MEDICINE, SCIENCE, AND THE HUMANITIES

http://krieger.jhu.edu/msh

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.

MSH Major Goals and Objectives
Goal
Medicine, science, and humanities majors will develop an interdisciplinary understanding of the cultural and historical roots of scientific inquiry and medicine, with the ability to apply these precepts to contemporary life.

Objectives
MSH majors will:
• Gain an introductory awareness of theory, interpretation, and methods in a specific humanistic topic related to science and medicine
• Acquire and develop skills of interpretation and analysis in a specific humanities discipline by focusing on primary and secondary sources such as literature, imagery, film, artifacts, and commentary
• Acquire fundamental skills of writing and oral presentation, emphasizing clear and logical exposition to enhance student readiness for subsequent graduate school, professional school, or the workforce
• Acquire knowledge and experience in the natural sciences
• Understand the advantages of multiculturalism through intermediate mastery of a language beyond English.

Affiliated Humanities Departments
• Anthropology (http://anthropology.jhu.edu)
• Classics (http://classics.jhu.edu)
• English (http://english.jhu.edu)
• German and Romance Languages and Literatures (http://grll.jhu.edu)
• History (http://history.jhu.edu)
• History of Art (http://arthist.jhu.edu)
• History of Science and Technology (http://host.jhu.edu)
• Humanities Center (http://humctr.jhu.edu)
• Near Eastern Studies (http://neareast.jhu.edu)
• Philosophy (http://philosophy.jhu.edu)
• The Writing Seminars (http://writingseminars.jhu.edu)

Major Requirements
Introductory Level
• An introduction to the medical humanities course (Fall 2017: AS.145.101 Men, Women, and Melancholy: Premodern Physiologies of Madness Men, Women, and Melancholy: Premodern Physiologies and AS.145.104 Science, Medicine, Media Science, Medicine, Media)
Medicine, Science, and the Humanities

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Total Credits: 50

* Examples of current choices include: AS.150.219, AS.360.134, AS.140.105, and AS.140.106

**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

**Professor**

Bernadette Wegenstein
Professor of Media Studies, Department of German and Romance Languages and Literatures

**Assistant Professor**

Joshua Smith
Assistant Professor, Classics

**Visiting Professor**

Evelyn Ender
Visiting Professor, Department of German and Romance Languages and Literatures

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

**AS English Courses**

**AS.060.100. Introduction to Expository Writing. 3.0 Credits.**

Introduction to “Expos” is designed to introduce less experienced writers to the elements of academic argument. Students learn to recognize “The Fundamental Structure of Academic Argument” as they learn to read and summarize academic essays, and then they apply the fundamental structure 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; M. O’Connor; P. Kain; W. Evans
Area: Humanities
Writing Intensive.

**AS.060.102. The Novel and the American Family. 3.0 Credits.**

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.

Instructor(s): R. Day
Area: Humanities
AS.060.103. Novels After 9-11. 3.0 Credits.
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
Writing Intensive.

AS.060.104. Counterfactual Literature and Film. 3.0 Credits.
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, Philip 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 filmmakers in particular be so interested in these non-events?
Instructor(s): A. Miller
Area: Humanities
Writing Intensive.

AS.060.107. Introduction to Literary Study. 3.0 Credits.
This course serves as an introduction to the basic methods of and critical approaches to the study of literature. Some sections may have further individual topic descriptions; please check in ISIS when searching for courses.
Instructor(s): E. Sundquist; J. Hickman; J. Jackson; M. Thompson
Area: Humanities
Writing Intensive.

AS.060.108. Time Travel. 3.0 Credits.
Why is time travel such a consistent and perplexing theme 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
Writing Intensive.

AS.060.110. The African American Novel. 3.0 Credits.
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
Writing Intensive.

AS.060.111. How Not to Be Afraid of Poetry. 3.0 Credits.
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
Writing Intensive.

AS.060.112. Major Authors: Dickens and Film. 3.0 Credits.
From the earliest moments of cinema, Charles Dickens' writing has proven extraordinarily stimulating for filmmakers. Why might this be? What does it tell us about Dickens—and what does it tell us about the pleasures and demands of both fiction and film? To address these questions we'll read a handful of Dickens' works (most likely Oliver Twist, Great Expectations, Christmas Carol and Little Dorrit), watch their adaptations, and read a small set of critical essays.
Requirements are likely to include two papers, response papers, and a class presentation.
Instructor(s): A. Miller
Area: Humanities
Writing Intensive.

AS.060.113. Expository Writing. 3.0 Credits.
"Expos" is designed to introduce more confident student writers to the elements of academic argument. Students learn to apply "The Fundamental Structure of Academic Argument" in academic essays of their own. Classes are capped at 15 students and organized around three major essay 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
Writing Intensive.
AS.060.114. Expository Writing. 3.0 Credits.
“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 from the English Department.
Instructor(s): Staff
Area: Humanities
Writing Intensive.

AS.060.116. Reading Muslims in Global Fiction and Film. 3.0 Credits.
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
Writing Intensive.

AS.060.113. Freshman Seminar: Prophecy After Science. 3.0 Credits.
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
Writing Intensive.

AS.060.124. Politics, History and Autobiography. 3.0 Credits.
Students will write a mini-autobiography in the form of seven 3000 word essays, work shopped in class. Readings include A Small Place by Jamaica Kincaid and Brothers and Keepers by John Edgar Wideman.
Instructor(s): L. Jackson
Area: Humanities
Writing Intensive.

AS.060.127. Muslim Science Fiction. 3.0 Credits.
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 afrofuturism 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
Writing Intensive.

AS.060.129. Writing Africa Now. 3.0 Credits.
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 Vladislavic, 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
Writing Intensive.

AS.060.139. Expository Writing: The Narrative Essay. 3.0 Credits.
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 Ofr, 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): P. Kain
Area: Humanities
Writing Intensive.
AS.060.141. Nineteenth Century Narrative and Early Film. 3.0 Credits.
This course will situate the birth of the movies within the context of 19th century fiction and visual technology. Filmmakers are likely to include Georges Melies, Sergei Eisenstein, D. W. Griffiths, Charlie Chaplin, Buster Keaton, King Vidor, and Rouben Mamoulian; novelists are likely to include Charles Dickens (Christmas Carol or Oliver Twist), Robert Louis Stevenson (Jekyll and Hyde), and perhaps Virginia Woolf (Mrs. Dalloway).
Instructor(s): A. Miller
Area: Humanities
Writing Intensive.

AS.060.145. Literature, Science, and Technology. 3.0 Credits.
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. 3.0 Credits.
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
Writing Intensive.

AS.060.149. Freshman Seminar: Work and Worth in American Literature. 3.0 Credits.
"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
Writing Intensive.

AS.060.150. Freshman Seminar: Milton's Paradise Lost: Contexts and Conversation. 3.0 Credits.
This course undertakes an in-depth study of what is arguably the greatest 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
Writing Intensive.

AS.060.151. American Literature, Race, and Civil Rights. 3.0 Credits.
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
Writing Intensive.

AS.060.154. Zombies. 3.0 Credits.
Why is the zombie figure so prominent 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
Writing Intensive.
AS.060.155. Expository Writing: Introduction to the Research Paper - Controversies in Adolescence. 3.0 Credits.
"Introduction to the Research Paper" is designed to introduce more 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 10-12 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" (060.113/114)
Instructor(s): A. Watters
Area: Humanities Writing Intensive.

AS.060.157. J.R.R. Tolkien and the Contemporary Fantasy Epic. 3.0 Credits.
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 Writing Intensive.

AS.060.159. James Joyce's Ulysses. 3.0 Credits.
As a class, we will read James Joyce's Ulysses in its entirety. Readings will be supplemented with appropriate secondary sources, but the focus will be the novel. No prior knowledge of Joyce is necessary
Instructor(s): J. Hoffmann
Area: Humanities Writing Intensive.

AS.060.164. The Marriage Plot: From Jane Austen to Bridesmaids. 3.0 Credits.
No device has been more essential to the modern novel than that of marriage. In this course we will examine the history of the marriage plot in literature and film, beginning with Jane Austen's Pride and Prejudice and concluding with the 2011 film Bridesmaids. We will have occasion to inquire into the significance of marriage to the form of the novel as well as the ways in which the marriage plot has been appropriated, adapted, and deconstructed in nineteenth-century novels and contemporary novels alike. This class will also include a digital component as we will all collaborate to create a growing database of tropes common to marriage plots.
Instructor(s): G. Shreve
Area: Humanities.

AS.060.171. Russian Classics & Their Afterlives. 3.0 Credits.
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 Petersurg; 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 Writing Intensive.

AS.060.160. Introduction to the Gothic. 3.0 Credits.
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.060.202. What is Tragedy?. 3.0 Credits.
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.060.203. Bible as Literature. 3.0 Credits.
This course looks at the ways in which the bible has and can be read as literature.
Instructor(s): M. Thompson
Area: Humanities
AS.060.204. Satan in Literature. 3.0 Credits.
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.
Instructor(s): J. Chilton
Area: Humanities.

AS.060.205. Feminist Fiction: Violence, Sex and Gender. 3.0 Credits.
This course will start with passages from Lysistrata and the Book of Judges, and have as a running concern the overlapping structures of violence, race and gender. Novels will include the following pairs: Jane Eyre and Wide Sargasso Sea, The Bluest Eye and Bastard Out of Carolina, The Handmaid's Tale and Octavia Butler's novella Bloodchild.
Instructor(s): M. Favret
Area: Humanities.

AS.060.206. Friends and Enemies in Jane Austen. 3.0 Credits.
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.

Writing Intensive.

AS.060.207. Shakespeare. 3.0 Credits.
Reading the major comedies, histories and tragedies alongside the narrative poem "Venus and Adonis" and the sonnets, this survey course considers Shakespeare's hybrid career as poet and playwright. Pre 1800 course.
Instructor(s): A. Daniel; J. Hickman
Area: Humanities.

AS.060.208. British Literature I. 3.0 Credits.
British Literature I is a survey of English writing on the isle of Britain from the seventh to the seventeenth centuries. It traces the formal experimentation in poetry and prose, and in narrative, lyric, and drama, through which that writing eventually became pre-eminent in Britain. It will also attend to the social and cultural circumstances—in the court, in church, and in the evolving public and private spheres—that shaped the many genres that emerged in this rich 1000 years and developed a definition of 'literature' itself. Author's read include Chaucer, Langland, Kempe, Spenser, Shakespeare, Lanyer, Donne Herbert, Marvel, and Milton. Through lectures, class discussion, written responses, and longer essay assignments, students will master the fundamentals of English literary history as well as the techniques of critical reading and writing.
Instructor(s): Staff
Area: Humanities.


This course provides a framework for grasping the dazzling variety and explosive innovation of literature in English during the last quarter-millennium. Attending both to textual details and to historical contexts, we will see how Wordsworth, Austen, Keats, Tennyson, Dickens, Wilde, Woolf, Rushdie, and other writers extend and undo tradition, illuminate their times and places as well as our own, and conspire to bring to us the intense experience distinctive to great literary art.
Instructor(s): A. Guevarez; D. Mao
Area: Humanities.

AS.060.211. British Literature I. 3.0 Credits.
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. 3.0 Credits.
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. 3.0 Credits.
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.060.214. Jane Austen. 3.0 Credits.
An in-depth study of Austen's writing, from her juvenilia through her posthumously published novels, with an occasional glance to movie adaptations. The course will focus on persistent questions about Austen's relationship to feminism, and issues of gender and sexuality, as well as issues of style and technique.
Instructor(s): M. Favret
Area: Humanities.
AS.060.219. American Literature to 1865. 3.0 Credits.
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?. 3.0 Credits.
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.060.222. American Literature, 1865 to today. 3.0 Credits.
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.

AS.060.223. African American Literature from 1900 to Present. 3.0 Credits.
A survey of the major and minor texts written by African Americans during the twentieth century, beginning with Charles Chesnutt’s The Marrow of Tradition and concluding with Toni Morrison’s Beloved.
Instructor(s): L. Jackson
Area: Humanities.

AS.060.224. The Modern Novel. 3.0 Credits.
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.060.229. The Antihero: Heathcliff to Walter White. 3.0 Credits.
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. 3.0 Credits.
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.

AS.060.255. The Bible as Literature. 3.0 Credits.
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.060.262. Literature and Knowledge. 3.0 Credits.
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.

AS.060.265. Nineteenth Century British Novel. 3.0 Credits.
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.060.302. Theology of the Narrative. 3.0 Credits.
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; Terence 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
Writing Intensive.
AS.060.304. Large Novels. 3.0 Credits.
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
Writing Intensive.

AS.060.307. Training/Writing Consln. 1.0 Credit.
A one credit course for those undergrads who have been nominated as Writing Center tutors. Permission required.
Instructor(s): A. Sheeran
Area: Humanities
Writing Intensive.

AS.060.308. The Novelty of the Novel. 3.0 Credits.
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, courteously 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 also be 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. Maioli dos Santos
Area: Humanities
Writing Intensive.

AS.060.309. Home and Wanderlust in Modernist Literature. 3.0 Credits.
This course will examine forms of wanderlust and tensions between rootlessness 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
Writing Intensive.

AS.060.310. Work and Worth in American Literature. 3.0 Credits.
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
Writing Intensive.

AS.060.312. Literature of the Gray Zone: The Holocaust and Its Shadow. 3.0 Credits.
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 extremes 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 extremes 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; Rudolf 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
Writing Intensive.
AS.060.313. Edmund Spenser. 3.0 Credits.

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
Writing Intensive.

AS.060.314. Social Media Fictions. 3.0 Credits.

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 to 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
Writing Intensive.

AS.060.315. Poetry by Other Means. 3.0 Credits.

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
Writing Intensive.

AS.060.316. Mapping the Global Metropolis. 3.0 Credits.

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 contemporary metropolises 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
Writing Intensive.

AS.060.317. Time Well Wasted: Reading Fiction in the 18th Century. 3.0 Credits.

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
Writing Intensive.

AS.060.318. Values and Gender in Nineteenth-Century British Literature. 3.0 Credits.

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
Writing Intensive.

AS.060.319. Icons of Feminism. 3.0 Credits.

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
Writing Intensive.
AS.060.321. Victorian Poetry. 3.0 Credits.
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
Writing Intensive.

AS.060.322. Indian Ocean. 3.0 Credits.
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
Writing Intensive.

AS.060.324. Modern Literature and the Land. 3.0 Credits.
This course will examine literary representations of ecological change and environmental crisis. As a class, we will read four novels written in the early twentieth century, a period of unprecedented technological development. Needless to say, environmental upheaval was not unique to the modern period. Earlier writers marveled at the railroad's influence on the landscape, while Victorian novelists grappled with the baleful ecological consequences of industrializing cities. Nevertheless there are key differences with the authors examined in this course: D.H. Lawrence, William Faulkner, Zora Neale Hurston, and Claude McKay. Whereas railroads united countries, and factories reorganized cities, the disruptions of the early twentieth century affected the entire planet. The telegraph and telephone, steam ships and airplanes knitted nations into a global network. In response, writers worked to register the local effects of these global events, translating planetary change into concrete examples of people adapting to a transforming landscape. In this course, we will reflect on the specific ways that humans influence the environment – how people bend the land to their will in light of specific historical conditions – and more important, how nature responds to those forces.
Dean's Teaching Fellowship Course.
Instructor(s): J. Hoffmann
Area: Humanities
Writing Intensive.

AS.060.325. George Eliot. 3.0 Credits.
In this course we will read the major novels (and some essays) by George Eliot, one of the most intellectually engaging of British novelists. Her fiction explores ethical, social, and aesthetic issues concerning sexual politics, the limits of morality, the demands of family, the desperation of skepticism, and the capacities of the novel form. Students should leave the course with a heightened sense of the powers of the novel and the seriousness of its ambitions. Texts are likely to include Adam Bede and The Mill on the Floss, but our focus will be on her two last and most ambitious novels, Middlemarch and Daniel Deronda.
Instructor(s): A. Miller
Area: Humanities
Writing Intensive.

