and podcasts. We will consider work by Joan Didion, James Baldwin, David Foster Wallace, Allie Brosh, Jafar Panahi, and more. IFP1 not a prerequisite, but preferred.
Instructor(s): N. McNamara
Area: Humanities.

AS.220.138. Make ’Em Laugh.
The quickest way to kill a joke is to explain it. So how do we learn to be funny? In this class, we’ll explore techniques in humor writing. Whether poking holes in accepted absurdities or helping us laugh at death, humor makes us smile and think. Each week, we’ll focus on a different type of humor—dark comedy, satire, etc.—through stories, nonfiction, criticism, and author interviews. Students will write imitations and original work.
Area: Humanities.

A study of poems that embody Wordsworth’s idea of poetry as the spontaneous overflow of powerful feelings. This course will focus on examples of formal excess that arise in poems of ecstasy and despair. Students will read selections from John Donne, Gerard Manley Hopkins, and John Berryman’s schizophrenic Dream Songs, among other poets, paying particular attention to how each writer celebrates and affirms poetic conventions precisely by excessively deviating from proper poetic norms.
Instructor(s): M. Morton
Area: Humanities.

AS.220.142. Seriously Funny: Writing Humor Poetry.
This course will examine both light verse and how humor can enrich serious subjects in poetry. We will explore many subjects, from bad love to aesthetic experiences. Principal readings will range from classic exemplars such as Shakespeare, Dryden, and Eliot to selections from American poets since 1950, as represented in the anthology “Seriously Funny: Poems about Love, Death, Religion, Art, Politics, Sex, and Everything Else.” Students will be required to write several seriously funny poems of their own. Fun is mandatory.
Instructor(s): S. Greer
Area: Humanities.

The origins of the modern short story owe much to old-fashioned ghost stories—tales of wicked, benevolent, or eerily indifferent spirits. In this course we’ll read a range of ghost stories, discuss what makes them so compelling, and then try to write some ghost stories of our own. We’ll look at classic tales as well as more recent incarnations of the genre.
Instructor(s): N. Washatka
Area: Humanities.

AS.220.144. Metamorphosed.
From ancient Greek mythology to the recent explosion in vampires and werewolves, stories of metamorphosis have not merely captured the human imagination but have also asked us to consider what, essentially, makes us human. Whether undergoing punishment or willfully bringing about their own change, the afflicted must adapt or face rejection, exile, death; thus we begin to see connections to stories of real-world displacement and psychological trauma. But don’t be fooled: in the midst of the drama, stories of metamorphosis are, ironically, often buoyed by mischievousness, humor, and cunning a playfulness that makes them only more complex. Ovid, Franz Kafka, Guy Endore, Anne Sexton, and many more; novels, stories, poetry, film; and, for a limited time only, one week exclusively on werewolves. Not for the faint of heart.
Instructor(s): A. Creighton
Area: Humanities.

AS.220.145. Otherwordliness in Contemporary Lit.
In this course, students will examine invocations of fairy tales, Biblical and historical mythologies, and magical realism in modern and contemporary literature, with a focus on short fiction and reference to poetry, novels, and plays. Students will write and workshop their own short pieces in response to class discussion. Selections will be drawn from the works of Karen Russell, George Saunders, Jeannette Winterson, Gabriel Garcia Marquez, Amy Hempel, Louise Erdrich, Nathan Englander, Carol Ann Duffy, and Tony Kushner, among others.
Instructor(s): C. Sender
Area: Humanities.
AS.220.146. Introduction to Science Writing.
Science writing is science written in plain English and told as a story. Students research, write, edit others, rewrite. They also analyze published stories for structure, substance, accessibility, and clarity. Area: Humanities.

AS.220.147. Writing About Family.
Write what you know! This course gives students the opportunity to write and workshop a short story, a poem, and the first pages of a memoir, isolating the joyful, humorous, and painful moments that define family life. Class discussions will explore the subject and treatment of family in fiction, poetry, and memoir by writers including Junot Diaz, Alice Munro, Marilynne Robinson, Robert Lowell, Louise Gluck, Natasha Trethewey, Joan Didion, Maxine Hong Kingston, and Tobias Wolff. Area: Humanities.

Flannery O'Connor once said “Anybody who has survived his childhood has enough information about life to last him the rest of his days.” Fiction is a carefully hewn combination of memory and imagination, and while it is impossible to know how much of the literary canon is sourced in autobiography, the truism holds firm: people write what they know. In this course, we will focus on modern and contemporary autobiographical fiction, looking closely at source, creative process, craft, and style, in order to answer the essential question, How does a writer successfully roll fact into fiction? Students will complete writing activities and participate in discussions and workshops. They will produce either an autobiographical story, or the first chapter of a longer work. Novels: Portrait of the Artist as a Young Man, Joyce; The Bell Jar, Plath; The Lover, Duras. Stories by Hemingway, Updike, Munro, O’Brien, Casey. Area: Humanities.

AS.220.150. Steal This Book.
From Spike Lee to The Clash, art can wield immense influence on our worldview. This class will explore the intersection of social critique and American literature. Class texts will also include a range of pertinent films, documentaries, and popular music. We’ll examine the social utility of art and how artists use their craft to make a statement. Classwork includes Blackboard posts on current events, weekly creative writing assignments, and a final portfolio of creative work. Area: Humanities.

This class will focus on poetry’s relationship to time and the visual. Students will read a body of poetry and criticism (essays by Walter Benjamin, Susan Sontag, Penelope Pelizzon, et al.) looking at how the descriptive nature of lyric poetry is fundamentally related to photography – more closely related to photography, in fact, than poetry is to painting or sculpture. In addition to bringing a worthwhile discussion of the readings to each class, students will submit one original poem and one original photo each week for credit. *IFP 1 preferred.* Area: Humanities.

A study of confessionalism in American poetry. M.L. Rosenthal first described Robert Lowell’s poetry as "confessional" in his 1959 review of Life Studies. But what does “confessional” mean? Is intimacy related to poetic voice or subject matter? This course will ask these and other questions, focusing on the work of Sylvia Plath, Anne Sexton, John Berryman, and Lowell. The course will also include a weekly workshop of students’ poems inspired by the readings. IFP 1 recommended, but not required.

A close study of expatriate authors featured in Woody Allen’s popular film Midnight in Paris, which students will view to begin the course. Students will examine texts by Ernest Hemingway, F. Scott Fitzgerald, Zelda Fitzgerald, Gertrude Stein, and T.S. Eliot, among others. After careful reading and discussion of the assigned works, students will pen their own creative "forgeries," mimicking the styles of studied authors. As a capstone project, students will visit the Baltimore Museum of Art’s Cone Collection to study associated works of visual art, and will ultimately write a creative response to a chosen painting.

AS.220.156. Next Week On... : The History and Evolution of Serialized Narratives.
This course will explore the development of serialized narratives across several mediums including the novel, the graphic novel, and television. Authors may include Henry James, Sherwood Anderson, Alan Moore and Art Spiegelman. Students will write in-class sketches and three stories. This course will utilized and build upon the ideas and skills presented in IFP 1. Area: Humanities.