AS.060.327. Best Sellers in the Early Nineteenth Century: Sir Walter Scott, Lord Byron, and Jane Austen. 3.0 Credits.
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
Writing Intensive.

AS.060.328. Restoration and 18th Century Literature. 3.0 Credits.
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
Writing Intensive.
AS.060.329. Prophecy after Science. 3.0 Credits.
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
Writing Intensive.

AS.060.331. Poetry and Perfect Worlds. 3.0 Credits.
A seminar exploring poetic representations of ideal realms. Beginning with classical pastoralists, we will move on to medieval and Renaissance arcadias, 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
Writing Intensive.

AS.060.332. Jewish American Fiction. 3.0 Credits.
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
Writing Intensive.

AS.060.333. God on Trial. 3.0 Credits.
This course traces an illustrious literary tradition, spanning centuries, that dramatizes the subjection of a deity to a human legal inquiry. We will especially attend to how and with what implications massive theological and philosophical questions such as the existence and nature of the divine and the meaning of and proper ethical response to suffering are worked out through this very specific representational gambit. Texts may include: The Book of Job; Voltaire, Candide; Herman Melville, Moby-Dick; Fyodor Dostoevsky, The Brothers Karamazov; Rebecca Harding Davis, Life in the Iron-Mills; Elie Wiesel, The Trial of God; Tony Kushner, Angels in America; Margaret Atwood, The Handmaid’s Tale; James Morrow, Blameless in Abaddon; OMG: Oh My God! dir. Umesh Shukla; graphic novelists Jonathan Hickman et al., God is Dead.
Instructor(s): J. Hickman
Area: Humanities
Writing Intensive.

AS.060.336. Victorian Modernity. 3.0 Credits.
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 Rosetti, Hopkins, and Hardy.
Instructor(s): A. Miller
Area: Humanities
Writing Intensive.

AS.060.337. James Joyce. 3.0 Credits.
A seminar covering the oeuvre of James Joyce, including but not limited to Dubliners, A Portrait of the Artist as a Young Man, Uliseses, 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
Writing Intensive.

AS.060.338. Literary Scenes. 3.0 Credits.
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
Writing Intensive.

AS.060.339. Lunatics, Lovers, Poets: Obsessive Minds in Romantic and Victorian Verse. 3.0 Credits.
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
Writing Intensive.
AS.060.340. The Literature of Atlantic Slavery. 3.0 Credits.
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 anti-slavery 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
Writing Intensive.

AS.060.341. Milton. 3.0 Credits.
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
Writing Intensive.

AS.060.342. Contemporary Novel of Ideas. 3.0 Credits.
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 novelists 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. Hickman
Area: Humanities
Writing Intensive.

AS.060.343. Milton and Liberty: Public and Private. 3.0 Credits.
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
Writing Intensive.

AS.060.344. The American Renaissance in Technicolor. 3.0 Credits.
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—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 Apeess, 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
Writing Intensive.

AS.060.345. Mapping Victorian England. 3.0 Credits.
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 novelists 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. Grener
Area: Humanities
Writing Intensive.
AS.060.346. The American Romance. 3.0 Credits.
Reviewers in the nineteenth century noted that narrative fiction on either side of the Atlantic seemed to be moving in different directions—the social-realist panoramas of Charles Dickens and George Eliot were confronted by the metaphysical puzzle-boxes, allegorical curios, and sentimental interfaces of Edgar Allan Poe, Nathaniel Hawthorne, Herman Melville, Lydia Maria Child, and Harriet Beecher Stowe. In the period, this divergence was often characterized by reference to a generic or modal distinction between the novel—the very name of which advertised its modernity—and the romance, which was associated with medieval literary traditions. British novelists sensibly confined themselves to representing and anatomizing that which was probable in contemporary social reality, whereas American romancers insisted on violating verisimilitude via flights of fancy (e.g., deathless black cats and white whales), whether out of political activism, aestheticist indulgence, or esoteric exploration. The twofold objective of this course is, first and foremost, simply to engross ourselves with a series of compellingly weird narrative fictions by American writers that self-identify as—and self-consciously theorize—modern romance—a reward in itself; and, second, to trace the history of the romance/novel distinction from early nineteenth-century reviews to contemporary criticism, discovering in the process the cultural work this distinction—and its elision—has been made to do. Primary texts may include: Lydia Maria Child, Hobomok; Catharine Maria Sedgwick, Hope Leslie; Edgar Allan Poe, tales, Narrative of Arthur Gordon Pym; Nathaniel Hawthorne, tales, The House of Seven Gables, The Blithedale Romance; Herman Melville, Mardi; Harriet Beecher Stowe, The Minister’s Wooing.
Prerequisites: Pre-req: AS.060.107 or permission of the instructor.
Instructor(s): J. Hickman
Area: Humanities
Writing Intensive.

AS.060.347. American Bibles. 3.0 Credits.
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
Writing Intensive.

AS.060.348. Virginia Woolf and Bloomsbury. 3.0 Credits.
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
Writing Intensive.

AS.060.349. Clint Eastwood, Race, and the American Western. 3.0 Credits.
Drawing from the body of work reflecting the Hollywood gunfighter and outlaw folk-hero Clint Eastwood, the course will investigate American cinematic representations of slavery (and more specifically its absence), the Civil War and racial formation along the United States’ southwestern frontier in films produced from the 1950s through the contemporary period. A focus on the cultural icon Clint Eastwood enables a close examination of American cinematic fantasies of the frontier, frontier violence and the desire to escape or erase the tensions of race and slavery that have deeply permeated the American cultural consciousness, particularly the creation of American masculine ideals. The course will also take decided note of the national shift from liberal “Great Society Programs” of the 1960s to the conservative “neoliberal” social and cultural ideals in the 1980s and 1990s. Our purpose is to consider the organization and reformation of hegemonic power by way of the complex morality play the western film evokes, typically considering the interstitial geographies between civilization and savagery, belonging and alienation, and metropolitan and colonial outpost. We will privilege in our discussions the contested frontiers of racial domination. The curriculum is complicated by several significant points of departure from the traditional category of the Hollywood-based American western: a film to frame the question of colonialism and resistance, as well as examples of black cinematic efforts re-drawing boundaries of the racial frontier. (Are they formed at the Caribbean, the easternmost littoral? The postindustrial city? Do they correspond to the romance of organized crime and its fantasy of empire?)
Instructor(s): L. Jackson
Area: Humanities
Writing Intensive.
AS.060.350. Literature by Other Means: Experimental and Conceptual Fiction and Poetry. 3.0 Credits.
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
Writing Intensive.

AS.060.351. Theory of the Novel. 3.0 Credits.
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. Novelist will likely include Miguel de Cervantes, Johann Wolfgang von Goethe, Jane Austen, Gustave Flaubert, and Virginia Woolf.
Instructor(s): J. Rosenthal
Area: Humanities
Writing Intensive.

AS.060.352. John Keats’ Guide to City Living. 3.0 Credits.
This course will take John Keats’ poems and letter as a guide to London in the 1810’s; from the anatomy theaters of the hospitals where he trained, to the raucous parties and poetry slams of his radical literary friends; from museums and theaters to brothels and sickrooms. Keats’ intensely sensual poems are at once bookish and attuned to his environment: they provide lessons on how to abide in a large urban center. For his writing is intensely urban, even when it ventures far from the gloom of the metropolis. Reading the letters he wrote to his brother on the (then-) frontier in Kentucky, we can find yet another key to how he shaped London. We will look at maps of the city, see where the new housing developments were being constructed as old buildings were torn down, visit the jail where his friend, Leigh Hunt, was incarcerated for ridiculing the Prince Regent, see the theater posters and pamphlets Keats saw, as well as the parks and squares he could not enter. The goal for this course is to learn about Keats’ work, but also to try to reconstruct how his city looked and sounded and felt and what, finally, it meant to the poet. Ideally, the course will collectively create a digitized map of Keats’s London that serves as well a guide to his poems.
Prerequisites: Pre-req: AS.060.107
Instructor(s): M. Favret
Area: Humanities
Writing Intensive.

AS.060.353. World Literature in Theory and Practice. 3.0 Credits.
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
Writing Intensive.

AS.060.355. Eighteenth Century British Literature. 3.0 Credits.
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, and 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’Brien
Area: Humanities
Writing Intensive.
AS.060.356. Gordimer and Coetzee: Politics and Form. 3.0 Credits.
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
Writing Intensive.

AS.060.357. The Novels of Jane Austen. 3.0 Credits.
An intensive study of Austen's six major novels, read in their literary and historical context.
Instructor(s): J. Kramnick
Area: Humanities
Writing Intensive.

AS.060.358. Prophecy and Enlightenment. 3.0 Credits.
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
Writing Intensive.

AS.060.359. Posthumanist Literature. 3.0 Credits.
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 "companionship 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 Badmington.
Instructor(s): J. Haley
Area: Humanities
Writing Intensive.

AS.060.362. Art and the Arab Spring. 3.0 Credits.
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
Writing Intensive.
AS.060.363. Henry James. 3.0 Credits.
This seminar will focus on the novels and short fiction of one of the most brilliant crafters of prose and plot ever to write in English. Extensive attention will be devoted to the intricacies of James’s language; to his transatlantic situation; to his relationship to other authors; and to his place in the histories of literature, criticism, and theory. In a few instances, we will read his work in relation to writing by his brother, the pioneering philosopher and psychologist William James.
Instructor(s): D. Mao
Writing Intensive.

AS.060.365. Literature and Modern Philosophy. 3.0 Credits.
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
Writing Intensive.

AS.060.366. Ellison. 3.0 Credits.
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 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
Writing Intensive.

AS.060.368. Aesthetic Play in the Contemporary Global Novel. 3.0 Credits.
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 Miéville, Haruki Murakami, J. M. Coetzee, 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
Writing Intensive.

AS.060.370. The Nineteenth Century Novel. 3.0 Credits.
In this course we will read some of the most significant—and enjoyable— of nineteenth-century novels, focusing on the questions they presented for their first readers and present for readers today. Our focus will be on the technical means by which the novelists achieve their effects. How do they convey the thoughts and feelings of their characters, for instance? How do they represent the interactions between their characters within broader social environments? How do these novels represent history? How do they represent different genders? By means of what literary devices do they do all this? Our aims in the course will be to understand the fiction of the period and to see how the devices used by these authors to conceive their psychological, ethical and political worlds continue to inform our conception of our world.
Instructor(s): A. Miller
Area: Humanities
Writing Intensive.

AS.060.373. Literary Theory. 3.0 Credits.
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
Writing Intensive.

AS.060.367. Medicine, Science, and the Humanities
**AS.060.374. Border Crossings: Travel Writing and the Journeys of Nonfiction. 3.0 Credits.**

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 Marukami (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. Naipul (The Enigma of Arrival).

Only open to English Majors and Minors and Writing Seminars Majors

Instructor(s): L. de Kock

Area: Humanities

Writing Intensive.

**AS.060.376. Staging Church and State in Early Modern England. 3.0 Credits.**

Freedom of religion and the separation of church and state are among the fundamental principles of modern western government, and yet they are frequently misunderstood. Why would people believe they have a mandate from God to grant freedom of worship to religious minorities? Why did the state give up its monopoly on religion? What role should religious beliefs play in public life? These all remain live questions in today's political discourse, but today their complex answers tend to hide behind the ill-defined concept of secularity. This course examines a pivotal moment in the development of modern governance to ask what imaginative writing can tell us about the ways in which the early moderns sought to resolve these tensions between religious belief and participation in diverse civil society.

Dean's Teaching Fellowship. Open Only to English Majors and Minors, and Writing Seminars Majors

Instructor(s): K. Roberts

Area: Humanities

Writing Intensive.

**AS.060.377. Re-Writing Democracy in America, 1865-1920. 3.0 Credits.**

In his landmark two-volume work Democracy in America (1835, 1840), Alexis de Tocqueville famously argued that the ideal of democratic equality pervaded all aspects of life in America. Despite these claims, it was only after the Civil War, with the Reconstruction Amendments (1865-1870), that the language of equality made its way into the U.S. Constitution. Even as African Americans gained the promise of equality before the law by 1870, Jim Crow laws persisted well into the 20th century, while women did not win the long fight for suffrage until 1920.

This course will consider how American writers between 1865 and 1920 consciously or unconsciously re-wrote Tocqueville’s analysis of democracy in America to account for the opening up of political equality to once-excluded groups as well as the undemocratic realities that many people experienced in their everyday lives (in the form of discrimination, deepening class divisions, and gender inequality). Reading novels, poems, autobiographies and travel narratives from this era, we will explore the extent to which democratic reform registers in lives of everyday individuals, with an eye for those moments when state-level changes are reflected or, more commonly, come up short in practice.

Instructor(s): J. Sampson

Area: Humanities

Writing Intensive.

**AS.060.379. Stage and Screen. 3.0 Credits.**

Shakespeare’s King Lear has a paradoxical reputation in that it is arguably the greatest drama in English, yet it cannot be performed on stage, at least not without sacrificing its dramatic power. What happens when this notoriously unstageable play is turned into a film, as in Akira Kurosawa’s epic masterpiece Ran? Does Kurosawa compensate for the limitations of the stage? What is gained or lost when the drama takes place in Japanese instead of Shakespeare’s blank verse? This course will examine the ways that playwrights, theatre producers, and filmmakers manage the dramatic possibilities of text, stage, and cinema. Alongside their cinematic counterparts, we will read tragedies by Shakespeare, Marlowe, and Goethe, eighteenth-century comedies, and modernist dramas, and as a class, we will discuss the often fraught transition between literary text and dramatic spectacle. How do filmmakers convey psychological states through camera techniques and editing that are unavailable to producers of live performances? What dramatic effects can be achieved in the intimate setting of a theatre that are impossible at a twenty-screen cineplex, or on your couch while streaming Netflix? Along with addressing these questions, the course is intended to cultivate active, informed viewership in conjunction with close readings of the plays themselves. Authors likely to be included: Shakespeare - Romeo and Juliet, Hamlet, King Lear; Marlowe - Doctor Faustus; Goethe - Faust; Wycherley - The Country Wife; Congreve - The Way of the World; Samuel Beckett, Tennessee Williams, Arthur Miller, Rabindranath Tagore, Henrik Ibsen. Visual media will include recordings of performances and adaptations by Lawrence Olivier, Kurosawa, Satyajit Ray, Andrei Tarkovsky, Jan Švankmajer, and Dangerous Liaisons, starring Glenn Close and John Malkovich, plus the Broadway musical, Damn Yankees!

Instructor(s): J. Hoffmann

Area: Humanities

Writing Intensive.

**AS.060.380. Romantic Poetry: Imagining the People. 3.0 Credits.**

Perhaps the most influential moment in modern letters, the Romantic period not only straddled the age of democratic revolutions, abolition, mass media and industrialization, it ushered in the modern concept of Literature and its social role. Among the most pressing issues of Romantic poetry were those related to representing, speaking for and to the imaginary creature called The People, not wholly commensurate with that other imaginary creature, the Nation or its Citizens. So for instance, the Ballad revival of the period brought into print the ancient songs of “the folk,” but the movement was riddled with fakes and forgeries. Rising literacy inspired working class poets, women and ethnic minorities to reshape the English language through poetry. Yet at the same moment, literary gentlemen began to produce their own version of a marginalized and dispossessed “people.” All these efforts can be set against a State effort to introduce the first national census, to account for all subjects of the crown. A struggle over who “counts” in the realm of literature clashed with fights over political institutions and the new science of political economy.

Instructor(s): M. Favret

Area: Humanities

Writing Intensive.
AS.060.381. 2500 Years of Tragicomedy. 3.0 Credits.
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 dramatists but beloved by audiences for millennia: tragicomedy. Various 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 Maidens Queen”, 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
Writing Intensive.

AS.060.382. Jewish American Literature. 3.0 Credits.
A survey of major works, principally novels.
Instructor(s): E. Sundquist
Area: Humanities
Writing Intensive.