As the saying goes, great writers steal. In this class, we will read and analyze stories and novels that seem to be “stolen” from others— for example, Lorrie Moore’s “Referential” and Nabokov’s “Signs and Symbols.” We will consider questions like: what is influence? What does a writer gain by rewriting a classic, and what do readers gain by reading it? Students will analyze “copycat” works and write their own. Area: Humanities.

AS.220.158. Leaping Poetry: The Art of Surprise and Surrealism.
A study of poetry that leaps between the conscious and unconscious. Robert Bly’s 1972 anthology, “Leaping Poetry” sought to rejuvenate Western poetry by looking towards the energetic writing of world poets. Students will read the work of Cesar Vallejo, Pablo Neruda, Rainier Maria Rilke, and others in order to understand what makes poetry “leap”. Students will respond to the readings by writing and workshopping poetry of their own.

AS.220.159. Poetry and Imitation.
This will be an intensive course for the beginning poet. Students will write in a variety of modes, including elegy and satire, and engage with poetry from before Shakespeare to the present day. Emphasis will be placed on imitation; as T.S. Eliot put it, "immature poets imitate, mature poets steal". Poems will be read with an eye for the metaphorical and rhetorical elements that make them work, and students will be encouraged to apply those newfound techniques in their own writing. Area: Humanities.

AS.220.161. Story in Fiction and Film.
Examine the two primary forms of storytelling in our society: film and fiction. This course will closely examine the writing of Tom Perrotta and Cormac McCarthy, as well as film and television adaptations of their literary works. Students will adapt a film or television show into a work of fiction. Recommended Course Background: AS.220.105 Area: Humanities.
AS.220.162. The Stories We Tell Kids: On Children's Literature.
The Stories We Tell Kids: On Children's Literature. This intersession course will consider canonical works of children's literature - from the Brothers Grimm and Hans Christian Andersen to Laura Ingalls Wilder and Maurice Sendak - alongside contemporary examples of the young genre, like Suzanne Collins's "Hunger Games" trilogy. We will discuss the impact of illustration, recent trends in children's literature, and the publishing process.
Area: Humanities.

AS.220.165. Writing Unreality: Fantastical Fiction.
While fiction is by definition not "real," some modes of fiction present deliberate departures from the world as we know it. This class will examine fantastical and non-realist writing, including surrealist and magic realist stories, as well as works with fairy-tale and folklore influences, and stories with elements of the uncanny or supernatural. Students will read and discuss representative fiction, complete weekly creative assignments, and participate in workshop of a final, full-length piece.
Instructor(s): S. Robinson
Area: Humanities.

This course will provide a guided tour of some of the funniest poems ever written in English. Genres covered will include light verse, satire, parody, absurdism ("nonsense"), and others. We’ll explore the serious side of comic poetry and vice versa. Students will have the opportunity to write their own comic verse in the genres discussed.
Instructor(s): A. Allen
Area: Humanities.

Worth a (Hundred) Thousand Words: From Flash Fiction to the Novel. In this course, students will explore the tenets of flash fiction, the short story, the novella, and the novel. We will write samples (or segments) of each genre. We will compare and contrast each in terms of craft, reader expectation, and opportunity for experimentation. Readings drawn from Amy Hempel, Lydia Davis, Kurt Vonnegut, J.D. Salinger, Grace Paley, Sherman Alexie, Junot Diaz, and Ernest Hemingway, among others.
Instructor(s): C. Sender
Area: Humanities.

A study of the spontaneous and art-obsessed poetry known as The New York School. Students will read selected poems by Frank O'Hara, John Ashbery, and Kenneth Koch. A workshop will be held each week in which students will incorporate devices from the week’s reading into their own poetry. The New York School’s influence on contemporary poets will also be emphasized.
Instructor(s): C. Ernst.

AS.220.171. Humor and Poetry.
In this class we’ll take humor seriously by reading (and writing) poems that aren’t so serious. We’ll read poems by W.H. Auden, Wendy Cope, May Swenson, Anthony Hecht, and others. We’ll ask questions: how does humor work differently from direct statement? What are the different ways a writer can be ironic? Students will write poems in a variety of forms and styles, and learn to describe the specific style of a comic writer. They’ll also read scholarly work on humor, including passages from Daniel Dennett’s Inside Jokes and Rachel Giora’s On Our Mind. We’ll explore how poetry and humor allow us to say so much with so few words.
Instructor(s): J. Frantz
Area: Humanities.

We all use figurative language, such as metaphor, simile, and irony. But what does it mean for language to be figurative, and how does this affect its meaning? This course will approach these questions from the angle of poetry. We’ll ask further questions like: how do some poets use metaphor differently from others? What does Shakespeare mean when he says “my love is as a fever”? We’ll read passages from different critics on metaphor, including several from Lakoff and Turner’s More Than Cool Reason: A Field Guide to Poetic Metaphor and Denis Donoghue’s Metaphor. Students will write poems with specific metaphorical requirements; they’ll learn to use conceits (metaphors that govern an entire poem); they’ll learn to use conventional metaphors; most importantly, they’ll learn to think critically about why certain metaphors work and certain ones don’t.
Instructor(s): J. Frantz.

AS.220.183. Introduction to Dramatic Writing: Film.
An examination of the screenplays as a literary text and blue-print for production. Professional screenplays will be critically analyzed, with focus on character, dialogue, plot development, conflict, pacing, dramatic foreshadowing, the element of surprise, text and subtext, and visual story-telling. Students will learn professional screenplay format and write a short script.
Instructor(s): M. Lapadula
Area: Humanities.

AS.220.186. The American Poem.
This course will examine the broad family tree of American poetry, from Whitman and Dickinson to the present day. We will focus on several poets of the 20th century as exemplars of major trends and/ or instigators of change over the last hundred years, and we will seek to chart their influences. Through our own poems and essays, we will enter into a conversation with the myriad voices that have composed the poem in America.
Instructor(s): S. Lackaye
Area: Humanities.
AS.220.188. Fitzgeralds in Baltimore.
Zelda Fitzgerald received psychiatric treatment in Baltimore from 1932-1936. As part of her therapy, she wrote a novel that analyzed the deterioration of her marriage to F. Scott Fitzgerald. We’ll examine Zelda’s depiction of the Fitzgeralds marriage in Save Me the Waltz and Scott’s subsequent counter-depiction in Tender is the Night, both written in Baltimore. Scott felt partly responsible for Zelda’s mental instability, because of his intense scrutiny of their marriage in his two previous novels. And yet, Scott did not hesitate to dissect their marriage a third time. To compensate both for his callous refusal and his helpless inability to cure Zelda, Scott depsects his fictional double (a psychiatrist/husband) curing Zelda’s fictional double (a patient/wife). How does Scott explore the ethics of balancing professional and personal commitments? Why does Zelda analogize her fictional double to Oedipus in Sophocles’s Theban Plays? Prerequisite: AS.220.105. Instructor(s): J. Rockefeller V Area: Humanities.

AS.220.190. B’More: How to Be Scary: Ghost stories and the Art of Giving Chills.
Students explore Baltimore through a variety of media that tell stories-writing, movies, radio shows, photography, and more. The course will include short stories by Laura Lippman, Edgar Allen Poe, and Ann Tyler, David Simon’s “The Wire” and films by John Waters, photography by Aubrey Bodine, class trips and guest speakers. Students will also try their hand at journalism, documentary, and other creative avenues of storytelling.
Prerequisites: Students may enroll in one B’More course only. AS.371.189 AND AS.270.119 AND AS.270.118 AND AS.060.153 AND AS.060.126 AND AS.100.197 AND AS.300.100 AND AS.360.176 AND AS.280.205 AND AS.230.116 AND AS.220.194
Instructor(s): L. Reding Area: Humanities.

Through readings, movies, and trips in Baltimore, we’ll explore the genre of travel writing and do some of our own. We’ll read and view The Motorcycle Diaries and Into the Wild, explore the Inner Harbor, among other neighborhoods, and write our own collaborative travelogue. The Water Taxi Diaries will include both our observations and our imagined experiences, from Hons to pirates.
Prerequisites: Students may enroll in one B’More course only. AS.371.189 AND AS.270.119 AND AS.270.118 AND AS.060.153 AND AS.060.126 AND AS.100.197 AND AS.300.100 AND AS.360.176 AND AS.220.116 AND AS.280.205 AND AS.230.116 AND AS.220.190
Instructor(s): R. Parson Area: Humanities.

AS.220.195. Fitzgerald’s Short Stories.
An examination of F. Scott Fitzgerald’s major short stories in the 1920s and 1930s. We’ll analyze Fitzgerald’s commitment to exploring the tension between two opposing intellectual movements: literary naturalism (which championed the primacy of environmental determinism) and literary realism (which championed the primacy of free will). We’ll trace Fitzgerald’s mercurial loyalty to each movement: his abandonment of one school of thought for the other, from one year to the next. In “May Day” he even embraced both movements equally—testimony to his belief that “the test of a first-rate intelligence is the ability to hold two opposed ideas in mind at the same time and still retain the ability to function”. Did Fitzgerald ultimately advocate one school of thought over the other? Or, did he intend simply to stage the debate between them?
Instructor(s): J. Rockefeller V Area: Humanities.

This class will explore different ways of responding poetically to visual art (painting, photographs, film) and will examine ekphrastic poems alongside the artwork that inspired them. We will examine the possibilities as well as the challenges associated with this sort of writing. Coursework will include in-class writing exercises, take-home assignments, and weekly workshops. A portfolio of original poems will be due at the end of the course.
Instructor(s): C. Wahmanholm Area: Humanities.

AS.220.200. Introduction to Fiction.
Study in the reading and writing of short narrative with focus on basic technique: subject, narrative voice, character, sense of an ending, etc. Students will write weekly sketches, present story analyses in class, and workshop one finished story. Selected parallel readings from such models of the form as Henry James, Anton Chekov, James Joyce, John Cheever, Alice Munro, and others. Permission Required. (Formerly AS.220.191.)
Prerequisites: AS.220.105 AND AS.220.106
Instructor(s): R. Mitchell; T. Davies Area: Humanities.

AS.220.201. Introduction to Poetry Writing.
A study in the fundamentals and strategies of poetry writing. This course combines analysis and discussion of traditional models of poetry with workshop critiques of student poems and student conferences with the instructor. Permission Required. (Formerly AS.220.141)
Prerequisites: AS.220.105 AND AS.220.106
Instructor(s): A. Allen; D. Yezzi; M. Salter Area: Humanities.

A first course in nonfiction writing, emphasizing how facts can be woven into narrative forms to portray verifiable, rather than imagined, people and events. Students read and discuss model works, then write frequent papers to refine their own style. (Formerly AS.220.145.)
Instructor(s): W. Biddle Area: Humanities.
AS.220.204. Introduction to Dramatic Writing: Film.
Screenwriting workshop. This course will look at the screenplay as both a literary text and blue-print for production. Several classic screenplays will be analyzed. Students will then embark on their own scripts. We will intensively focus on character development, creating “believable” cinematic dialogue, plot development, conflict, pacing, dramatic foreshadowing, the element of surprise, text and subtext, and visual story-telling. Several classic films will be discussed (PSYCHO, CHINATOWN, BLADE RUNNER). Students will learn professional screenplay format and write an 8-12 page screenplay that will be read in class and critiqued.
Instructor(s): M. Lapadula
Area: Humanities.

AS.220.205. Introduction to Dramatic Writing: Plays.
Instructor(s): M. Lapadula
Area: Humanities.

AS.220.206. Writing About Science I.
This course is designed to teach students the skills of daily science news reporting. The focus is on turning complex scientific information into lively prose for the general public. Lectures will cover such topics as how to compose news “ledes,” how to get great quotes, how to find stories, and how best to interact with researchers and outside experts. Scientists from Johns Hopkins, University of Maryland, and other local institutions will present their latest research to the class. Students will ask questions, as journalists would, at a news conference. Students will convert these talks into news stories, which will be critiqued in class. As a final project, students will be asked to write a daily news story of their own devising. Please note that a brief writing test is required for this course. To schedule this test, please contact the instructor at dgrimms@jhu.edu.
Instructor(s): D. Grimm
Area: Humanities.

Poetic Symbols: Past and Future. In this course we will trace the lineages of familiar poetic symbols, or tropes, that have occurred centrally and with regularity in literary history. We will investigate how they evolve with time and reveal changing styles and sensibilities from author to author and age to age. That’s the past. The future is the next poem you will write as the assignment for each of the symbols we read. Recommended Course background: AS.220.105
Instructor(s): G. Williamson
Area: Humanities.

Using the political and economic milieu of science and technology as a context for our writing, we will study how social factors such as government, money, secrecy, and ethics affect the conduct and public presentation of scientific and medical research. Controversies from 20th century history as well as current events will be discussed. Writing assignments to satisfy the W requirement will consist of short papers derived from classroom topics.
Instructor(s): W. Biddle
Area: Humanities.

AS.220.211. Journalism for Writers.
Learn reporting through analysis of famous and infamous work by contemporary journalists such as Janet Malcolm, Michael Finkel, Sarah Corbett and Seymour Hersch. Students will use readings to understand concepts central to news and feature writing, including libel, fair use, balanced reporting, and appropriate sourcing. They will then head out to find and write their own stories about local issues using best practices learned in class. Sarah Harrison Smith is a former managing editor of the New York Times Magazine and the author of “The Fact Checker’s Bible.”
Instructor(s): S. Smith
Area: Humanities.

Intensive workshop development of one play by each student. Repeatable for credit with permission of instructor. Permission Required. Prerequisites: Prerequisite AS.220.205
Instructor(s): M. Lapadula
Area: Humanities.

AS.220.309. Writing Healthy Baltimore.
Students will explore public health issues in Baltimore and then write about them first in short pieces, and then in longer, polished works. The framework will be the mayor’s Healthy Baltimore 2015 initiative – launched in 2011 to address the city’s top-10 public health problems, including obesity, smoking, drug and alcohol abuse, STDs, cancer, and environmental health hazards. Students will study the initiative and its historical context; examine data sets; explore where and how the initiative intersects with public health practitioners and advocacy groups at the neighborhood level; and write what they learn in different formats, including essays, breaking news, and substance analysis. Students will then “workshop” each other’s papers.
Instructor(s): K. Masterson
Area: Humanities.