AS.060.383. Contemporary Russian Novel in English. 3.0 Credits.
Russia is back in the headlines, and its resurgence seems unlikely to waiver anytime soon. But while many students are familiar with nineteenth-century novelists like Tolstoy and Dostoevsky, more recent Russian writing is often a mystery. This course approaches contemporary Russia through the careers of its two major living novelists, Vladimir Sorokin and Ludmila Ulitskaya, both of whose work spans the late Soviet period (1980s and 90s) through today. In addition to questions of genre, translation, and contemporary Russian literary culture’s relation to Soviet models, we will consider how Sorokin and Ulitskaya have brokered Russia’s intellectual standing on a world stage. Works studied will include Ulitskaya’s Sonechka, The Funeral Party, and Daniel Stein, Interpreter, and Sorokin’s The Queue, Day of the Oprichnik, and The Blizzard.
Instructor(s): J. Jackson
Area: Humanities
Writing Intensive.

AS.060.387. Black Empire. 3.0 Credits.
This course examines the transnational visions of Black Empire as articulated and framed by black thinkers, writers, and visual artists around the world, roughly between 1850 and 1950. We will consider how both individuals and groups (such as the United Negro Improvement Association) responded to imperialist maneuvers through discourses of Ethiopianism, Pan-Africanism, and anti-colonialism, and how these discourses interacted with one another in surprising ways, ways that reveal the black world’s simultaneous attraction to and rejection of the imperial model in the nineteenth and twentieth centuries. Our reading will include novels, poems, essays, and critical texts—at least two of which share a title with this course—by W. E. B. Du Bois, Pauline E. Hopkins, Sutton E. Griggs, J. A. Rogers, Langston Hughes, George S. Schuyler, Claude McKay, Brent Hayes Edwards, Paul Gilroy, Wilson Jeremiah Moses, Michelle Ann Stephens, and others.
Instructor(s): N. Nurhussein
Area: Humanities
Writing Intensive.

AS.060.388. Old World/New World Women. 3.0 Credits.
The course considers the transatlantic writing of three women in the early modern period, Anne Bradstreet, Aphra Behn, and Phillis Wheatley. We will consider issues of identity, spatiality, religion, commerce, enforced labor, sexuality, race, and gender, along with literary tradition, formal analysis and poetics. We will read a good deal of these early women writers. Foremost in our mind will be the question of how perceptions of space and time are mediated through the global experiences of early modernity.
Instructor(s): S. Achinstein
Area: Humanities
Writing Intensive.

AS.060.390. Literature and Visual Modernity. 3.0 Credits.
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, poetry, and painting that attempted to come to terms with modernity in the nineteenth century. Texts are likely to include non-fiction prose by Mill, Baudelaire, Darwin, and Benjamin; fiction by Henry James, Conrad, and Vernon Lee; poetry by the Brownings, Tennyson, and Hardy; and paintings (some at the BMA) by D.G. Rossetti, Turner and Cezanne.
Instructor(s): A. Miller
Area: Humanities
Writing Intensive.
AS.060.391. Early American Literature. 3.0 Credits.
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, Bolívar); 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
Writing Intensive.

AS.060.392. Reading Ayn Rand. 3.0 Credits.
This course will investigate Ayn Rand, both as a novelist and as an enormously influential thinker. Special attention will be paid to the Soviet and American contexts that produced Rand’s work, as well as her place in a lineage of conservative thought, and the influence she has had on American politics. The approach of this course will be critical, but, I hope, fair. Readings will likely include Anthem and Atlas Shrugged, as well as selections from Rand’s philosophical works: Capitalism: The Unknown Ideal and The Virtue of Selfishness.
Instructor(s): J. Rosenthal
Area: Humanities
Writing Intensive.

AS.060.393. Geoffrey Chaucer: Ribaldry, Romance and Radical Religion. 3.0 Credits.
Geoffrey Chaucer is sometimes called the ‘father of English literature’, but the deftness with which he captured the variety of the human condition, in poetic forms that were each, in themselves, startlingly new, was in so many ways an inheritance too rich for literary tradition to absorb. One reason to return to Chaucer’s writing now is to see how funny (and even obscene) verse narrative can be, and how compelling a fourteenth-century love story remains. It is also to open a window onto a culture entirely different from our own but in which the power of language (the role of free speech), the freedom of the individual, the status of women, violent tensions between cultures and ethnicities and the role of religion in civil society were not only topical, but made the more so by Chaucer’s powerful political vision and thought. Chaucer is timeless because he wrote so well that he always rewards reading (and the Middle English in which he wrote is very easy to master) but he is always worth reading because reading him is at once so eye-opening and such a pleasure, a way of stretching one’s sense of the present by understanding (really understanding) a particular moment in the past. This class will pursue such understanding by paying particular attention to Chaucer’s masterpieces, Troilus and Criseyde and The Canterbury Tales. But we will begin with a quick and easy workshop on Chaucer’s language, and try to define, along the way, some of the more interesting aspects of his style. Our goal will be to learn to enjoy Chaucer’s poetry by reading it carefully enough to take the full measure of what exactly it was about.
Recommended Course Background: AS.060.208
Instructor(s): Staff
Area: Humanities
Writing Intensive.

AS.060.394. Class Fictions. 3.0 Credits.
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
Writing Intensive.
AS.060.395. Global Tales of Transformation. 3.0 Credits.
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 realistic 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
Writing Intensive.

AS.060.397. Thomas Pynchon. 3.0 Credits.
Intensive reading of two major Pynchon novels, along with theories of modernity, postmodernity, etc.
Instructor(s): C. Nealon
Area: Humanities
Writing Intensive.

AS.060.398. Obscenity and the Law in 20th-Century Literature. 3.0 Credits.
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
Writing Intensive.

AS.060.501. Independent Study. 3.0 Credits.
Instructor(s): C. Nealon; D. Mao
Writing Intensive.

AS.060.502. Independent Study. 0.0 - 3.0 Credits.
Instructor(s): J. Hickman; M. Thompson.

AS.060.505. Internship - English. 1.0 Credit.
Instructor(s): D. Mao.

AS.060.506. Internship-English. 0.0 - 3.0 Credits.
Instructor(s): J. Hickman.

AS.060.509. Senior Essay. 3.0 Credits.
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
Writing Intensive.

AS.060.597. Independent Study. 3.0 Credits.
Instructor(s): E. Sundquist; F. Ferguson; J. Rosenthal.

AS.060.598. Internship - English. 1.0 Credit.
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.060.608. The Idea of Tradition.
The idea of tradition -- of a body from texts from the past that helps explain the genealogy of the present -- is central to literary criticism, and indeed to all of the humanities. But where did we get the idea that the present could be understood best through texts from the past? Can we imagine a humanities without it? This course will look at the development of the idea of tradition in the eighteenth and nineteenth centuries. We will pay particular attention to the connections between the developing ideas of tradition and the changing forms of literary expression in those periods particularly the developmental novel. Novelists will likely include Goethe, Scott, Austen, Eliot and James. In terms of theory we will pay particular attention to questions of historicity and presentism in historiography, hermeneutics and Marxist theory. Theorist will likely include Vico, Shaftesbury, Dilthey, Lukacs, Heidegger, Adorno, Horkheimer, Gadamer, Jauss, Koselleck, and T.S. Eliot.
Instructor(s): J. Rosenthal
Area: Humanities
Writing Intensive.

AS.060.609. Extreme Criticism.
"How far can I go?" It is a question (memorably posed by Neil Hertz) of what we might call interpretive tacit: what will your readers or listeners accept? How far can you take them with you as you enter into the interpretive possibilities that have come to matter to you, that you believe to be true, meaningful, important, interesting . . . When, eyes slowly unfocusing, do they start drifting away? That most of the critics we read are determinedly tacit is an occasionally dismaying thought. This seminar, by contrast, will engage the issue of interpretive tacit by reading critics who might be thought to violate it. I'd like to think about the issue with a collection of interested students. Among the potentially tactless works we might discuss are Stanley Cavell's essay on King Lear, Laura Kipnis's Against Love: A Polemic T.J. Clark's The Sight of Death, Michael Fried's Flaubert's "Gueuloir," Avita Ronnell's Telephone Book (or perhaps her less extreme Stupidity), Roland Barthes' S/Z, Garrett Stewart's Reading Voices, Franco Moretti's Distant Reading, Lauren Berlant's Desire/Love, William Empson's Seven Types of Ambiguity, Lee Edelman's No Future, Barbara Johnson's "Bringing Out D. A. Miller" I'd be open to other suggestions by seminar members.
Instructor(s): A. Miller
Area: Humanities
Writing Intensive.

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 of 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 scanion, and reckon with the possibility of non-human reading. I hope to invite 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
Writing Intensive.

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, Schmidt, Girard, Scarry, Taylor and others.
Instructor(s): S. Achinstein
Area: Humanities.

AS.060.612. Poetry and Poetics After the Linguistic Turn.
This course is a survey of recent critical work on English-language poetry, mostly North American. Much of the work is by younger scholars. I have chosen to highlight this recent body of writing because I think that, taken together, it signals a shift away from what since the 1980s had been the dominant model for "reading" poetry, which was under the sign of "Theory." Readings will include work by Jasper Barnes, Joel Nickels, Nadia Nurhussein, Margaret Ronda, Daniel Tiffany, and others.
Instructor(s): C. Nealon
Area: Humanities
Writing Intensive.
AS.060.613. American Movement.
This seminar will examine representations of people in motion in U.S. writing from 1900 to the present. Migration, international and intranational, will be central to our study, but we will also consider other forms of travel, transits of authorial and readerly attention, the policing and pleasures of vagrancy, and predicaments of stasis in both primary texts and critical/theoretical work around mobility. Our syllabus is still in process, but authors and directors studied may include Henry James, Anzia Yezierska, Claude McKay, Gertrude Stein, Muriel Rukeyser, John Steinbeck, John Ford, Simone de Beauvoir, Victor Villaseñor, Juliana Spahr, and Jayne Anne Phillips.
Instructor(s): D. Mao
Area: Humanities
Writing Intensive.

The field now known as "global Anglophone literature" has emerged from a complicated and rapidly advancing disciplinary lineage. A host of past and present recodings—including postcolonial, Commonwealth, Third World, global, transnational, world, and the Global South—provide a record of the wider profession's anxieties in relation to non-Western literary traditions. This course prepares graduate students to be able to articulate some of the subtle differences in approach that this nexus of closely related terms may obscure, from the heyday of postcolonial theory in the 1980s and 90s to contemporary subfields like Indian Ocean studies. In addition to key critical texts by theorists including Edward Said, Gayatri Spivak, Franco Moretti, Peter Hallward, and Emily Apter, students will be introduced to some outstanding recent methodologies and critiques from the adjacent body of work on comparative literature.
Instructor(s): J. Jackson
Area: Humanities
Writing Intensive.

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
Writing Intensive.

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.060.618. 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 Shakespeareans—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.060.621. The Cultures of the Sonnet in the English Renaissance.
This is a course on lyric theory in the Renaissance and as such is a good introduction to early modern literary study. We will take up the early modern form of the sonnet as a test case for the interaction between vernacularity and globalization. We will consider early modern topics including “invention,” “imitation,” and rhetoric, as well as explore formal concerns that are intertwined with political, social, cultural and economic experiences of early modernity. Along with the consideration of the emergence of literatures in new languages and nationalist differentiation, we will also consider mechanization (whether in print or literary trope) that produced both early modern literature and political life in an international system. We will consider such topics as sequence; modes of address; vernacularity and linguistic nationalism; the themes of love v. empire; the social role of the sonnet; the nature and materiality of writing; patronage and circulation; the question of private, occasional, and public poetry; the place of sonnets in manuscript collections; the histories of books; poetic subjectivity and objective thought; and we will also read a good many sonnets, largely in English, through close attention to language, media and transmission histories. Some contemporary literary theory on the sonnet will be introduced, as well as sonnets in European languages other than English, depending on the students’ interests and proclivities. Students will be expected to work in the manuscript and print collections of the Bodleian library to prepare a class report on their chosen topics. The class puts the sonnet in relation to other forms in Renaissance literature and thus should serve as a good survey of the period and its issues.
Instructor(s): S. Achinstein
Area: Humanities
Writing Intensive.

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.060.624. Romanticism and the Ends of Affect.
This seminar will consider both what affect studies have learned from Romanticism and the limits –practical, ethical, intellectual –of reading Romantic poetry within the framework that has been constructed by affect studies over the past two decades. It will provide a general survey of scholarship on affect, of criticism attending to the self-consciously affecting literary experiments of the age, and to primary works by a select number of romantic writers, most probably Wordsworth and Coleridge’s Lyrical ballads, Joanna Baillie’s Plays and the letters and poems of John Keats.
Instructor(s): M. Favret
Area: Humanities
Writing Intensive.

AS.060.625. Reading for Race at the Movies and on TV, in the years 2015-16.
2015-16 was a radical, decisive two-year period for many things, including film by and about African-Americans. This course seeks to understand this phenomenon through current events, wider aesthetic and historical trends, and the body of critical work devoted to reading filmic representations of cultural and political ideologies. 2015-16 films and TV shows under consideration will include: Moonlight; Creed; Hidden Figures; Fences; Birth of a Nation; Straight Outta Compton; O.J: Made in America; Atlanta; Black-ish; This Is Us; Luke Cage; The People v. OJ Simpson.
Instructor(s): M. Thompson.

AS.060.626. Poetry and Performance.
This course will be devoted to the histories and theories of 19th-, 20th-, and 21st-century poetry and performance, beginning with William Wordsworth’s and Samuel Taylor Coleridge’s Lyrical Ballads. Upon hearing the poets read, William Hazlitt remarked that “[t]here is a chant in the recitation both of Coleridge and Wordsworth, which acts as a spell upon the hearer, and disarms the judgment.” This early instance of reception history will provide the backdrop for our discussion throughout the semester. Besides Wordsworth and Coleridge, our reading list will include verse, theory, and criticism by Robert Browning, Walt Whitman, T.S. Eliot, James Weldon Johnson, Langston Hughes, William Carlos Williams, Charles Olson, Allen Ginsberg, Norman Pritchard, Amiri Baraka, Tracie Morris, Christian Bök, Lisa Gitelman, Frederick Kittler, Peter Middleton, John M. Picker, Susan Stewart, and others.
Instructor(s): N. Nurhussein
Area: Humanities
Writing Intensive.

AS.060.627. 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.060.630. Mapping Frederick Douglass’s Escape: An Historic Maryland Odyssey.  
This course provides an in-depth portrait of the historic Marylander Frederick Douglass, born near Hillsboro in Talbot County, Maryland around 1818, and who successfully escaped slavery in Baltimore in September 1838. We will read Douglass’s three autobiographies and other writings, as well as two biographies of Douglass to understand his importance in American life over time. The course includes three “living classroom” components. At the Douglass/Meyers Museum at Fells Point, Baltimore, students will learn 19th century techniques to build a sailing such as Douglass learned when he worked in the shipyards. Students will tour the Anacostia, DC Frederick Douglass Museum. The course culminates with a sailing trip from Baltimore’s Fells Point to historic St. Michael’s, kayaking along the Tuckahoe and Miles Rivers, and overnight camping on the grounds of a former plantation on Maryland’s Eastern Shore.  
Instructor(s): L. Jackson  
Area: Humanities.

AS.060.631. Tyranny in Early Modern Literature.  
In the Epistle to the Romans, Paul writes: “Let every soul be subject unto the higher powers: for there is no power but of God: and the powers that be, are ordained of God.” In the wake of such a declaration, what constitutes tyranny? When is resistance to tyranny justified? What forms of recourse are compatible with the Christian obedience enjoined by Paul? How did early modern literature offer a means of leverage, redress and coping with the deprivations of “the powers that be”? In search of provisional answers to these questions, this course tracks the representation and rhetorical evaluation of the tyrant figure at the intersection of political philosophy and literature. Political writings by Aristotle, Plato, Marsilius of Padua, Dante, Jean Bodin, James I, John Milton and Hanna Arendt are placed in dialogue with historical and theoretical writing by Greg Walker, Stanley Cavell, Mary Nyquist and Terri Snyder on tyranny, slavery, resistance theory and biopolitics. Literary texts, principally drama and prose romances, will include The Wakefield Master’s “Herod the Great”, Sir Philip Sidney’s “The New Arcadia”, Christopher Marlowe’s “Tamburlaine”, Robert Greene’s “Planetomachia”, William Shakespeare’s “Richard III” and “The Winter’s Tale”, Ben Jonson’s “Sejanus His Fall”, and Elizabeth Cary’s “The Tragedy of Mariam, Fair Queen of Jewry”.  
Instructor(s): A. Daniel  
Area: Humanities.