Our central text will be Thoreau’s “Walden”. Most of our readings will be American, though we will read excerpts from Lucretius and Darwin. We will examine various ways in which the natural world has been depicted in nonfiction, fiction, and poetry. Students will write critical papers on nature writers as well as to do creative nature writing of their own. Our authors may include: Emerson, Rachel Carson, Loren Eiseley, John Updike, Robert Frost, Donald Culross Peattie.
Instructor(s): B. Leithauser
Area: Humanities.

AS.220.311. Intermediate Fiction: Point of View.
A consideration of not just the obvious point-of-view choices writers face - first person or third? one perspective or many? - but also questions of reliability and distance. Reading may include Chekhov, Faulkner, Nabokov, Munro, Diaz, and others. Students will write and workshop their own short stories.
Area: Humanities.
AS.220.312. Intermediate Fiction: Detail and Description.
An intermediate workshop focusing on the question of how to make fictional worlds feel real. We'll read 19th, 20th, and 21st century short fiction by authors such as Anton Chekhov, Jhumpa Lahiri, Junot Díaz, and Alice Munro, focusing particularly on how authors make the lives on the page feel three-dimensional. Students will write stories and exercises, including exercises that involve exploring Baltimore in order to observe and write about the city in which we live. Recommended Course Background: Students need to have completed a 200-level Writing Seminars course.
Prerequisites: Prereqs: AS.220.105 AND AS.220.106
Instructor(s): K. Noel
Area: Humanities.

This course explores the crucial role sound plays in the power of poetry, from early roots in oral traditions to contemporary contexts. Through readings, discussion, academic reflection, and creative exercises, participants will explore a range of sound techniques in their own poems and in the poems of others.
Instructor(s): D. Malech
Area: Humanities.

AS.220.316. Seminar: Opinion Writing.
The study of exposition and argument in literary prose, with exposure to journalistic practices. Instructor will assign topics on which students write essays and subsequently discuss in class and critique for style, grammar, coherence, and effectiveness. Permission required.
Instructor(s): J. Cavanaugh-Simpson
Area: Humanities.

AS.220.317. Writing about Science II.
Skills taught will include how to construct a long-form narrative, how to create profiles, and how to maintain reader interest throughout. Class speakers will include award-winning science journalists from New York to DC, who will share the secrets of their craft. The primary writing assignment will be a 3,000-word feature piece that is pitched, reported, and workshoped throughout the course of the class. "Writing About Science I" (formerly Becoming a Science Journalist) is recommended as a prerequisite for this course. Students who have not taken this course will need to complete a short writing test and obtain the permission of the instructor to enroll.
Instructor(s): D. Grimm
Area: Humanities.

This workshop will focus intensely on student writing, and on reading stories with a strong narrative voice, the kinds of stories in which the reader can hear the narrator speaking, where the voice gets stuck in the reader's mind, where the story feels like an invasion of the narrator's private thoughts, or is a retelling of the tale for some invisible public, or is the quiet, clear prose of a diarist, journaling into the void.
Instructor(s): M. Klam
Area: Humanities.

Readings in the first hundred years of the short story in the Western tradition. Authors include Hoffmann, Kleist, Pushkin, Gogoi, Turgenev, Maupassant, James, Chekhov, and Wharton. Numerous pastiches will be assigned.
Instructor(s): T. Davies
Area: Humanities.

A study of fictional persons in works by Fitzgerald, Joyce, W.C. Williams, and Rilke. Students write sketches and compose at least one complete story.
Instructor(s): A. McDermott
Area: Humanities.

A look at some non-realistic methods, in stories and novels, for dealing with the "real world." Students will write one page exercises and short stories Recommended Course Background: Students need to have completed a 200-level Writing Seminars class.
Prerequisites: Prereqs: AS.220.105 AND AS.220.106
Instructor(s): T. Davies
Area: Humanities.

A course in fiction writing that utilizes a wiki environment. Students will write and maintain multiple fictional data sets, read and edit other students' work in the same, and coordinate and interlink their sets with the goal of creating a collaborative web-based fiction.
Prerequisites: AS.220.200
Area: Humanities.

AS.220.323. Intermediate Dramatic Writing: Film.
An intensive workshop focusing on methodology: enhancing original characterization, plot development, conflict, story, pacing, dramatic foreshadowing, the element of surprise, text and subtext, act structure, and visual storytelling. Each student is expected to present sections of his/her "screenplay-in-progress" to the class for discussion. The screenplay Chinatown will be used as a basic text.
Area: Humanities.
Science Stories is designed to teach students the skills of daily science news reporting and writing. Lectures will cover topics such as how to write news ledes, how to get great quotes, how to find stories, and how best to interact with researchers and outside experts. Every other week, scientists from local institutions will present their latest research to the class. Students ask questions and are given a week to write up a daily news story, which is workshoped during the following class. As a final project, students will be asked to find and write a daily news story on their own.
Prerequisites: AS.220.146 or 220.203 or permission of instructor
Instructor(s): D. Grimm
Area: Humanities.

A consideration of the short-short story. Students will weekly present in the short-short story form. We will read the following anthologies: Short Shorts, Flash Fiction, Micro Fiction, and Sudden Fiction.
Prerequisites: AS.220.200
Instructor(s): G. Blake
Area: Humanities.

A course which reads fiction written by leading innovators in form such as, but not limited to, Franz Kafka, Jorge Luis Borges, Angela Carter, Amos Oz, Italo Calvino, Gabriel Garcia Marquez, A.S. Byatt, Margaret Atwood, Ian McEwan. Students will write variations of the forms of fiction.
Prerequisites: AS.220.200
Area: Humanities.

This seminar will examine how three schools of American fiction address the fate of linear narrative in the late 20th century. Permission required.
Area: Humanities.

We will look at a variety of ways in which dialogue furthers artistic ends. We will ask questions like: When is dialogue best expressed directly? When is it best summarized? How does dialogue-heavy short fiction differ from a play? When can dialogue stand on its own, and when does it require an author's explanation or interpretation? Students will write both creative and expository papers. Recommended Course Background: Need to have completed a 200-level Writing Seminars' class.
Prerequisites: Prereqs: AS.220.105 AND AS.220.106
Instructor(s): B. Leithauser
Area: Humanities.

Students will write sketches and stories, in a class organized around readings in classic texts of wilderness encounter. Hawthorne, Tolstoy, Hemingway, Faulkner, Styron, Cormac McCarthy, Kate Chopin, Melville, McGuane, Conrad. Permission Required.
Instructor(s): R. Roper
Area: Humanities.

A consideration of a variety of poetic forms and conventions, analysis and discussion of characteristic approaches, with a balance of workshop of student poems. Admission requires completion of Introduction to Poetry. Permission Required.
Instructor(s): G. Williamson
Area: Humanities.

AS.220.378. Intermediate Poetry: Poetic Forms II.
The course builds on the information and techniques encountered in Poetic Forms I, and uses them in reading and imitating a range of contemporary poets. Permission required.
Instructor(s): G. Williamson
Area: Humanities.

This course, which begins with careful textual study, offers students the opportunity to experience Shakespeare's language as a spoken expression, marked by rhythm, sound, rhetoric, and emotion. By working with (and ultimately committing to memory) sonnets, speeches, and scenes, students will deepen their understanding of Shakespeare's art, through performance and brief critical writings. Recommended Course Background: Need to have completed a 200-level Writing Seminars' class.
Instructor(s): D. Yezzi
Area: Humanities.

Emphasis in writing scenes-the building blocks of fiction-units of action, units of dialogue. Readings will include the stories of Chekhov, Cheever, Hemingway, and Carver. Recommended Course Background: AS.220.200
Area: Humanities.

Before a poem is anything else, it is the hint, implication, outline, or raw matter of a story, that fundamental human-making shape of expression. Story-writing is learned behavior and its alternative approaches are the makers of form and vision, of communication that is worth re-experiencing, or not. In this course we consider how poets have written narratives and how today's poets continue to do so. We will read one book of poems by each of eight contemporary poets who will visit the class, including Pulitzer Prize winners Claudia Emerson and Stephen Dunn, and discuss narrative strategies with these poets. Students will then write a poem "imitating" each visitor and we will workshop the poems on next class meeting after the visit. There will also be short response papers and a final essay (or examination--the student's choice).
Instructor(s): D. Smith
Area: Humanities.

We will look at modern American novelas. Authors will include: Henry James, Edith Wharton, Katherine Anne Porter, John Updike, Steven Milhauser, Truman Capote, Elizabeth Spencer. Frequent short writing assignments, to be discussed in workshop.
Instructor(s): B. Leithauser
Area: Humanities.
The class will read and discuss classic autobiographical texts by Benjamin Franklin, Frederick Douglass, Henry Thoreau, Henry Adams, Gertrude Stein, Malcolm X, and others. Students will write and workshop their own life stories of substantial length.
Instructor(s): W. Biddle
Area: Humanities.

Scientists, engineers and physicians create and define risks. The public perceives these risks and decides what is acceptable. We will study the psychology and politics of risk communication between experts and laymen.
Instructor(s): W. Biddle
Area: Humanities.

A workshop course with readings and writing assignments that emphasize the artistic value of the outward gaze. Students will keep a daily journal of observations, and over the semester will develop those observations into at least 10 new poems. Course readings will include work by Rainer Maria Rilke, Elizabeth Bishop, and Theodore Roethke.
Permission Required.
Instructor(s): J. Arthur
Area: Humanities.

This course will explore the dramatic mode of poetry, from the plays of the Greeks and Shakespeare to the lyric poems of Hardy, Yeats, Frost, Brooks, Hecht, and others. Weekly writing assignments, suggested by the readings, will include character monologues, dialogue, conflict, and other aspects of the dramatic lyric. Student poems will be discussed in a workshop format.
Instructor(s): D. Yezzi
Area: Humanities.

Performing Fiction & Poetry: An Acting Workshop for Writers. This hands-on performance workshop, combining literary and theatrical practice, will look closely at what makes a performance or reading compelling, clear, and resonant. Through textual analysis, vocal technique, and group discussion, students will create a plant and powerful reading style to best serve their work. The course includes regular writing assignments in poetry and fiction and weekly performance and group discussion.
Instructor(s): D. Yezzi
Area: Humanities.

Tall Tales and Short: On Narrative Poetry. Many of the most resonant and influential stories in history have been told in verse—The Iliad, The Aeneid, Beowulf, The Divine Comedy, The Prelude. This course will examine narrative poems—from Homer to the present, both long and short—with an eye toward how they function formally and generically. Students will adapt an array age-old storytelling techniques for their own poems. There will be weekly writing assignments in poetry and group discussion of student writing.
Instructor(s): D. Yezzi
Area: Humanities.

An exploration of poetic process as ongoing discourse within and across generations. Readings, writing assignments, and in-class workshop of student poems will encourage and enable course participants to join the conversation themselves.
Instructor(s): D. Malech
Area: Humanities.

What is a lyric poem in the 21st Century? What causes such a thing? What does it sound like? What is it good for? Who writes them? We will. By reading lyric poems written over the last 500 years in English, and by writing our own original work we will find some answers to these questions. This class will have a special emphasis on Free Verse and the particular challenges and joys of such a poem. This workshop aims to generate new work and to cultivate skills necessary for a writer.
Permission Required.
Area: Humanities.

Many of the finest modern and contemporary poets were also groundbreaking dramatists, including Goethe, Yeats, Eliot, Millay, Cummings, Brecht, and Walcott. Taking these writers’ poetic dramas as models, students will explore the elements of playwriting - plot, character, rhythm, etc. - in order to create original dramatic works. Speeches, scenes, and short plays will be read aloud in class and considered in a workshop setting.
Instructor(s): D. Yezzi
Area: Humanities.

AS.220.400. Advanced Poetry Workshop.
The capstone course in poetry writing. Consideration of various poetic models in discussion, some assigned writing, primarily workshop of student poems. Students will usually complete a “collection” of up to 15 poems. Permission Required. (Formerly AS.220.396.)
Instructor(s): A. Motion
Area: Humanities.

AS.220.401. Advanced Fiction Workshop.
The capstone course in writing fiction, primarily devoted to workshop of student stories. Some assignments, some discussion of literary models, two or three completed student stories with revisions. Completion of Intermediate Fiction is required for admission. Permission Required. (Formerly AS.220.355)
Instructor(s): J. McGarry; R. Puchner
Area: Humanities.

Readings in Contemporary Poetry. Confession, place, myth and image are the four compass points of American poetry best embodied in the work of James Wright. With the work of Wright at the center of the compass, we will read the Selected Poems of four major living poets and discover how these directions and forces play out over the course of a career. Permission required.
Instructor(s): S. Scafidi
Area: Humanities.

Students read six novels by Hammett, Chandler, Cain, Burnett, and Woolrich and view seven films made from these novels by Huston, Hawks, Wilder, Dmytryk, Richards, Walsh, and Farrow. Cross-listed with Film and Media Studies.
Area: Humanities.
An examination of the fiction of three American modernist masters in the context of the early 20th century movement in the verbal and visual arts. Not a workshop course.
Instructor(s): J. Irwin
Area: Humanities.

A study of technique and strategy in the poetry of Emily Dickinson, Marianne Moore, Elizabeth Bishop, and Amy Clampitt. Not a workshop course.
Instructor(s): M. Salter
Area: Humanities.

Between sex and death the body has a varied wild life in American poetry. In a survey of contemporary work this seminar will consider the life of the body, its relationship to the imagination and the kaleidoscopic world of the senses. Reading erotic poems, elegies, poems of sickness and health, and of age and youth, we will find an intimate politics of the body. Students will read and respond critically to American poems written over the last forty years.
Instructor(s): S. Scafidi
Area: Humanities.

An examination of the poetry of Eliot, Crane and Stevens in the context of the modernist movement in the verbal and visual arts. Not a workshop course. Juniors and seniors majors are given preference.
Instructor(s): J. Irwin
Area: Humanities.

AS.220.416. Readings in Fiction: Five from the Fifties.
We will examine five American writers who were emerging or thriving in the middle of the 20th century: John Cheever, Flannery O’Connor, Peter Taylor, John Updike, and Vladimir Nabokov. We will read short stories by all five, as well as the following novels: O’Connor’s Wise Blood, Updike’s Of the Farm, Nabokov’s Lolita and Pale Fire.
Instructor(s): B. Leithauser
Area: Humanities.

Classes will be devoted to writing and collective editing of factual work of significant length and ambition, including essays, journalistic reports, histories, and biographies. Instructor permission required.
Instructor(s): W. Biddle
Area: Humanities.