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.060.663. 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  
Area: Humanities.
This course takes its cue from a basic etymological kinship between "discovery" and apocalypse (?????????, 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 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: Ectontology After 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.

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 Erich 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 Tomashovsky, Ivan Watt, and Émile Zola.
Instructor(s): J. Rosenthal
Area: Humanities.

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. The Enlightenment, Aesthetics and Race.
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): A. Daniel.

AS.060.800. Individual Study.
Instructor(s): M. Thompson; S. Achinstein.

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

AS.060.893. Individual Work.

AS.060.894. Independent Reading.
Area: Humanities.

Instructor(s): A. Daniel.
Cross Listed Courses

History
AS.100.257. From Voice to Parchment: Media and Communication before the Printing Press, 800-1440. 3.0 Credits.
Epic traditions, call to Crusade, public curses, music of the troubadours: this course examines oral tradition and music—the "viral media" of pre-modern Europe—while tracing the impact of new recording technologies: early musical notation, manuscripts, and book production.
Instructor(s): J. Phillips
Area: Humanities, Social and Behavioral Sciences.

History of Science Technology
AS.140.674. Science and Medicine in Early Modern Atlantic World Culture.
How were changes in scientific and medical ideas reflected in cultural products of the early modern Atlantic world? We will study these ideas as they appeared in literary genres such as poetry, utopias, natural histories and travel narratives. Likewise, we will examine the visual culture of the Atlantic space for clues about changing conceptions about the natural world. Our expedition will encompass Anglophone, French and Hispanic regions, and will pay careful attention to hybrid cultural products that reflect the interaction between indigenous cultures and the (changing) European understanding of the natural world.
Instructor(s): M. Portuondo.

Jewish Studies Program
AS.193.304. Everyday Voices of the Holocaust: Popular Jewish Poetic Expression in the Ghettos and Camps. 3.0 Credits.
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.211.295. Staging History: Theater and Society in the Courts of Europe. 3.0 Credits.
During the 17th century, the growth of the play-going public of London, Madrid, and Paris transformed theater into an exceptional channel for cultural expression. This course combines the study of theater history, including the spaces, audiences, actors, and playwrights, with the literary analysis of major plays by Christopher Marlowe, Ben Jonson, Lope de Vega, Pierre Corneille, and Madame de Villedieu. The main objective of this course is to examine and discuss early modern drama in light of contemporary life at court.
Instructor(s): F. Gomez Martos
Area: Humanities.

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

AS.211.445. Rogues, Tricksters, and Saints: Boccaccio's Decameron. 3.0 Credits.
Boccaccio’s Decameron (1352), a collection of 100 short stories, ranges from the bawdy through the cynical to the romantic and even fantastic. It has inspired numerous writers, artists, musicians and film-makers. We will read Boccaccio’s masterpiece on its own terms and in relation to the development of story-telling, from gossipy "news" (novelle) to artistic short story, theatrical adaptation, literary fairy-tale, and the fantastic. The Decameron will be compared with its forerunners in saints’ lives, bawdy fabliaux, and moral exempla, and with its literary, theatrical, and cinematic imitators in Italy and Europe. Italian graduate students and undergraduate majors will attend an extra weekly meeting conducted in Italian.
Prerequisites: Students may not have taken AS.214.445.
Instructor(s): W. Stephens
Area: Humanities
Writing Intensive.

AS.211.475. Inside the Writer's Laboratory. 3.0 Credits.
How do books come to life? Behind every masterpiece is a tale of hard work, dialogue with other texts, and constant negotiations with social and material circumstances that evolve over time. This course opens up the "laboratory" of figures of the European Renaissance like Erasmus, Machiavelli, and Montaigne to explore the world of writerly culture in its manifold expressions, including authorial revision, self-translation, controversy, censorship, intertextuality, and forgery. Our own laboratory will be the Department of the Special Collections, where we will spend a good deal of our time handling manuscripts and early printed books. Course may be used to satisfy major requirements in both French and Italian sections.
Instructor(s): S. Miglietti
Area: Humanities
Writing Intensive.
AS.211.479. Dante’s Journey through the Afterlife. 3.0 Credits.
Dante’s Divine Comedy presents a complete picture of the medieval world-view in all its aspects: physical (the structure of the cosmos), historical (the major actors from Adam to Dante himself) and moral (a complete system of right and wrong). Dante shows how the Christian religion portrayed itself, other religions, the nature of God, humans, angels and devils, and human society. We will explore these topics both from the viewpoint of Dante’s own time, and in terms of its relevance to our own societal and cultural concerns.
Instructor(s): W. Stephens
Area: Humanities
Writing Intensive.

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

AS.212.478. Guillaume de Machaut: exploring medieval authorship in the digital age. 3.0 Credits.
Using new websites devoted to the lyrics and music of Guillaume de Machaut, the foremost poet and composer of the 14th-century French royal court, this seminar will explore the role of music and literature during the Hundred Years War. The course aims to give students a thorough grounding in Machaut’s literary and musical works, while also introducing them to digital tools to view and analyze original illustrated musical manuscripts of his work. Critical analysis of Machaut’s work will be assessed not only through more traditional essay writing, but also through the creation of a multimedia digital edition of a section of his oeuvre using Omeka exhibition software. The course is designed so that no prior knowledge of musical notation or medieval French is necessary.
Instructor(s): T. Rose-Steel
Area: Humanities
Writing Intensive.

AS.213.318. The Making of Modern Gender. 3.0 Credits.
Taught in English. Gender as we know it is not timeless. Today, gender roles and the assumption that there are only two genders are diligently contested and debated. With the binary gender system thus perhaps nearing its end, we might wonder if it had a beginning. In fact, the idea that there are two sexes and that they not only assume different roles in society but also exhibit different character traits, has emerged historically around 1800. Early German Romanticism played a seminal role in the making of modern gender and sexuality. For the first time, woman was considered not a lesser version of man, but a different being with a value of her own. The idea of gender complementation emerged, and this idea, in turn, put more pressure than ever on heterosexuality. In this course, we will explore the role of literature and the other arts in the making and unmaking of gender.
Instructor(s): K. Pahl
Area: Humanities
Writing Intensive.

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

AS.213.616. The Aesthetic Discourse of Modernity.
When, in 1985, Jürgen Habermas published his lectures on The Aesthetic Discourse of Modernity, he pursued a double aim. He offered a critique of French Theory while at the same time providing a foundation for a normative category of modernity in the tradition of Hegel. Curiously there is one subject he does not touch on, though it seems necessary for a sufficient understanding of modernity: the realm of art and literature. This course will develop a critique of Habermas’ normative notion of modernity through re-readings of texts by Nietzsche, Benjamin, Horkheimer/Adorno, Derrida, Bataille and Foucault to elaborate an alternative category of aesthetic modernity. Taught in English. Reading knowledge of German and French is not required, but recommended.
Instructor(s): A. Geisenhansluke
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. 3.0 Credits.
All discussions in English. This graduate seminar will seek to disentangle the interrelationship among “proto-modernism,” “modernism,” and “post-modernism” from the straightjacket of periodization and taxonomy by focusing instead on questions of temporality and phenomenology. When is the time of modernity? What precedes modernism? How is post-modernism a continuation of modernism and a break with modernity? What follows the “post” or precedes the “proto”? How does literature establish a dialogue not just across linguistic borders but temporal ones as well? And when do these processes repeat themselves due to historical and political factors? By way of complicating all of these questions we will be considering writers from “across” the 20th century, including Walter Abish, Thomas Bernhard, André Breton, Orly Castel-Bloom, Henry Dumas, Moyshe Kulbak, Machado de Assis, Mendele Moykher-Sfrom, Joseph Roth, Anton Shammas, Gertrude Stein, and Robert Walser.
Instructor(s): M. Caplan.

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

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

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

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

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 early modern controversy 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.

This course investigates how ecological factors inspired storytellers, influenced modes of literary publication, and determined reader responses in Europe before 1700. Students enrolling in section 2 will attend a supplementary one hour session at a time to be mutually decided and complete the work in Italian.
Instructor(s): T. Tower
Area: Humanities
Writing Intensive.
AS.214.640. Film Theory.
The seminar deals with film theory in its history and its current trends. We will examine structuralist, post-structuralist, feminist, Marxist, psycho-analytic and other theoretical approaches to understanding and interpreting the cinematic medium. We will look at several different genres of contemporary films from Italy, France, Spain, and Latin American Film, from auteur-films to independent documentary collectives, animation films to blockbusters. We will invite at least one film theorist and one filmmaker to class during the semester.
Instructor(s): B. Wegenstein
Area: Humanities.

AS.214.604. The Commentary Tradition and the Birth of Literary Scholarship.
The practice of commenting on texts lies at the foundations of what we call today “literary criticism.” From the Bible to Dante’s Divine Comedy, from Greek and Latin poetry to medieval and Renaissance literary writings, the many questions posed by the commentators have contributed widely to the shaping of the modern notions of reading and interpretation. What do we look for when we read a text? How do we approach it? How does our reading interact with the author’s intention? To what extent is the commentator appropriating the author’s prerogatives? By exploring a wide range of case studies, the seminar aims to reassess the role of the commentary tradition within the development of literary scholarship and as a genre per se. Some sessions will take place at the Hopkins Special Collections and at the Walters Art Museum, where students will have the opportunity to work on both manuscripts and early prints, and select materials for their presentations.
Instructor(s): E. Refini
Area: Humanities
Writing Intensive.

Giambattista 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
Writing Intensive.

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

AS.215.353. Women Writing in Latin America: Prose and Poetry by Sor Juana, Mistral, Lisoba, Pizarnik, Castellanos, and other poets. 3.0 Credits.
The first objective of the course is to train students in close reading and analysis of literary texts. The second objective is to read prose and poetry by some of the canonical texts in the Latin American tradition written by women. Taught in English.
Instructor(s): S. Castro-Klaren
Area: Humanities
Writing Intensive.

AS.215.361. A multidisciplinary Introduction to the Study of Latin America. 3.0 Credits.
The course brings together knowledges drawn from the fields of geography, history, anthropology, literature and art in order to provide access to the complexity of “Latin America”. Students may opt do the reading in the original Spanish or Portuguese and also write in either language.
Instructor(s): S. Castro-Klaren
Area: Humanities
Writing Intensive.

AS.215.452. Che Guevara and Magical Realism. 3.0 Credits.
His detractors often compare him to Hitler while many of his admirers see 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 narcotraffic boom in Colombia and the cocaine-driven financial high times during the late Reagan years will frame our study.
Instructor(s): E. Gonzalez
Area: Humanities.

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

AS.215.650. Mexico and the Invention of America.
Departing from O’Gorman, the course will entail a reconsideration of the discursive invention of Mexico-America. Anonymous, Sahagun, Clavijero, Humboldt, Dussel and Alzandua will conform part of the readings. Taught in English.
Instructor(s): S. Castro-Klaren
Area: Humanities
Writing Intensive.
This course will focus on the art of writing poetry, the art of reading poetry and the poetics of each of the poets whose work is the textual matter of the course.
Instructor(s): S. Castro-Klaren
Area: Humanities
Writing Intensive.

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

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

Humanities Center

AS.300.111. Shakespeare and his 'Goddess'. 3.0 Credits.
Shakespeare’s description of his lover’s eyes as ‘nothing like the sun’ is both an homage and a sendup of a 300-year-old poetic convention reaching back to the days of Petrarch and the early humanist poets.
In this course we will trace that tradition from the perspective of Shakespeare and his contemporaries, finishing the semester with several plays, including The Taming of the Shrew, that further illustrate and problematize Shakespeare’s ‘goddess’ reference. Readings will include poetic dialogues between male and female poets, such as those by the early Italian Petrarchans Vittoria Colonna, Michelangelo, Veronica Gambara, and Gaspara Stampa; their French counterparts, Maurice Scéve and Les Dames des Roches; and the later English reflections on the sonnet tradition by Sir Philip Sidney, Shakespeare, and Sidney’s niece, Lady Mary Wroth. All works will be read in translation. Freshmen only.
Instructor(s): E. Patton
Area: Humanities
Writing Intensive.

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

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

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

AS.300.302. Making Modern Poetry. 3.0 Credits.
Making Modern Poetry will explore the intersection and conversation between literature, art history, and graphic design by examining the rapid global development of poetry, art, and print from 1890 to 1930. We will read canonical modernist poets such as T.S. Eliot and Ezra Pound as well as those less familiar, like Mina Loy and César Moro, considering texts comparatively across national borders and through their relations to other arts. All readings will be in English.
Instructor(s): B. Gillespie
Area: Humanities
Writing Intensive.
AS.300.321. Rise of the Modern Short Story. 3.0 Credits.
A comparative tour of examples of short stories from three continents that emerged from earlier narrative forms in the 19th and 20th centuries. Attention will be given to new structural, rhetorical, and thematic concerns including the development of new sub-genres, e.g. fictions of detection, case histories, portraits of the artist, and the adaptation of several stories to newer media [at least 2 of the longer narratives translated to film will be screened]. A detailed syllabus of our readings will be available later in the summer; because there is no anthology that quite fits our needs, all the texts or translations, as well as critical and contextual notes will be supplied in digital forms. Note: there will also be an optional hour for questions & discussion TBA.
Instructor(s): R. Macksey
Area: Humanities
Writing Intensive.

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

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

AS.300.330. Trauma in Theory, Film, and Fiction. 3.0 Credits.
An examination of the representation of trauma in literary theory, psychiatry, survivor literature, films, novels, and comics. Works by Sebald (“The Emigrants”), Lanzmann (“Shoah”), Spiegelman (“In the Shadow of No Towers”), McCarthy (“Remainder”), and others.
Instructor(s): M. Fried
Area: Humanities, Social and Behavioral Sciences.

AS.300.335. Victorian Literature as World Literature. 3.0 Credits.
What does it mean to read literature in a global context? How are literary texts that we think of as products of distinct national cultures plugged into larger global systems — even if they seem unaware of it? In this course we will consider these questions through sustained readings of major Victorian literary texts such as Bram Stoker’s Dracula (1897) and Charles Dickens’s Great Expectations (1861). We will retrace how these books exercised cultural influence beyond the borders of Great Britain; how networks of trade, tourism, and imperial power brought authors from different cultures into contact with one another; and how Victorian texts have become a part of our culture in unexpected ways. Other primary texts may include Arthur Conan Doyle’s The Sign of Four (1890), the poetry of Romesh Chunder Dutt, and first-hand accounts of Oscar Wilde’s 1882 American lecture tour; critical readings will cover postcolonial theory, media theory, and histories of colonialism and urbanization.
Instructor(s): S. Lecourt
Area: Humanities

AS.300.346. Forms of Moral Community: The Contemporary World Novel. 3.0 Credits.
Literary and philosophical imaginations of moral community in the post-WWII period (1950-2001). Texts include: Coetzee, Disgrace; McEwan, Atonement; Achebe, Things Fall Apart; Ishiguro, An Artist of the Floating World; Roy, The God of Small Things; Lessing, The Grass is Singing; Mistry, A Fine Balance; Morrison, Beloved; and essays by Levi, Strawson, Adorno, Murdoch, Beauvoir and Barthes on the deep uncertainty over moral community after the crisis of World War II. Close attention to novelistic style and narrative will inform our study of the philosophical questions that animate these works. What does it mean to acknowledge another person’s humanity? Who are the members of a moral community? Why do we hold one another responsible for our actions? How do fundamental moral emotions such as contempt, humiliation, compassion, gratitude, forgiveness, and regret reveal the limits of a moral community? Cross listed with English.
Instructor(s): Y. Ong
Area: Humanities

AS.300.349. Capitalism and Tragedy: from the 18th Century to Climate Change. 3.0 Credits.
In contemporary discussions of climate change, it is an increasingly prevalent view that capitalism will lead to the destruction of civilization as we know it. The notion that capitalism is hostile to what makes human life worth living, however, is one that stretches back at least to the early eighteenth century. In this class, we will examine key moments in the history of this idea in works of literature, philosophy, and politics, from the birth of bourgeois tragedy in the 1720s, through topics such as imperialism and economic exploitation, to the prospects of our ecological future today. Authors to be studied: George Lillo, Balzac, Dickens, Marx and Engels, Ibsen, Weber, Brecht, Arthur Miller, Steinbeck, Pope Francis, and contemporary fiction, politics and philosophy on climate change.
Instructor(s): L. Lisi
Area: Humanities.
AS.300.363. Reading Judith Shakespeare: poetry and drama by women writers in Elizabethan England (ca 1558-1650). 3.0 Credits.
Virginia Woolf's account of the thwarted career of Shakespeare's hypothetical sister, Judith (in A Room of One's Own) frames our reading of plays and poetry by Shakespeare and contemporary women writers, including Isabella Whitney, Elizabeth Cary, Mary Sidney, Aemelia Lanyer, Mary Wroth, and others. Students will create fictional biographies of "Judith Shakespeare" and her literary accomplishments. Cross listed with English, Theater Arts, Writing Seminars, and WGS.
Instructor(s): E. Patton
Area: Humanities
Writing Intensive.

AS.300.371. The Modernist Novel: James, Woolf, and Joyce. 3.0 Credits.
The purpose of this course is to survey works by three of the greatest, most relentless innovators of the twentieth century – Henry James, Virginia Woolf, and James Joyce – who explored and exploded narrative techniques for depicting what Woolf called the "luminous halo" of life. Selected works include: "The Beast in the Jungle," The Portrait of a Lady, Jacob’s Room, Mrs. Dalloway, To the Lighthouse, A Portrait of the Artist as a Young Man, and Ulysses.
Instructor(s): Y. Ong
Area: Humanities.

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

Interdepartmental
AS.360.133. Freshman Seminar: Great Books at Hopkins. 3.0 Credits.
Freshman Seminar: Students attend lectures by an interdepartmental group of Hopkins faculty and meet for discussion in smaller seminar groups; each of these seminars is led by one of the course faculty. In lectures, panels, multimedia presentations, and curatorial sessions among the University’s rare book holdings, we will explore some of the greatest works of the literary and philosophical traditions in Europe and the Americas. Close reading and intensive writing instruction are hallmarks of this course; authors for Fall 2016 include Homer, Plato, Boccaccio, Diderot, Shelley, Nietzsche, Nabokov, Douglass, and Woolf.
Instructor(s): A. Daniel; E. Patton; S. Weiss; W. Egginton
Area: Humanities
Writing Intensive.

Study of Women, Gender, Sexuality
AS.363.302. Queer Identity?. 3.0 Credits.
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. 3.0 Credits.
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
Writing Intensive.

Program in Museums and Society
AS.389.343. Edgar Allan Poe and His Afterlives. 3.0 Credits.
We will investigate the creative development and iconic afterlife of a canonical American author, Edgar Allan Poe, as a case-study in literary legacy and cultural heritage. What is the lifespan of a literary work, and how do works “stay alive” for later generations? Students will examine rare Poe materials and create a digital exhibition of Poe archives.
Instructor(s): G. Dean
Area: Humanities, Social and Behavioral Sciences.

AS.389.355. Literary Culture in the Nineteenth-Century Library. 3.0 Credits.
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
Writing Intensive.

AS.389.359. Literary Archive. 3.0 Credits.
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
Writing Intensive.

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

AS German Romance Languages Literatures Courses
AS.210.101. French Elements I. 4.0 Credits.
Provides a multi-faceted approach to teaching language and culture to the novice French student. The first semester emphasizes listening and speaking, while laying the foundation in grammar structures, reading, and writing. This course is designed for true beginners: Students with any previous background must take the placement test (http://www.advising.jhu.edu/placement_french.php) and receive below 30 (or below 200 on Webcape). Must complete both semesters successfully in order to receive credit. May not be taken on a Satisfactory/Unsatisfactory basis.
Instructor(s): C. Guillemand.
AS.210.102. French Elements II. 4.0 Credits.
The second semester of this intensive course for beginners provides students with the tools to read a play (Antigone by Jean Anouilh), to polish a written autobiography, and to develop their oral skills. A variety of cultural material helps students acquire grammatical structures and expand their vocabulary. May not be taken on a Satisfactory/Unsatisfactory basis. Pre-requisites: AS.210.101 or AS.210.103. New students must take the placement test: http://www.advising.jhu.edu/placement_french.php, and contact the instructor: cguille1@jhu.edu.
Instructor(s): B. Anderson.

AS.210.103. Learner Managed French Elements I. 3.0 Credits.
This beginner course is specifically designed for students who have had some exposure to French. They must take the mandatory placement test: http://www.advising.jhu.edu/placement_french.php, and receive between 30 and 49. They will cover the first semester of French Elements at a pace suited for "false beginners” with major online components to supplement class instruction. Must complete the year with 210.102 or 210.104 to obtain credit. May not be taken on a Satisfactory/Unsatisfactory basis.
Instructor(s): B. Anderson.

AS.210.104. Learner Managed French Elements II. 3.0 Credits.
Continuation of the refresher course AS.210.103, offered for three credits and letter grade. Recommended for self-motivated students who have some knowledge of French and wish to continue their review of the language intensively. Major online component supplements in-class instruction.
Prerequisites: AS.210.101 OR AS.210.103 or appropriate test score
Instructor(s): B. Anderson.

AS.210.111. Spanish Elements I. 4.0 Credits.
This 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: Food, Sports, Shopping, Travel, and Health. Students will also be introduced to the culture, history and geography of various Spanish and Latin American countries. The content covered in Spanish Elements II prepares the students for Intermediate Spanish. May not be taken satisfactory/unsatisfactory. No new enrollments permitted after 4th class session
Prerequisite: AS.210.111 or appropriate placement exam score.
Prerequisites: AS.210.111 or appropriate webcape score
Instructor(s): Staff.

AS.210.112. Spanish Elements II. 4.0 Credits.
This introductory Spanish language course is a continuation of the content covered in Spanish Elements I. On completion of this course, the students will have further developed the communication and grammatical skills necessary for speaking, writing, listening and reading in Spanish. Students will demonstrate these skills through their performance in class, by completing several online assignments, and by taking part in three group presentations in addition to two comprehensive exams which focus on the following thematic topics: Food, Sports, Shopping, Travel, and Health. Students will also be introduced to the culture, history and geography of various Spanish and Latin American countries. The content covered in Spanish Elements II prepares the students for Intermediate Spanish. May not be taken satisfactory/unsatisfactory. No new enrollments permitted after 4th class session
Prerequisite: AS.210.111 or appropriate placement exam score.
Prerequisites: AS.210.111 or appropriate webcape score
Instructor(s): Staff.

AS.210.150. Program Abroad: Preliminary Portuguese. 3.0 Credits.
Summer Abroad Program. First semester college-level Portuguese. Students will develop basic listening, speaking, reading and writing skills. Some cultural readings are included. This course is intended for program participants with little or no prior Portuguese language instruction. Open to Brazil Program applications only. Course must be taken for a letter grade.
Instructor(s): F. De Azeredo Cerqueira
Writing Intensive.

AS.210.151. Italian Elements I. 4.0 Credits.
This is a four-credit course, and Italian Elements II (AS.210.152) must be completed in the Spring to receive credit. The aim of the course is to provide students with basic listening, reading, writing, speaking and interactional skills in the language. All classes are conducted in Italian; oral participation is strongly encouraged from the beginning. Students wishing to retain credits for Italian Elements I must complete Italian Elements II with a passing grade. No Satisfactory/Unsatisfactory option.
Instructor(s): Staff.

AS.210.152. Italian Elements II. 4.0 Credits.
Course helps students develop basic listening, reading, writing, speaking, and interactional skills in Italian. The content of the course is highly communicative, and students are constantly presented with real-life, task-based activities. Course adopts a continuous assessment system (no mid-term and no final).
Prerequisites: AS.210.151 or Placement Exam Part 1.
Instructor(s): Staff.

AS.210.161. German Elements I. 3.0 Credits.
Four skills introduction to German language and culture. Develops proficiency in speaking, writing, reading, and listening skills through the use of basic texts, multi-media, and communicative language activities. Online tools required. Both semesters must be completed with passing grades to receive credit. May not be taken on a Satisfactory/Unsatisfactory basis. Tuesday section is a mandatory hour; choose your section based on the 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.
Instructor(s): D. Mifflin.
AS.210.162. German Elements II. 4.0 Credits.
Continuation to the introduction to the German language and a
development of reading, speaking, writing & listening through the use
of basic texts and communicative activities. The culture of the German-
language countries is also incorporated into the curriculum. May not be
taken on a Satisfactory/Unsatisfactory basis. Choose your section based
on MWF schedule. Tuesday hour is mandatory but flexible and conflicts
with Tuesday hour can be resolved after the start of the semester.
Prerequisites: AS.210.161 or appropriate score on placement exam.
Instructor(s): D. Mifflin.

AS.210.163. Elementary Yiddish I. 3.0 Credits.
Year-long course. Includes the four language skills--reading, writing,
listening, and speaking--and introduces students to Yiddish culture
through text, song, and film. Emphasis is placed both on the acquisition
of Yiddish as a tool for the study of Yiddish literature and Ashkenazic
history and culture, and on the active use of the language in oral and
written communication. Both semesters must be taken with a passing
grade to receive credit. Students wishing to retain credits for Yiddish
Elements I must complete Yiddish Elements II with a passing grade.
Instructor(s): B. Lang.

AS.210.164. Elementary Yiddish II. 3.0 Credits.
Year-long course that includes the four language skills--reading, writing,
listening, and speaking--and introduces students to Yiddish culture
through text, song, and film. Emphasis is placed both on the acquisition
of Yiddish as a tool for the study of Yiddish literature and Ashkenazic
history and culture, and on the active use of the language in oral and
written communication. Both semesters must be taken with a passing
grade to receive credit. Recommended Course Background: AS.210.163
or instructor permission.
Instructor(s): B. Lang
Area: Humanities.

AS.210.171. Accelerated Italian Elements I for Advanced Spanish Speakers. 4.0 Credits.
Course draws on the many similarities between Spanish and Italian to
help students develop basic listening, reading, writing, speaking, and
interactional skills in Italian in an accelerated fashion. The content of the
course is highly communicative, and students are constantly presented
with real-life, task-based activities. Course is taught in Spanish and
Italian. Students completing both semesters with a grade of A- or higher
will be able to place into Advanced Italian I (AS.210.351)
Instructor(s): A. Zannirato
Area: Humanities.

AS.210.172. Italian Elements II for Advanced Spanish Speakers. 4.0 Credits.
Course draws on the many similarities between Spanish and Italian to
help students develop basic listening, reading, writing, speaking, and
interactional skills in Italian in an accelerated fashion. The content of the
course is highly communicative, and students are constantly presented
with real-life, task-based activities. Course is taught in Spanish and
Italian. Students successfully completing the course with a grade of A- or
higher will be allowed to place into Advanced Italian I (AS210.351)
Prerequisites: AS.210.171 with a grade of A- or higher.
Instructor(s): A. Zannirato
Area: Humanities.

AS.210.177. Portuguese Elements I. 4.0 Credits.
This one-year course introduces students to the basic skills in reading,
writing, and speaking the language. Emphasis is placed on oral
communication with extensive training in written and listening skills.
Class participation is encouraged from the very beginning. All classes are
conducted in Portuguese. Students must complete both semesters with
passing grades to receive credit. May not be taken on a Satisfactory /
Unsatisfactory basis. No previous knowledge of Portuguese is required.
Instructor(s): F. De Azeredo Cerequeira.

AS.210.178. Portuguese Elements II. 4.0 Credits.
This course expands students knowledge of the basic language skills:
reading, writing, listening, speaking. It uses a multifaceted approach to
immerse students in the cultures of Brazil, Portugal, and Portuguese-
speaking Africa. The focus of the course is on oral communication
with, however, extensive training in grammar. The course is conducted
entirely in Portuguese. Lab work required. Students must complete both
semesters with passing grades to receive credit.
Prerequisites: AS.210.177 or equivalent score on placement test or
instructor approval.
Instructor(s): Staff.

AS.210.201. Intermediate French I. 3.0 Credits.
This course develops skills in speaking, listening comprehension, reading,
and writing. Systematic review of language structures with strong focus
on oral communication and acquisition of vocabulary; extensive practice
in writing and speaking; readings and films from French-speaking
countries. Recommended Course Background: AS.210.102 or AS.210.104
or score between 65 and 89 on Placement test I.
Prerequisites: Students who have taken AS.210.203 [ High Intermediate
French ] are ineligible to register for AS.210.201
Instructor(s): Staff
Area: Humanities.

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

AS.210.208. Intermediate French II Through Acting. 3.0 Credits.
This 5-week intensive course will cover the material of Intermediate
French II. Through examining excerpts of popular French theater
plays (by Camus, Sartre, Feydeau, Ionesco, and others), this class
covers the material of Intermediate French II. Through examining excerpts of popular French theater
plays (by Camus, Sartre, Feydeau, Ionesco, and others), this class
covers 1) improve French speaking and writing skills (pronunciation,
tonation, vocabulary, syntax, argumentative reasoning, creative writing)
2) understand the linguistic nuances and socio-cultural practices
expressed in the texts 3) learn the basic tools of acting (body language,
vocal projection, physical expressivity, emotional expression, stage
direction, improvisation, etc.). The course will include watching filmed
representations of plays, as well as a performance at the end of the
term. The daily hour overlapping with the Advanced class will focus on
personalized, interactive, and level-based exercises.
Prerequisites: AS.210.201 OR AS.210.205 or appropriate placement.
Instructor(s): K. Haklin
Area: Humanities.
AS.210.209. The Sounds of French. 3.0 Credits.
This course introduces students to the sound system of French: its development over centuries, its standardized Parisian form versus regional and international dialects and accents, and the popularity of "word games" (abbreviations, acronyms, and verlan). The course will include extensive practice in perceiving, articulating, and transcribing sounds, words, and intonation groups through viewing film clips, listening to songs, and completing in-class lab assignments. Recorded speech samples obtained at the beginning, middle, and end of the semester will allow students to track their progress in moving toward more native pronunciation and intonation. May be taken concurrently with AS.210.205 or AS.210.305.
Instructor(s): Staff
Area: Humanities.

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

AS.210.211. Intermediate Spanish I. 3.0 Credits.
Intermediate Spanish I is a comprehensive study of Spanish designed for students who have attained an advanced elementary level in the language. The course is organized around a thematic approach to topics relevant to contemporary Hispanic culture. Students will practice the four language skills in the classroom through guided grammatical and creative conversational activities and through the completion of three comprehensive exams. Outside of class, students will complete extensive online assignments and write three major compositions (as part of the three exams). In addition, students will 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 (Advanced Spanish I). There is no final exam. May not be taken satisfactory/unsatisfactory. No new enrollments permitted after September 13th.
Prerequisites: AS.210.211 or appropriate wecape score
Instructor(s): Staff
Area: Humanities.