AS.220.418. Readings in Fiction: The Novella.
Registration Restrictions: Permission required. Twentieth-century novellas, with a new author and book each week. The course asks: What can and has been accomplished by American fiction writers in fewer than 150 pages?
Area: Humanities.

The central concern of this course is to read, study, think about, and discuss several novels and short story collections, paying special attention to the voice and structural techniques these authors have invented to create compelling works.
Instructor(s): M. Klam
Area: Humanities.

AS.220.422. Readings in Fiction: Women Behaving Badly!
This course will focus on fiction that centers around a profoundly flawed female protagonist, an antiheroine. Why is it that we love some of these women in spite of their wrongdoings? How do we connect to a character who is acting in ways that we would never hope to act? And how is it that bad behavior is often perceived as sexy? Are evil women any less or more evil than their male counterparts? Students will read 8 books with villainesses whose crimes range from poor parenting to serial killing. One final paper (10-20 pages) will be due at the end of the semester on a topic of the student’s choosing, relating to one or more of the protagonists from the reading list.
Area: Humanities.

AS.220.423. Readings in Fiction: Castaways in Literature.
Our primary text will be Defoe’s Robinson Crusoe. We will read spin-offs of Robinson Crusoe (Muriel Spark’s Robinson, J. M. Coetzee’s Foe, Elizabeth Bishop’s “Crusoe in England”) as well as Golding’s Lord of the Flies and Sylvia Townsend Warner’s Mr. Fortune’s Maggot. Selections from Homer, Swift, and Byron. We will conclude with Shakespeare’s The Tempest.
Instructor(s): B. Leithauser
Area: Humanities.

AS.220.424. Science as Narrative.
Class reads the writings of scientists to explore what their words would have meant to them and their readers. Discussion will focus on the shifting scientific/cultural context throughout history. Authors include Aristotle, Copernicus, Galileo, Descartes, Newton, Darwin, Freud, Einstein, Heisenberg, Bohr, Crick and Watson.
Instructor(s): R. Puchner
Area: Humanities.

A study of the short story cycle as a literary form. Authors may include Joyce, Schulz, Anderson, Welty, Calvino, Munro, Erdrich, Diaz and others.
Instructor(s): R. Puchner
Area: Humanities.

A close study of the writing that Auden, Isherwood, Spender, and MacNeice produced during the 1930s against the backdrop of the Great Depression, the Spanish Civil War, and the rise of Nazism. This is not a workshop course, but students will have the opportunity to respond artistically as well as analytically to the course readings.
Instructor(s): J. Arthur
Area: Humanities.

A study of the novella as a literary form. Authors may include Melville, Turgenev, Tolstoy, Chekhov, Kafka, James, Wharton, Baldwin, Porter, Rulfo, Smiley, and others.
Instructor(s): B. Leithauser
Area: Humanities.

We will read the major long and short stories of Chekhov, along with selected letters written in the full course of his lifetime. Juniors and Seniors only.
Prerequisites: AS.220.105 AND AS.220.106 AND AS.220.200 AND 300 level Intermediate Fiction
Instructor(s): J. McGarry
Area: Humanities.
AS.220.429. Readings in Poetry: Poetry of Ireland Since 1900. A close study of twentieth- and twenty-first-century Irish poetry. Course readings will include work by W.B. Yeats, Austin Clarke, Michael Longley, Seamus Heaney, Eiléan Ni Chuilleanáin, Eavan Boland, Ciaran Carson, and others. This is not a workshop course, but students will have the opportunity to respond artistically as well as analytically to the course readings.
Instructor(s): J. Arthur
Area: Humanities.

AS.220.430. Readings in Poetry: Lives of the Poets. Lives of the Poets: Hecht, Merrill, Sexton, Plath. “The intellect of man is forced to choose / perfection of the life, or of the work,” wrote Yeats. This course examines important intersections between the life and the work in the poems and memoirs of four, biographically interconnected poets. Poems treating subjects of depression and mental illness (Hecht, Sexton, Plath), the terror of war (Hecht), the depredations of disease (Merrill), and suicide (Sexton, Plath), find their sources in these poets fascinating—and, to varying degrees, troubled—lives.
Instructor(s): D. Yezzi
Area: Humanities.

AS.220.431. Readings in Fiction: Origins of the Short Story. This course will trace the development of the short story beginning with its tentative emergence from the shadow of the novel, through the early commercial period triggered by the invention of inexpensive newspapers, and to its full maturation at the turn of the 20th century. Works by E.T.A. Hoffmann, Heinrich Von Kleist, Alexander Pushkin, Nikolai Gogol, Ivan Turgenev, Guy de Maupassant, Henry James, Anton Chekhov, and Edith Wharton.
Instructor(s): T. Davies
Area: Humanities.

AS.220.432. Readings in Fiction: Innovators of the Short Story. In this class, we’ll look at particularly influential writers who’ve had a lasting effect on the form of the short story, reshaping it through their own idiosyncratic vision. Authors may include Hawthorne, Kafka, Chekhov, Babel, Joyce, Borges, O’Connor, Welty, Barthelme, Paley, and Munro.
Instructor(s): R. Puchner
Area: Humanities.

AS.220.434. Readings in Poetry: The Mind in Motion: The Rhetoric of Poetry. 3 Credits. This course examines how argument and formal thought shape poetry. Through class discussion about readings ranging from Donne to Dickinson to contemporary poets, and through critical and creative exercises, students will explore poems that reveal not only feeling and observation, but also the architecture of the analytical mind at work.
Instructor(s): D. Malech
Area: Humanities.

AS.220.435. Readings in Poetry: The Romance Tradition. 3 Credits. A writer’s survey of the medieval romance and of the subsequent poetry that it inspired. Course readings will include Sir Gawain and the Green Knight, The Death of King Arthur, and romances by Chretien de Troyes, as well as poetry by Spenser, Tennyson, and Robert Browning. This is not a workshop course, but students will have the opportunity to respond artistically as well as analytically to the course readings.
Instructor(s): J. Arthur
Area: Humanities.

AS.220.436. Readings in Fiction: A Writer’s Journal. 3 Credits. We will study the role journals play in the work of Virginia Woolf, Franz Kafka, Rainer Maria Rilke, and Anton Chekov. Readings include novels, stories, and diaries.
Instructor(s): J. McGarry
Area: Humanities.

AS.220.437. Creating the Poetry Chapbook. Students will build on previous work in the major by completing a project of sustained length, depth, and cohesion (25-35 pages) in their final semester. The course will include independent creative and critical work, peer review and discussion, and meetings with the instructor. Application only: Advanced Poetry prerequisite.
Prerequisites: AS.220.400
Instructor(s): D. Malech
Area: Humanities.

AS.220.438. Readings in Poetry: Of Late: Poetry & Social Justice. In this Community-Based Learning course, students will explore poetry of social and political engagement in partnership with high-school age writers from Writers in Baltimore Schools. Participants will put learning into practice by organizing community conversation, reflection, and collaboration. Participation in some events outside of class time will be required.
Instructor(s): D. Malech
Area: Humanities.

AS.220.439. Readings in Fiction: Caribbean Voices. Caribbean history is reflected in the literature of emigration and collapse of empire. We’ll study novels by Naipaul, Rhys, and other 20th century authors.
Instructor(s): W. Biddle
Area: Humanities.