AS.210.212. Intermediate Spanish II. 3.0 Credits.
Intermediate Spanish II is a comprehensive study of Spanish designed for students who have attained a mid-intermediate level in the language or who have completed Spanish 212. The course is organized around a thematic approach to topics relevant to contemporary Hispanic culture. Students will practice the four language skills in the classroom through guided grammatical and creative conversational activities and through the completion of three comprehensive exams. Outside of class, students will complete extensive online assignments and write three major compositions (as part of the three exams). In addition, students will broaden their knowledge of Hispanic culture by viewing a Spanish-language film and by reading several literary selections. Successful completion of Intermediate Spanish II will prepare students for the next level of Spanish (Advanced Spanish I). There is no final exam. May not be taken satisfactory/unsatisfactory. No new enrollments permitted after September 13th.
Prerequisites: AS.210.212 or appropriate placement exam scores (Parts II)
Instructor(s): A. Zannirato; L. Proietti
Area: Humanities.

AS.210.250. Program Abroad: Objective Portuguese - Level II. 3.0 Credits.
Summer Abroad Program. Third semester college-level Portuguese. Students develop basic listening, speaking, reading and writing skills. Cultural readings included. The class is designed to further develop and strengthen the language skills acquired in Portuguese 210.177 & 210.178. Open to Brazil Program applications only. Course must be taken for a letter grade.
Instructor(s): F. De Azeredo Cerqueira
Writing Intensive.

AS.210.251. Intermediate Italian I. 3.0 Credits.
Taught in Italian. Course continues building on the four essential skills for communication presented in Italian Elements courses (listening, speaking, reading, writing) on topics of increasing complexity. Course adopts a continuous assessment system. May not be taken Satisfactory/Unsatisfactory.
Prerequisites: AS.210.152 or placement exam
Instructor(s): Staff
Area: Humanities.

AS.210.252. Intermediate Italian II. 3.5 Credits.
Taught in Italian. Course continues building on the four essential skills for communication presented in Intermediate Italian I (listening, speaking, reading, writing) on topics of increasing complexity. Course adopts a continuous assessment system. May not be taken Satisfactory/Unsatisfactory.
Prerequisites: AS.210.251 or appropriate placement exam scores (Parts II)
Instructor(s): A. Zannirato; L. Proietti
Area: Humanities.

AS.210.261. Intermediate German I. 3.0 Credits.
Taught in German. This course continues the same four-skills approach (speaking, writing, reading, and listening) from the first-year sequence, introducing and practicing more advanced topics and structures. Expansion and extension through topical readings and discussion and multi-media materials. Online tools required. Language Program Director: Deborah Mifflin
Prerequisites: AS.210.162 or placement by exam.
Instructor(s): Staff
Area: Humanities.
AS.210.262. Intermediate German II. 3.0 Credits.
Taught in German. This course is designed to continue the four skills (reading, writing, speaking and listening) approach to learning German. Readings and discussions are topically based and include fairy tales, poems, art and film, as well as readings on contemporary themes such as Germany's green movement. Students will also review and deepen their understanding of the grammatical concepts of German. Prerequisites: AS.210.261 or placement exam.
Instructor(s): H. Wheeler
Area: Humanities.

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

AS.210.266. German Conversation. 1.0 Credit.
This course is designed for intermediate and above students who wish to improve their conversational and oral presentational language skills. The syllabus aims to provide useful, relevant language and necessary discourse structures to hold conversations and presentations on varied topics of an everyday, as well as academic nature. Students will practice German to build confidence, develop fluency, and improve pronunciation and accuracy. Short texts, audio and films will provide the basis for discussion. Students’ fields of study and interests will be incorporated into the syllabus and tasks will be matched to the ability level of the students enrolled. Recommended Course Background: AS.210.262 or two years of college German or equivalent. May be taken concurrently with other courses in German. May be taken Pass/Fail. Not for major or minor credit.

AS.210.277. Intermediate Portuguese I. 3.0 Credits.
More advanced training in the skills of the language with emphasis on vocabulary building, ease and fluency in the language through the use of a multifaceted approach. Materials used immerse students in the cultures of Brazil, Portugal, and Portuguese-speaking Africa, and reflect the mix of cultures at work in the contemporary Lusophone world. All classes are conducted in Portuguese. Lab is required. May not be taken on a Satisfactory/Unsatisfactory basis. Prereq: AS.210.177, two semesters of Spanish or Placement test.
Prerequisites: AS.210.178 or equivalent score on placement test or instructor approval.
Instructor(s): F. De Azeredo Cerqueira
Area: Humanities.

AS.210.278. Intermed/Adv Portuguese. 3.0 Credits.
This course is conducted entirely in Portuguese. Emphasis is placed on vocabulary building, ease and fluency in the language through the use of a multifaceted approach. Materials used immerse students in the cultures of Brazil, Portugal, and Portuguese-speaking Africa, and reflect the mix of cultures at work in the contemporary Lusophone world. Lab work required.
Prerequisites: Prerequisite: AS.210.177 AND AS.210.178 or equivalent score on placement test or instructor approval.
Instructor(s): V. Rodrigues
Area: Humanities.

AS.210.288. Portuguese: Conversation through Film & Music. 3.0 Credits.
Enjoy lunchtime improving your Portuguese conversational and speaking skills through colorful Brazilian media. This course is designed for highly motivated undergraduate and graduate students who want to SPEAK Portuguese. Conversation sessions provide intensive work on communication skills through discussion on issues raised in films, news media & music. Grammar will be reviewed as needed outside of class with tutors or TA. Grammar will be reviewed as needed outside of class with tutors or TA. May not be taken on a Satisfactory / Unsatisfactory basis. Prereq: one semester of Portuguese (AS.210.177), two semesters of Spanish or Placement test.
Instructor(s): Staff
Area: Humanities

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

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

AS.210.306. Medical French. 3.0 Credits.
This interactive course is designed to provide students with specific linguistic tools used in medical and public health fields, as well as a comprehensive understanding of health care systems in the French and francophone world. Through a wide range of media (newspaper articles, scenes from TV series, excerpts of historical and literary texts) and group discussions, we will focus on topics such as physical and mental health, consultation and diagnosis, hospitalization, specialized fields (epidemiology, neurology, psychiatry, etc.) and deontology. Prerequisites: Prereq: AS.210.201 OR AS.210.202 or equivalent or permission (kacg@jhu.edu)
Instructor(s): K. Cook-Gailloud
Area: Humanities.
AS.210.309. The Sounds of French. 3.0 Credits.
This course introduces students to the sound system of French: its
development over centuries, its standardized Parisian form versus
regional and international dialects and accents, and the popularity of
“word games” (abbreviations, acronyms, and verlan). The course will
include extensive practice in perceiving, articulating, and transcribing
sounds, words, and intonation groups through viewing film clips, listening
to songs, and completing in-class lab assignments. Recorded speech
samples obtained at the beginning, middle, and end of the semester will
allow students to track their progress in moving toward more native
pronunciation and intonation. Recommended Course Background:
AS.340.101-AS.340.102 or equivalent; AS.210.301 (may be taken
concurrently).
Instructor(s): B. Anderson
Area: Humanities.

AS.210.311. Advanced Spanish I. 3.0 Credits.
This course is a comprehensive study of the Spanish language focused
on the continuing development of students’ communicative abilities
and their knowledge of Hispanic cultures. Students will expand their
use of basic structures of Spanish with a special emphasis on more
difficult grammatical and vocabulary aspects, and further improve both
their oral and written skills. Students will sharpen their critical thinking
skills and listening abilities utilizing movies and written texts. This
course combines an extensive use of an online component with class
participation and three exams. Upon successful completion of this
course, students will have acquired extended complex language tools
that facilitate proficiency in Spanish and its use in various professional
contexts. There is no final exam. May not be taken satisfactory/
unsatisfactory. No new enrollments permitted after the third class
session.
Prerequisites: AS.210.212 OR AS.210.213 or appropriate webcape score
Instructor(s): Staff
Area: Humanities.

AS.210.312. Advanced Spanish II. 3.0 Credits.
This course is thorough review of the Spanish language focused on the
development of students’ communicative abilities and their knowledge
of Hispanic cultures. Students will both expand their knowledge of the
basic structures of Spanish, with special emphasis on more difficult
grammatical and vocabulary aspects, and further improve on oral
and written skills. Students will increase their critical thinking skills
and listening abilities utilizing movies and written texts. This course
combines an extensive use of an online component, class participation
and three exams. Upon successful completion of this course, students
will have acquired more complex language tools to become proficient
in Spanish and its use in various professional contexts. There is no final
exam. May not be taken satisfactory/unsatisfactory. No new enrollments
permitted after the third class session.
Prerequisites: AS.210.311 or appropriate webcape score
Instructor(s): Staff
Area: Humanities.

AS.210.313. Medical Spanish. 3.0 Credits.
Medical Spanish is a comprehensive examination of vocabulary and
grammar for students who either work or intend to work in medicine and
health-related fields in Spanish-speaking environments. The student will
be able to participate in conversations on topics such as contrasting
health systems, body structures, disorders and conditions, consulting
your doctor, physical and mental health, first-aid, hospitalization and
surgery on completion of this course. In completing the course’s final
project students will apply, synthesize, and reflect on what has been
learned in the class by creating a professional dossier individualized to
their professional interests. There is no final exam. May not be taken
satisfactory/unsatisfactory. Not open to native speakers of Spanish. No
new enrollments permitted after the third class session.
Prerequisites: AS.210.311 or AS.210.312 or appropriate webcape score
Instructor(s): AS.210.311 or AS.210.312 or appropriate webcape score
Area: Humanities.

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

AS.210.315. Spanish for International Relations. 3.0 Credits.
Spanish for international relations is an advanced examination of
grammar and an analysis of international relations’ topics in Spanish. By
completion of this course the student will have developed the ability to
read, critically discuss and demonstrate mastery of political and socio-
economic issues in Spanish-speaking environments. Potential topics
include a survey of the professions in international relations, NGOs in
Latin America, intellectual property, cultural diplomacy, remesas, regional
coalitions and treaties, and the environment. Class presentations and
final projects will allow students to apply, synthesize, and reflect on
what has been learned in the class by participating in a global simulation
that will include a written exercise individualized to their professional
interests. May not be taken satisfactory/unsatisfactory. Not open to
native speakers of Spanish. No new enrollments permitted after the 4th
class session
Prerequisites: AS.210.311 or appropriate webcape score
Instructor(s): M. Ramos
Area: Humanities.
AS.210.316. Conversational Spanish. 3.0 Credits.
Conversational Spanish surveys high-interest themes, discusses short films by contemporary Hispanic filmmakers and offers a thorough review of grammar. The student will be able to participate in conversations on topics such as personality traits, social media, political power, art and lifestyles on completion of this course. Conversational skills mastered during the course apply to all careers interconnected by Spanish. There is no final exam. May not be taken satisfactory/unsatisfactory. Not open to native speakers of Spanish. No new enrollments permitted after the third class session.
Prerequisites: AS.210.311 or appropriate webcape score
Instructor(s): Staff
Area: Humanities

AS.210.317. Adv Spanish Composition. 3.0 Credits.
This third-year course is a hands-on and process-oriented introduction to discussion and compositional analysis. On completion of this course, students will have improved their Spanish writing skills in various types of compositions they might be expected to write in academic settings and in real-life formats such as film reviews, letters to the editor, cover letters, etc. The course also focuses on refinement of grammar and vocabulary use. May not be taken satisfactory/unsatisfactory. Not open to native speakers of Spanish. No new enrollments permitted after September 13th.
Prerequisites: AS.210.312 or appropriate webcape score
Instructor(s): Staff
Area: Humanities
Writing Intensive.

AS.210.319. ¡Salsa! The Afro-Antillean song. 3.0 Credits.
¡Salsa! The Afro-Antillean song surveys Caribbean music in an international Spanish-speaking context. As a language course, it reviews grammar and instils vocabulary acquisition through the close analysis of the biggest hits of salsa from the past one hundred years. In completing the course’s final project students will apply, synthesize, and reflect on what has been covered in the class by creating a professional dossier individualized to their own personal musical interests. On completion of this course the student will have developed the ability to read and critically discuss music and its history in the Spanish-speaking Caribbean and will have examined cultural roots, market dominance, and media crossovers in the musical universe of the Spanish-speaking archipelago of the Antilles. May not be taken satisfactory/unsatisfactory. Not open to native speakers of Spanish. No new enrollments permitted after the third class session. Co-listed with AS.211.319
Prerequisites: AS.210.311 or appropriate placement exam score.
Instructor(s): M. Ramos
Area: Humanities

AS.210.350. Program Abroad: Objective Portuguese - Level III. 3.0 Credits.
Summer Abroad Program. Fifth semester college-level Portuguese. Students further improve conversation and comprehension proficiency. Develop reading and writing skills through literary analysis and grammar review. The class is designed to further develop and strengthen the language skills acquired in Portuguese 210.277 & 210.278. Open to Brazil Program applications only. Course must be taken for a letter grade.
Instructor(s): F. De Azeredo Cerqueira
Writing Intensive.

AS.210.351. Advanced Italian I. 3.0 Credits.
Course presents a systematic introduction to a variety of complex cultural and historical topics related to present-day Italy, emphasizing intercultural comparisons and interdisciplinarity, and encouraging a personal exploration of such topics. Course adopts a continuous assessment system (no mid-term and no final), and is conducted entirely in Italian. Year course; must complete both semesters for credit. No Satisfactory/Unsatisfactory option. Language Program Director: Alessandro Zannirato
Prerequisites: AS.210.252 or placement exam
Instructor(s): Staff
Area: Humanities
Writing Intensive.

AS.210.352. Advanced Italian II. 3.0 Credits.
Course presents a systematic introduction to a variety of complex cultural and historical topics related to present-day Italy, emphasizing intercultural comparisons, interdisciplinarity, and encouraging a personal exploration of such topics. Course adopts a continuous assessment system (no mid-term and no final).
Prerequisites: AS.210.351 or appropriate placement exam scores (Parts I, II and III).
Instructor(s): Staff
Area: Humanities
Writing Intensive.

AS.210.361. Advanced German I: Cultural Topics of the Modern German-speaking World. 3.0 Credits.
Taught in German. Topically, this course focuses on defining moments in cultural history in German speaking countries in the 2nd half of the 20th century. Films, texts and other media provide a basis for discussing events in post-war Germany from 1945 to 1989. A review and expansion of advanced grammatical concepts and vocabulary underlies the course. Focus on improving expression in writing and speaking. Language Program Director: Deborah Mifflin
Prerequisites: AS.210.262 or placement exam.
Instructor(s): Staff
Area: Humanities
Writing Intensive.

AS.210.362. Advanced German II: Contemporary Issues in the German Speaking World. 3.0 Credits.
Taught in German. Topically, this course focuses on contemporary issues such as national identity, multiculturalism and the lingering social consequences of major 20th century historical events. Readings include literary and journalistic texts, as well as radio broadcasts, internet sites, music and film. Students read a full-length novel. Emphasis is placed on improving mastery of German grammar, development of self-editing skills and practice in spoken German for academic use. Introduction/Review of advanced grammar.
Prerequisites: AS.210.361 or equivalent score on placement test.
Instructor(s): D. Mifflin
Area: Humanities
Writing Intensive.

AS.210.363. Business German. 3.0 Credits.
Taught in German. Course is designed to familiarize students with the vocabulary and standards for doing business in Germany. Taking a cultural approach, students read texts and engage in discussion that elucidate the works of business, commerce & industry in Germany, the world’s third largest economy. Emphasis is placed on vocabulary expansion and writing as it relates to business.
Prerequisites: AS.210.262 OR AS.210.361 OR AS.210.362.
Area: Humanities.
AS.210.365. German for Science and Engineering. 3.0 Credits.
Taught in German. This course is designed to provide language training in German tailored to students of science & engineering. Germany has long been a world leader in engineering, most notably in chemical and mechanical engineering. Over the past decades, Germany also has taken a lead in environmental sciences and information technology. In addition, Germany is now becoming an increasingly attractive place to pursue degrees in the technical fields. This course will provide practice and expansion in all language skill areas: analysis of texts, hands-on-activities, preparation of presentations, and discussion of topics. Specific areas of interest to the course members will be taken into consideration for the selection of materials. [Does not replace 210.362 as prerequisite for upper level courses or as major requirement.]
Prerequisites: AS.210.262 OR AS.210.361 OR AS.210.362 OR EQUIVALENT OR PLACEMENT EXAM
Area: Humanities.

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

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

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

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

AS.210.371. From the yidishe gas to the Yiddish Farm: Yiddish Identity and Yiddish Community. 3.0 Credits.
In premodern Ashkenaz, the vernacular Yiddish was an important factor maintaining a distinct Jewish communal identity. With the advent of modernity, and the abandoning of Yiddish by some Jews as their daily language, the choice to speak Yiddish and to use it as a vehicle of modern cultural production became a distinct strand in the web of new Jewish identities. In this course, students will develop a sociolinguistic understanding both of the place of Yiddish in premodern Jewish society, and ways in which the language was -- and is -- seen as essential to living a Jewish life in the modern world. Since this is an advanced language course, readings, discussion and written work will be in Yiddish. Grammar will be reviewed as necessary, according to the needs of the students.
Instructor(s): B. Lang
Area: Humanities, Social and Behavioral Sciences.

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

AS.210.391. Advanced Portuguese Language & Literature I. 3.0 Credits.
This third-year course focuses on reading, writing, and oral expression. Under the supervision of the instructor, students will read two complete works by major Brazilian, Portuguese, and/or Afro-Portuguese writers each semester, followed by intense writing and oral discussion on the topics covered. Grammar will be reviewed as necessary. All classes are conducted in Portuguese. Prereq: 210.278 or placement test. Permission required
Prerequisites: AS.210.278 or equivalent score on placement test or instructor approval.
Instructor(s): Staff
Area: Humanities
Writing Intensive.

AS.210.392. Advanced Portuguese: Language and Literature II. 3.0 Credits.
This course focuses on reading, writing, and oral expression. Under the supervision of the instructor, students will read several works by major Brazilian, Portuguese, and/or Afro-Portuguese writers, followed by 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. Pre-requisites: 210.391 or placement test.
Prerequisites: AS.210.391 or equivalent score on placement test or instructor approval.
Instructor(s): V. Rodrigues
Area: Humanities
Writing Intensive.
AS.210.394. Portuguese for the professions. 3.0 Credits.
Enjoy lunchtime while preparing for your future career. Portuguese for the professions is a comprehensive examination of vocabulary and grammar for students who either work or intend to work in a Portuguese speaking environment. It focuses on the development of advanced communication skills according to students’ individualized professional interests through conversations, readings, discussions, writings and media. The course also highlights cultural nuances of the professional Portuguese-speaking world. Grammar will be reviewed as needed in class, but most of it will be done outside of class with tutors or a TA, freeing class time for more communicative activities. There is no final exam. May not be taken on a Satisfactory / Unsatisfactory basis. Prereq: one semester of Portuguese (AS.210.177), Two semesters of Spanish or Placement test. Instructor(s): F. De Azeredo Cerqueira
Area: Humanities.

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

AS.210.409. Le monde francophone. 3.0 Credits.
This course examines both sociolinguistic and cultural aspects of the French-speaking world and the relationship between la francophonie and France itself. We focus on five regions—Sub-Saharan Africa (Cameroon and Senegal), Northern Africa (Morocco and Algeria), the Caribbean (Martinique and Haiti), North America (Quebec), and Europe (Belgium)—and consider language features unique to those regional varieties, the status of French as opposed to other indigenous languages and creoles, the demographics of their speakers, and the representation of their culture in media (particularly in short stories, poetry, song, and film). A semester-long research project on one of these main areas will allow students to combine their study of the French-speaking world with other disciplines of interest to them.
Instructor(s): B. Anderson
Area: Humanities.

AS.210.411. Translation for the Professions. 3.0 Credits.
Spanish Translation for the Professions surveys the field of contemporary translation theory and provides practice of translation from English to Spanish. Translation exercises may include comparing and contrasting texts of literature, medicine, health, law, technology, politics, and journalism. Students will identify and differentiate terminology specific to these various fields and will focus on practicing correct uses of the grammatical structures relevant to the translation of both English and Spanish. In the course’s final projects students will apply, synthesize, and reflect on what has been learned in the class by completing a translation exercise individualized to their professional interests. Strategies of communication mastered in this course will help students of Spanish throughout their careers, in that achievement of the course objectives will help students discern, translate, and evaluate the usefulness of translations in different professional settings. There is no final exam. May not be taken satisfactory/unsatisfactory. Not open to native speakers of Spanish. No new enrollments permitted after the third class session.
Prerequisites: AS.210.313 or AS.210.314 or AS.210.315
Instructor(s): Staff
Area: Humanities
Writing Intensive.

AS.210.412. Spanish Language Practicum Online. 3.0 Credits.
This fourth-year course involves a specially designed project related to the student’s minor concentration. On completion of this course, the student will be able to use the Spanish language in real world contexts. The student-designed project may be related to each student’s current employment context or developed in agencies or organizations that complement student’s research and experimental background while contributing to the improvement of his/her language proficiency. There is no final exam. May not be taken satisfactory/unsatisfactory. No new enrollments permitted after first week of class.
Prerequisites: AS.210.411
Instructor(s): L. Sanchez
Area: Humanities
Writing Intensive.

AS.210.413. Curso de Perfeccionamiento. 3.0 Credits.
This forth-year course is an in-depth examination of the Spanish grammar, including a wider range of idiomatic expressions and usages than students might have previously encountered. On completion of this course, students will be able to achieve the ACTFL Advanced-Mid to high level in oral and written expression as well as in reading and listening skills. The course will also help to prepare students for the DELE Intermediate or Superior levels, offered by the Instituto Cervantes. May not be taken satisfactory/unsatisfactory. Not open to native speakers of Spanish. No new enrollments permitted after the 4th class session.
Prerequisites: (AS.210.312 OR AS.210.317) AND (AS.210.313 OR AS.210.314 OR AS.210.315)
Instructor(s): L. Sanchez
Area: Humanities
Writing Intensive.
AS.210.417. Eloquent French. 3.0 Credits.
This highly interactive, writing intensive course places emphasis on:
1) providing students with linguistic tools that will help them reach a
high level of written proficiency (advanced lexical, stylistic and
idiomatic expressions, linking words used to develop and enrich complex
sentences, stylistic and grammatical differences between French and English).
2) enhancing students’ analytical skills by introducing them
to the French method of Explication de textes
3) teaching students
to develop an academic style of writing by studying the different
components of the dissertation française (introduction, problématique,
argumentation, conclusion, utilisation de sources)
4) teaching students
to develop their own style of writing.
To that effect, we will study excerpts
of French literary texts that deal with themes likely to enhance their own
creative writing (lieux imaginaires, mémoire et autobiographie, création
d’un personnage de roman, for example).
Instructor(s): K. Cook-Gailloud
Area: Humanities
Writing Intensive.

AS.210.450. Program Abroad: Objective Portuguese - Level IV. 3.0
Credits.
Summer Abroad Program. Emphasis on the development of
communication skills: the ability to comprehend both written and
spoken texts, adnt o speak, read, and write in Portuguese with native-live
proficiency. Open to Brazil Program applications only. Course must be
taken for a letter grade.
Instructor(s): F. De Azeredo Cerqueira
Writing Intensive.

AS.210.451. Corso di Perfezionamento. 0.0 - 3.0 Credits.
This task-based course is designed to prepare students to acquire
Effective Operational Proficiency in Italian (C1 level of the Common
European Framework). By the end of the course, successful students
will be able to 1) understand a wide range of demanding, longer texts,
and recognize implicit meaning, 2) produce clear, well-constructed,
detailed texts on complex subjects 3) express themselves fluently
and spontaneously without much obvious searching for expressions,
and 4) use language flexibly and effectively for social, academic, and
professional purposes. Extensive independent work required. Course
adopts a continuous assessment system (no mid-term and no final),
and is conducted entirely in Italian. No Satisfactory/Unsatisfactory
option. Recommended Course Background: AS.210.352 with a grade of
B+ or higher, or appropriate placement exam score and interview with
Language Program Director.
Prerequisites: AS.210.352 with a grade of B+ or higher, or appropriate
placement exam score and interview with Language Program Director.
Instructor(s): A. Zannirato
Writing Intensive.

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

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

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

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

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

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

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

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

AS.210.615. 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.

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
Writing Intensive.

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

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

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

AS.211.102. The Cosmic Imagination: How Literature Changes Our Understanding of the Universe. 3.0 Credits.
Since time immemorial humankind has looked to the skies for clues as to our origins, our destiny, and the nature of existence itself. In some ways, one of the hallmarks of western science has been a story of viewing the cosmos in ever-greater clarity and detail. Yet the very nature of the universe—its massive size, the distance and obscurity of its farthest reaches—requires the active intervention of our imaginations to picture it, no matter how powerful the technologies we use. In this course we will look at how western cultures from the middle ages to the present have deployed the literary and philosophical imagination to try to grasp the ungraspable, and how those attempts in some cases helped prepare intellectuals and scientists to make very real advances in understanding the universe.
Prerequisites: Students may not take and receive credit for AS.145.102 and AS.211.102.
Instructor(s): W. Egginton
Area: Humanities, Social and Behavioral Sciences Writing Intensive.

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

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

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

AS.211.202. Freshman Seminar: A Thousand Years of Jewish Culture. 3.0 Credits.
This course will introduce students to the history and culture of Ashkenazi Jews through their vernacular, Yiddish, from the settlement of Jews in German-speaking lands in medieval times to the present day. Particular emphasis will be placed on the responses of Yiddish-speaking Jews to the challenges posed by modernity to a traditional society. In addition to studying a wide range of texts—including fiction, poetry, memoir, song, and film—students will learn how to read the Yiddish alphabet, and will prepare a meal of traditional Ashkenazi dishes. No prior knowledge of Yiddish is necessary for this course.
Instructor(s): B. Lang
Area: Humanities.

AS.211.204. Freshman Seminar: Weimar on the Pacific: German Exile Culture in the United States. 3.0 Credits.
**AS.211.207. Waves of Feminism through Film and Media. 3.0 Credits.**
This course will examine the movements known as second- and third-wave feminism as expressed in film and other media since the 1950s. Second-wave feminism—influenced in part by the French philosopher Simone de Beauvoir but driven by social and economic factors in the US and the post-war, industrialized west—departed from the practical exigencies of suffrage that drove the first wave before it and became concerned with defending the identity of women from being defined in terms of patriarchal norms. From popularized images of working women in US television series to the formalist experimentation of the France’s New-Wave in cinema, the media of the sixties and seventies absorbed and explored many of second-wave feminism’s central themes and critiques. Largely a critique of the perceived Euro-centrism of the second wave, third-wave feminism, coined in the early nineties, focused on the experience of women of color and those from the developing world who did not share the relatively privileged backgrounds of their predecessors. The second part of the course will examine how film and media since the nineties has incorporated and reflected this new inclusiveness, and strive to tell stories of women from a broad spectrum of backgrounds. We will take advantage of the visit to Hopkins by acclaimed media artist Sharon Hayes to examine how her own media practice has been shaped by successive waves of feminist thought and has in turn affected feminism. Other works will include the films of Agnès Varda and Shirin Neshat.

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

**AS.211.222. Italian Cinema: The classics, the forgotten and the emergent.. 3.0 Credits.**
This course traces the history of Italian cinema, from the silent era to the new millennium, highlighting its main trends and genres, and reflecting on the major transformations modern and contemporary Italian society experienced over the twentieth and twentieth-first centuries. We shall examine iconic films such as Vittorio De Sica’s Bicycle Thieves, Federico Fellini’s La Dolce Vita, Michelangelo Antonioni’s L’Avventura, and Pier Paolo Pasolini’s Mamma Roma, that received international recognition and influenced other national cinematic productions, but we shall also look at the works of less famous, or independent filmmakers who received less critical attention. We shall start with the films of the pioneer woman filmmaker Elvira Notari, and end with the documentary films of migrant filmmakers, such as Dagmawi Yimer. While this class takes an historical approach, it also includes a theoretical component and introduces students to the specificity of the cinematic language, examining films in relation to the mise-en-scène, frame composition, camera movements, editing, and sound.

Instructor(s): L. Di Bianco
Area: Humanities.

**AS.211.238. Made in Italy: Italian Style in Context. 1.0 Credit.**
This one-credit course will seek to contextualize and critique the emergence of cultural commodities within the Italian experience, and their export to the rest of the world. Discussions will concentrate, among other topics, on Italian fashion through the analysis of texts and visual arts, including films. The course is taught in English. No knowledge of Italian is required, but those who can read in Italian will have an opportunity to do so. Everyone will learn some Italian words and expressions. This class may be combined with AS.211.248 ['Eataly: an exploration of Italian food culture'] and AS.211.258 ['Italy Off the Beaten Path'] to count toward the Major or the Minor in Italian.

Instructor(s): A. Zannirato; L. Proietti
Area: Humanities.

**AS.211.248. Eataly: an exploration of Italian food cultures. 1.0 Credit.**
Italian cuisine is often recognized as one of the finest in the world. This one-credit course will offer an exploration of Italian food cultures past and present. Discussion topics will include the Slow Food Movement, the tension between local and global, and the representation of food in literature, film, and the media. The course is taught in English. No knowledge of Italian is required, but those who can read in Italian will have an opportunity to do so. Everyone will learn some Italian words and expressions. This class may be combined with AS.211.238 ['Made in Italy: Italian Style in Context'] and AS.211.258 ['Italy Off the Beaten Path'] to count toward the Major or the Minor in Italian.

Instructor(s): A. Zannirato; L. Proietti
Area: Humanities.

**AS.211.258. Italy Off the Beaten Path. 1.0 Credit.**
For centuries, Italy has attracted countless visitors in search of culture and beauty. This one-credit course is an invitation to a journey from South to North across some of the most stunning - and perhaps lesser-known - treasures of Italian cities, regions, and communities. The course is taught in English. No knowledge of Italian is required, but those who can read in Italian will have an opportunity to do so. Everyone will learn some Italian words and expressions. This class may be combined with AS.211.238 ['Made in Italy: Italian Style in Context'] and AS.211.248 ['Eataly: an exploration of Italian food culture'] to count toward the Major and the Minor in Italian.

Instructor(s): A. Zannirato; L. Proietti
Area: Humanities.

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

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

**AS.211.272. Freshman Seminar: Music at a Glance, the History of Brazilian Music. 1.0 Credit.**
Brazilian music has long been exported and enjoyed all over the world. This one-credit course will consider the social evolution of various Brazilian musical genres such as Samba, Bossa Nova and Hip-Hop. Through an interdisciplinary approach, the role of music in Brazilian social and political movements will be discussed. The course is taught in English. No knowledge of Portuguese is required, but those who can read in Portuguese will have an opportunity to do so. Everyone will learn some Portuguese words and expressions. This class may be combined with AS.211.274 [Soccer in Brazil: opium of the masses] and AS.211.273 [Afro-Brazilian Religions: Hidden Believers] to count toward the Minor in Portuguese.

Instructor(s): F. De Azeredo Cerqueira
Area: Humanities.
AS.211.273. Freshman Seminar: Afro-Brazilian Religions: Hidden Believers. 1.0 Credit.
Brazilians have been described as a deeply spiritual people with a penchant for the mystical and the supernatural. This one-credit course will examine this attitude, which pervades the society as a whole, independently of class, creed, or color. The course will also explore the roots of this complex fusion of religions combining traditions from its indigenous people, slaves brought from Africa, and in Kardec’s spiritism introduced to Brazil in the first decades of the 20th century. This religious syncretism has permeated the society and is now deeply ingrained in the psyche of Brazilians. The course is taught in English. No knowledge of Portuguese is required, but those who can read in Portuguese will have an opportunity to do so. Everyone will learn some Portuguese words and expressions. This class may be combined with AS.211.274 [Soccer in Brazil: opium of the masses] and AS.211.272 [Music at a Glance: History of Brazilian Music] to count toward the Minor in Portuguese.
Instructor(s): F. De Azeredo Cerqueira  
Area: Humanities.