AS.220.501. Independent Study. Ordinarily no more than one independent study course may be counted among the eight Writing Seminars courses presented for graduation.

Instructor(s): D. Yezzi; G. Williamson; Staff.

AS.220.505. Writing Seminars Internship. 
Instructor(s): Staff.

AS.220.506. Writing Seminars Internship. 
Instructor(s): Staff.

Instructor(s): Staff.


AS.220.509. Practicing Journalism Internship. This internship is given in conjunction with local media and must be taken on a satisfactory/unsatisfactory basis. It covers many aspects of the operation of a metropolitan newspaper or magazine or TV station. Permission Required. Satisfactory/ Unsatisfactory only.
Instructor(s): M. Klam; Staff; T. Davies; W. Biddle.

Instructor(s): T. Davies
Area: Humanities.
AS.220.513. Teaching Writing.
Permission Required.
Instructor(s): Staff
Area: Humanities.

AS.220.570. Independent Study-Intersession.
Instructor(s): G. Williamson; Staff; T. Davies.

AS.220.572. Practicing Journalism Internship.
Instructor(s): T. Davies; W. Biddle.

AS.220.592. Internship-Summer.
Instructor(s): Staff.

AS.220.594. Practicing Journalism Internship.
Instructor(s): D. Basford; J. Arthur; J. McGarry; T. Davies; W. Biddle.

AS.220.596. Teach Writing-Internship.
Instructor(s): S. Dixon.

AS.220.598. Independent Study.
Instructor(s): G. Blake; G. Williamson; J. McGarry; Staff; T. Davies.

The central concern of this course is to read, study, think about, and discuss several novels and short story collections, paying special attention to the voice and structural techniques these authors have invented to create compelling works. Restricted to Graduate Students.
Instructor(s): M. Klam
Area: Humanities.

We will examine a number of classic and contemporary coming-of-age novels. Students will compose their own: an original work of fiction that may well described as such.
Area: Humanities.

AS.220.610. Readings in Fiction: Alternatives to Realism.
Instructor(s): A. McDermott.

AS.220.613. Writing about Science.
A seminar in the writing of factual prose about scientific matters, whether for the general reader or for professional scientists as audience. Weekly writing, editing, and reading assignments. Permission required.
Instructor(s): A. Finkbeiner.

AS.220.614. Graduate - Science Workshop.
Intensive seminar, at a professional level, in writing factual prose about science for the general reader. Students find, research, and structure their own stories. Weekly writing, editing. Permission required.

AS.220.619. Graduate Poetic Forms I.

AS.220.623. Fiction Workshop.
Discussion and critique of fiction manuscripts by students enrolled in the M.F.A. program. Some assignments possible.
Instructor(s): J. McGarry.

AS.220.624. Graduate Fiction Workshop.
Discussion and critique of fiction manuscripts by students enrolled in the MFA program. Some assignments possible.
Instructor(s): A. McDermott.

AS.220.625. Poetry Workshop.
Discussion and critique of poetry manuscripts by students enrolled in the M.F.A. program. Some assignments possible.
Instructor(s): M. Salter.

AS.220.626. Graduate Poetry Workshop.
Discussion and critique of poetry manuscripts by students enrolled in the MFA program. Some assignments possible.
Instructor(s): G. Williamson.

A study of American poetry written after 1945 with discussion of aesthetic movements, events, historical and contextual, and the character of evolution and practices in poetic structures. Readings vary. Instructor(s): D. Smith
Area: Humanities.

We will read all--or most--of Chekhov's short stories, his "notebook," as well as the letters that have been translated into English.

A study of three major poets (English, Irish, American) who each introduced signature tones, techniques, and themes in modern poetry. Some other figures, such as Louise Bogan and the World War I poets, may be discussed.
Instructor(s): M. Salter.

A course in the poetry of the 14th-century alliterative revival in which students will read and study Middle English works such as Patience, Cleaness, Pearl, Gawain and the Green Knight, and Piers Plowman. Graduate students only.
Instructor(s): J. Irwin
Area: Humanities.

AS.220.645. Graduate Readings in Fiction: Castaways in Literature.
Our primary text will be Defoe’s Robinson Crusoe. We will read spin-offs of Robinson Crusoe (Muriel Spark’s Robinson, J. M. Coetzee’s Foe, Elizabeth Bishop’s “Crusoe in England”) as well as Golding’s Lord of the Flies and Sylvia Townsend Warner’s Mr. Fortune’s Maggot. Selections from Homer, Swift, and Byron. We will conclude with Shakespeare’s The Tempest. Graduate students only.
Instructor(s): B. Leithauser
Area: Humanities.

AS.220.646. Graduate Readings in Fiction and Poetry.
A graduate course designed to develop both close reading and genre study, and to support the teaching of Introduction to Fiction and Poetry (IFP) I and II. Readings in selected works of American, English, and European poetry and short fiction. Course required by all graduate students in fiction and poetry.
Instructor(s): D. Yezzi; M. Klam
Area: Humanities.

A practical study of prosody rooted in the formalist tradition and continuing into theories of free verse. Readings include essays by Ezra Pound, William Carlos Williams, T.S. Eliot, Charles Olson, and Denise Levertov. This is not a workshop course, but students will have the opportunity to respond artistically as well as analytically to the course readings. Graduate students only.
Instructor(s): J. Arthur
Area: Humanities.
AS.220.648. Forms: The Longer Poem as Anthology.
A study of form through three poets especially concerned with formal variety as a complement to, and manifestation of, theme and voice. Readings will include book-length works by George Herbert (The Temple); Auden (The Sea and the Mirror); Schnackenberg (The Throne of Labdacus).
Instructor(s): M. Salter
Area: Humanities.

This course focuses on three poets whose individual relationships with form, inspiration, and innovation continue to shed light on the poetic process.
Area: Humanities.

Based on a close reading of major texts, this course will look at the ways in which Romantic and port-Romantic British poetry deals with the passage of time, how it creates elegiac structures, and how it records various kinds of loss: the loss of self, the loss of traditional consolations (especially in terms of the environment), and the threatened loss of poetry itself. Students will be encouraged to respond creatively, as well as critically. Restricted to graduate students in the MFA program.
Instructor(s): A. Motion
Area: Humanities.

AS.220.651. Readings in Fiction: Five from the Fifties.
We will examine five American writers who were emerging or thriving in the middle of the 20th century: John Cheever, Bernard Malamud, Vladimir Nabokov, Jean Stafford, John Updike. We will read short stories by all five, as well as the following novels: Malamud’s The Assistant, Nabokov’s Lolita and Pale Fire. Restricted to graduate students in the MFA program.
Instructor(s): B. Leithauser
Area: Humanities.

This course will look at the way poets have responded to the environment, from the early Romantic period to the present day. In the process, it will study and show how the role of the natural world in poetry has changed from being a cause for celebration and a mirror for self-scrutiny, into a way of continuing these things while also expressing anxiety about the effects of global warming any other dangers to the health of the planet. Poets included in the discussion will include Wordsworth, Clare, Hopkins, Frost, Auden, Hughes and Heaney.
Instructor(s): A. Motion
Area: Humanities.

Which books do writers often foist on other writers, telling them “You have to read this”? In this course, we’ll look at books that have yet to find much popular appeal, but which writers often speak about in reverential tones. Authors may include James Salter, Paula Fox, Dezzo Kosztolanyi, J.L. Carr, Juan Rufio, Tom Drury, Christina Stead, Evan S. Connell, Leonard Gardner, Joy Williams, and Penelope Fitzgerald.
Instructor(s): R. Puchner
Area: Humanities.

AS.220.800. Independent Study.
Instructor(s): Staff.

Instructor(s): Staff.

Cross Listed Courses

Film and Media Studies

AS.061.205. Introduction to Dramatic Writing: Film.
In this course we will explore the basic principles of visual storytelling in narrative film as they apply to the design and execution of a screenplay. During the course of the semester, each student will work on different writing exercises while they search for their specific story and the best way to approach it. We will study different narrative tools and methods of screenwriting by analyzing films to ascertain how they work or fail to do so at script level. Through in-class critiques, group discussions and one-on-one sessions, students will apply these techniques to their own work as they undergo the process of designing, breaking down, outlining and writing a screenplay for a short film. In-class analysis and debate on the strengths and challenges posed by the students’ work will help shape the thematic emphasis of the second half of the course.
Instructor(s): R. Buso-garcia
Area: Humanities.

AS.061.315. Screenwriting By Genre.
Story design for the screenplay with special attention to the genres of comedy, horror, melodrama, and adventure. Regular workshops, short written exercises, and a longer final project.
Prerequisites: AS.061.313 or AS.220.342 or instructor’s permission
Instructor(s): L. Bucknell
Area: Humanities.

AS.061.371. Unrealities: The Fantastic in Film & Fiction.
The fantastic, the absurd, the blackly comic in films by Cocteau, Hitchcock, and others; and in the short fiction of Barthelme, Cortázar, Hrablal, and others. Several short creative exercises and a longer final project.
Instructor(s): L. Bucknell
Area: Humanities.

AS.061.373. Intermediate Dramatic Writing: Film.
This course will explore different approaches towards understanding the fabric of story as it pertains to film. Students will be exposed to key challenges in conceiving, structuring and executing a compelling, memorable and vibrant feature-length screenplay. By studying key examples, we will discuss possible solutions to these issues. In every class, students will share their work in progress and will help each other find approaches or solutions to their specific challenges and issues. We will analyze films with screenplays that effectively play with the form to create lasting, thought-provoking and affecting stories. Through in-class critiques, group discussions and one-on-one sessions, students will apply new tools and approaches to their own work as they undergo the process of designing, breaking down, outlining and writing a full step outline, a beat sheet and the first ten pages of a feature length screenplay. As the semester progresses, in-class analysis and debate on the strengths and challenges posed by the students’ work will shape the thematic emphasis of each class.
Prerequisites: AS.220.204 OR AS.061.205
Instructor(s): R. Buso-garcia
Area: Humanities.
AS.061.376. Arts and Culture Journalism: Interactive Media, Online Publishing.
Students will participate in the ongoing creation of BmoreArt.com, an online arts and culture publication that serves the Baltimore community. In conjunction with visiting professionals, students will investigate the Baltimore cultural community and create different types of editorial content using interactive media including film, video, sound, and writing. Students will produce creative content utilizing their individual areas of expertise - such as visual art, art history, music, literary arts, film, and theater - while working together as a professional organization. A strong emphasis will be placed on the student’s collaborative participation and creative experimentation. Students with differing backgrounds in media will approach this project from unique perspectives, which will be valued and cultivated. Students with previous experience in journalism are welcome. An introductory writing or film course is suggested as a prerequisite.
Instructor(s): C. Ober
Area: Humanities.

AS.061.404. Advanced Dramatic Writing: Film.
Intensive workshop course where students will write both a first draft and a full revision of a feature length screenplay. Classes will be designed and centered on the specific challenges of the students’ works-in-progress, with an emphasis on exploring and discussing different narrative approaches and solutions that will enhance their writing and revision processes. Select films will be screened and analyzed as they pertain to the students’ scripts. Students will aim to have a polished draft of their screenplay to be submitted to industry-recognized screenwriting labs at the end of the semester.
Prerequisites: AS.061.373 or AS.220.337
Instructor(s): R. Buso-garcia.

Anthropology

Metaphors of health and illness; individual and social. The body in pain and the body politic. Ethnographies of historical memory vis-à-vis medicine, epidemics, sacredness, shamanism, terror, humanitarianism, truth and reconciliation.
Instructor(s): J. Obarrio
Area: Humanities, Social and Behavioral Sciences.

Area: Humanities, Social and Behavioral Sciences.

AS.070.337. Digital Media, Democracy, and Control.
This course examines how digital technologies enable new publics that circumvent state and social controls as well as how they are mobilized to confirm existing racial, gendered, and political hierarchies.
Area: Humanities, Social and Behavioral Sciences.

German Romance Languages Literatures

Theatre Arts Studies

AS.225.324. Adaptation for the Stage.
For aspiring playwrights, dramaturgs, and literary translators, this course is a workshop opportunity in learning to adapt both dramatic and non-dramatic works into fresh versions for the stage. Students with ability in foreign languages and literatures are encouraged to explore translation of drama as well as adaptation of foreign language fiction in English. Fiction, classical dramas, folk and fairy tales, independent interviews, or versions of plays from foreign languages are covered.
Instructor(s): J. Martin
Area: Humanities.

A seminar and workshop in playwriting with Dr. Joe Martin, playwright and dramaturge. Student writers, developing their plays, will learn how to open up to the creative process. “brainstorm,” refine their work, and shape it toward an act of artistic communication. Writer’s techniques, such as attending to plot or “story,” delineation of character, creating effective “dialog,” even overcoming “writer’s block,” will be addressed. This course is designed to be complementary to – not a replacement for – playwriting classes in the Writing Seminars.
Instructor(s): J. Martin.

Humanities Center

East Asian Studies

This course aims to introduce students to a variety of literary texts featuring romantic love from the 9th to the mid-20th centuries in China. The target materials cover a wide range of literary products from Bo Juyi’s court poem to the modern Shanghai novella by the woman writer Zhang Ailing (Eileen Chang). As we read romance in a variety of narrative forms such as fiction, drama, and poetry, we will examine changing ideas about marriage, love, sexuality, family, emotion, and morality within the literary discourse as well as in society. Thus, students are expected to connect various literary texts about romance to their socio-historical, literary, and political surroundings. At the same time, we will discuss the shifting significance of romance for writers and reading public and consider how literary texts formed ideas about romance in society. The course is organized chronologically and thematically. Reading assignments are all in English.
Instructor(s): F. Joo
Area: Humanities.

Interdepartmental

Program in Latin American Studies

Center for Africana Studies

AS.362.304. Reading and Writing Black Poetry.
This course is an exploration of twentieth and twenty-first century black poetry and poetics. Readings include Paul Laurence Dunbar, Langston Hughes, Gwendolyn Brooks, Amiri Baraka, Sonia Sanchez, Nikki Giovanni, Lucille Clifton, Rita Dove, Natasha Trethewey, Terrance Hayes, Claudia Rankine, and Danez Smith. Texts will be mined for them as well as formal technique as a basis for poetic experimentation.
Instructor(s): A. Gunn
Area: Humanities.