AS.211.274. Freshman Seminar: Soccer in Brazil: opium of the masses. 1.0 Credit.
The Italian filmmaker Pier Paolo Pasolini (1922-1975) famously claimed that “there are two types of football, prose and poetry. European teams are prose, tough, premeditated, systematic, collective. Latin American ones are poetry, ductile, spontaneous, individual, erotic.” Futebol offers a unique perspective on politics, race and citizenship in Brazil. This course seeks to understand Brazilian culture through the national pastime of futebol. In addition to the main textbooks chosen for the class, by reading a variety of texts from newspapers, academic journals, crônicas, fiction and film, students will be able to find their own approach to understanding the phenomenon of futebol within the social and political traditions of Brazil. The course is taught in English. No knowledge of Portuguese is required, but those who can read in Portuguese will have an opportunity to do so. Everyone will learn some Portuguese words and expressions. This class may be combined with AS.211.273 [Afro-Brazilian Religions: Hidden Believers] and AS.211.272 [Music at a Glance: History of Brazilian Music] to count toward the Minor in Portuguese.
Instructor(s): F. De Azeredo Cerqueira  
Area: Humanities.

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

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

AS.211.318. Women in Pre-Modern French Literature. 3.0 Credits.
This course will examine the changes in the relationship of women to literature in France up to the French Revolution from several points of view: (1) What were the social and intellectual contexts of gender distinctions? (2) How did men writing about women differ from women writing about women? (3) How were these questions affected by the changing norms of literary production? Texts by Marguerite de Valois, Mme. de Sévigné, Molière, Mme. de Lafayette, Prévost, Diderot, Rousseau, Mme d'Épinay and Revolutionary memorialists  
Instructor(s): W. Anderson  
Area: Humanities  
Writing Intensive.

AS.211.319. ¡Salsa! The Afro-Antillean song. 3.0 Credits.
¡Salsa! The Afro-Antillean song surveys Caribbean music in an international Spanish-speaking context. As a language course, it reviews grammar and instils vocabulary acquisition through the close analysis of the biggest hits of salsa from the past one hundred years. On completion of this course the student will have developed the ability to read and critically discuss music and its history in the Spanish-speaking Caribbean and will have examined cultural roots, market dominance, and media crossovers in the musical universe of the Spanish-speaking archipelago of the Antilles. In completing the course's final project students will apply, synthesize, and reflect on what has been covered in the class by creating a professional dossier individualized to their own personal musical interests. Concepts learned in this course will be directly applicable to careers linked to intercultural and international relations while also apply to multiple careers in media, music industry and dance. There is no final exam. May not be taken satisfactory/unsatisfactory. Not open to native speakers of Spanish. No new enrollments permitted after the third class session.
Instructor(s): M. Ramos  
Area: Humanities.
AS.211.327. Italian Eco-cinema: Inconvenient Truths from 1945 to 2015. 3.0 Credits.
For centuries Italy, i.e. the Bel Paese, has been acclaimed for its natural beauty. However, during the country’s rapid transformation from an agrarian to an industrial society, its natural wonders came under threat. Starting from the early post-war period to the current post-modern era, politically committed filmmakers have been unveiling Italy’s “inconvenient truths.” This class takes an eco-critical approach to Italian cinema, examining its ethics and aesthetics. We shall start with the works of iconic filmmakers such as Roberto Rossellini, Pier Paolo Pasolini, and Michelangelo Antonioni, and move to more contemporary films such as Matteo Garrone’s Gomorrah, Alice Rohrwacher’s The Wonders, and other feature and documentary films that embody the philosophies of the Slow Food and environmentalist movements.
Instructor(s): L. Di Bianco
Area: Humanities.

AS.211.330. Curating Media Artists in Residence at JHU. 3.0 Credits.
Curating Media Artists in Residence at JHU: students will be closely involved with JHU’s Center for Advanced Media Studies (CAMS), and the Baltimore Museum of Art (curator Kristen Hileman) in preparing technical aspects of the BMA Black Box exhibit of the 16mm film, Captain Gervásio’s Family, by the internationally acclaimed artist duo Tamar Guimarães and Kasper Akhøj. This black and white silent film is a portrait of a Spiritist community in Palmela, a small town in Brazil, where half of the inhabitants are believed to be psychic mediums. In addition, students will be involved in helping curate an artist talk and panel on the topic of “Documenting the Spiritual,” with the Stanford anthropologist Tanya Luhrman, and other experts on religious practices from Brazilian shamanism to various religious and spiritual practices from our own Baltimore communities. Further, students will have the unique opportunity to see some raw footage from the artists’ latest documentary film project, part fieldwork and part staging, that engages with the Palmelian psychic mediums’ cosmological perspectives. Says Tamar Guimarães: ’If Captain Gervasio’s Family tied the medium’s journey into the after-life’s boundless and phantasmal modernity to cinematic spectrality—— where cinema, the ultimate modern medium is also the ashen-grey world of the haunted and the ghostly, the new film will insist on the mediums’ technological inventions. Please note that the class time will be flexibly adapted to the needs of the artists’ residency. If you have a very full calendar in the Spring it is best advised not to take this class.
Instructor(s): B. Wegenstein
Area: Humanities.

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

AS.211.341. Power and Resistance in French Political Thought. 3.0 Credits.
Even as a strong, divine-right monarchy emerged in France, following the Renaissance wars of religion, rebellious French thinkers never stopped questioning the foundations of power. They focused critically not only on the claims of authority issuing from the top, but also on the submissiveness of the governed and the reach of propaganda. This course examines how power shapes minds and bodies, from absolutism to the Revolution, to democratic laïcité. Readings include works by La Boétie, Montaigne, Loyseau, Bayle, Rousseau, Saint-Just, Maistre, Tocqueville, Foucault, Lefort, Rancière and the Assemblée Nationale. Readings and discussion in English.
Instructor(s): E. Russo
Area: Humanities

AS.211.348. Holocaust Consciousness — An Intercultural and Interdisciplinary Approach Through Media Studies and Psychology. 3.0 Credits.
This course approaches Holocaust consciousness in the U.S. and Europe within a psychological and media-theoretical frame-work. It is also part of a larger research project between the Center for Advanced Media Studies at JHU and the Sigmund Freud University in Vienna. During the semester students will be tele-conferencing during five to six class sessions with students in the same course held at the Sigmund Freud University and taught by Professors Nora Ruck and Markus Brunner. Together we will examine Holocaust consciousness in the U.S. and Europe, and such phenomena as trauma, inter-generational transmission, and projection of the trauma of the victims’ and/or the perpetrators’ As primary materials we will be using war memoirs and documentary films (from the films of the "Bilderverbot" to today’s family ethnographies). Students will be teamed in small, inter-cultural groups to address both U.S. and a European perspectives on these materials. An excursion to the U.S. Holocaust Memorial Museum in Washington D.C. will also be part of the course.
Instructor(s): B. Wegenstein
Area: Humanities
Writing Intensive.
AS.211.350. Gritemos para no olvidar: A Survey of Heavy Metal Music and Culture in Latin America. 3.0 Credits.
Deans Teaching Fellowship: This course will explore the influence of Heavy Metal on culture in Latin America. It will offer a general survey of the history of Heavy Metal – both inside and outside of Latin America – and will discuss texts, movies, music videos, recorded interviews, pictures and websites in relation to their social, political and cultural contexts in Latin America
Instructor(s): C. Pack
Area: Humanities.

AS.211.353. ¡Máscaras mexicanas!. 3.0 Credits.
Although masks are now global symbols of Mexican culture, the origins and evolution of the mask in Mexico are often shrouded in mystery. This course explores masked representations and stories of masking across a wide variety of media, including movies, comics, novels, plays, and wrestling performances. The question of the mask in Mexico is examined in different historical, literary, social, and religious contexts, with particular focus given to the masks of saints, gods, wrestlers, bandits, and superheroes. This course provides students with a basic understanding of Mexican history from the 19th to the 21st century, as well as different ways to engage theoretically with one of Mexico’s most iconic cultural emblems. Class taught in Spanish. Writing intensive.
Recommend Course Background: As.210.311 or equivalent.
Instructor(s): C. Refini
Area: Humanities
Writing Intensive.

AS.211.358. Writing the Great War: French Literature and World War I. 3.0 Credits.
This course examines literary texts engaging with WWI and related topics such as class struggle, gender conflicts, and colonialism. Authors studied include H. Barbusse, J. Cocteau, L.F. Celine, A. Malraux. Course taught in French.
Prerequisites: AS.210.302 OR AS.212.333 OR AS.212.334 OR AS.211.401 OR AS.211.402
Instructor(s): C. Benaglia
Area: Humanities

AS.211.363. The Italian-American Experience: From the Margins to the Mainstream. 3.0 Credits.
This course explores the many depictions, descriptions, and definitions of Italian-American ethnicity and identity in various media, from the narratives and poetry of the first Italian immigrants in the nineteenth century to the wildly popular, stereotype-promoting American films and television shows of today. Through literature, film, poetry, language, music, gender studies, and study of religious and cultural traditions, we will investigate how Italian-Americans express their identity to others.
Instructor(s): A. Falcone
Area: Humanities.

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

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

AS.211.367. La Nouvelle Vague. 3.0 Credits.
Exploration des films les plus importants et des principaux cinéastes de la Nouvelle Vague française; introduction à l’analyse et à l’appréciation des films. Conducted in French. Recommended Course Background: AS.210.301 or permission of the instructor. Recommended screenings Tuesday 7:30pm. $40 lab fee.
Instructor(s): S. Roos
Area: Humanities.

AS.211.368. Program Abroad: Italies: Politics, Culture, and Society. 3.0 Credits.
Course in Italian culture offered on the JHU summer program in Bologna. Open to students on the JHU Bologna Summer Program only. Permission required.
Instructor(s): E. Refini; S. Morgan
Area: Humanities.
AS.211.371. Kafka and the Kafkaesque. 3.0 Credits.
Franz Kafka is regarded as one of the most influential writers of the 20th century. To this day, his lucid and subtle prose continues to intrigue literary critics, writers of fiction, and readers with observations that create a fictive world at once strange and familiar, hopelessly tragic and hilariously comic. The related term “kafkaesque” refers to the unique character of a literary universe that is perceived as both eerie and resistant to any classification. In this course, we will analyze texts by Franz Kafka from a variety of perspectives: as investigations into modern institutions and bureaucracy, law, punishment and family structures. Special emphasis will be given to the exploration of Kafka’s poetic practice, i.e. to the material, rhetorical and performative quality of his writing. In addition to reading a selection of Kafka’s prose and analyzing several film adaptations, we will also discuss some influential commentaries on his work and discuss Kafka’s impact on the conceptualization of modernity. Students will gain an in-depth understanding of Kafka’s oeuvre while developing skills in critical analysis and literary close reading.
 Instructor(s): A. Krauss  
Area: Humanities.

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

AS.211.380. Modern Latin American Culture. 3.0 Credits.
Taught in Spanish. This course will explore the fundamental aspects of Latin- America culture from the formation of independent states through the present—in light of the social, political, and economic histories of the region. The course will offer a general survey of history of Latin-America, and will discuss texts, movies, songs, pictures, and paintings, in relation to their social, political, and cultural contexts. May not be taken satisfactory/unsatisfactory.
Prerequisites: AS.210.312  
Area: Humanities  
Writing Intensive.

AS.211.390. Modern Spanish Culture. 3.0 Credits.
This course will explore the fundamental aspects of Spanish culture from the nineteenth to the twenty-first centuries. The course will offer a general survey of the history of Spain and will discuss texts, movies, songs, pictures, and paintings in relation to their social, political, and cultural contexts. This course will be of particular interest for students planning on spending a semester abroad in Spain—specially for those students going to the JHU Fall Semester in Madrid, at Carlos III University. Taught in Spanish. Recommended Course Background: AS.210.311 or appropriate Webcape score. NOTE: THIS COURSE IS NOW AS.215.390 as of 3/27/17
Prerequisites: AS.210.312  
Instructor(s): E. Gonzalez  
Area: Humanities.

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

AS.211.397. Program Abroad: Brazilian Culture & Civilization. 3.0 Credits.
Summer Abroad Program. Intensive language and culture program offered in Rio de Janeiro, Brazil. The Culture and Civilization course strengthens students’ language skills while deepening their understanding of Brazilian history and culture. Pre-req: 1 semester of Portuguese or 1 year of Spanish. Open to Brazil Program applications only. Course must be taken for a letter grade.
Instructor(s): F. De Azeredo Cerqueira  
Area: Humanities  
Writing Intensive.

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

AS.211.401. La France Contemporaine. 3.0 Credits.
Students will explore contemporary French society and culture through a wide variety of media: fiction and non-fiction readings (graphic novels, news periodicals, popular magazines), films, music, art, websites, and podcasts. A diverse range of hands-on activities in addition to guided readings will help students develop cultural awareness as we discuss topics such as education, politics, humor, sports, cuisine, immigration, slang, and national identity, as well as the historical factors that have influenced these facets of French and francophone culture. Recommended Course Background: AS.210.301 or AS.210.302 or permission of instructor.
Instructor(s): A. Wuensch  
Area: Humanities.
AS.211.402. La France Contemporaine II. 3.0 Credits.
Students will explore contemporary French society and culture through a wide variety of media: fiction and non-fiction readings (graphic novels, news periodicals, popular magazines), films, music, art, websites and podcasts. A diverse range of hands-on activities in addition to guided readings will help students develop cultural awareness as we discuss topics such as education, politics, humor, sports, cuisine, immigration, slang, and national identity, as well as the historical factors that have influenced these facets of French and francophone culture. Recommended Course Background: AS.210.301-AS.210.302 or AS.210.301 or permission of instructor.
Instructor(s): A. Wuensch; B. Anderson
Area: Humanities.

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

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

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

AS.211.431. Desecrating the Sacred Heart: Science, Religion and Art in Fin-de-Siècle France. 3.0 Credits.
This interactive course analyzes the stakes underlying the construction of Paris’ controversial Sacré-Coeur Basilica in Montmartre. In the light of heated 19th-century debates on moral authority that opposed religious believers and partisans of a secular state inspired by a scientific ethos, we will consider how the advocates of both sides use specific rhetorical techniques in the public domain (newspaper articles, caricatures, speeches) and artistic devices (paintings, literary writings) to convince their audience of the validity of their claims. The course will open up onto contemporary debates that show similar ethical conflicts.
Instructor(s): K. Cook-Gailloud.

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

AS.211.472. Barbers and countesses: conflict and change in the Figaro trilogy from the age of Mozart to the 20th century. 3.0 Credits.
2016 marks the bicentennial of Rossini’s irreverent masterwork The Barber of Seville, which premiered in Rome in February 1816. Thirty years earlier, in 1786, Mozart’s The Marriage of Figaro had opened in Vienna. The two operas, based on the first two plays of Beaumarchais’ controversial “Figaro trilogy”, stage conflicts of class and gender, challenging the assumptions of the aristocracy as well as the ludicrous 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
Writing Intensive.

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

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

AS.211.666. Graduate practicum: Mapping the Scholarly Landscape I (Research Skills).
Texts have lives. From handwritten manuscript to digital format, the various incarnations of the literary text have implications for literary scholarship. This course examines the many lives of a literary text and the issues of access, retrieval, and research. From online resources to the core printed reference works, this course acquaints graduate students with the range of scholarly apparatus in the field of literary studies. The course will be conducted in 6 two-hour sessions on Sept 15, 29, Oct 13, 27 Nov 10 and Dec 1.
Instructor(s): T. Rose-Steel
Area: Humanities.
AS.211.711. Adapting Myths for the Screen.
In this course we will look at examples of adaptations of sacred narratives for the screen from Pasolini's adaptations of the gospels to Disney's adaptations of Grimm, and the recent boom of 21st century fairy-tale films; we will be reading Jack Zipes' The Enchanted Screen, and Fairy-tale Films Beyond Disney, ed. Jack Zipes, and Sacred Narratives: Readings in the Theory of Myth, ed. Alan Dundes, among others. Instructor(s): B. Wegenstein
Area: Humanities
Writing Intensive.

AS.211.791. Film Theory and Critical Methods.
Placed at the crossroads of 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
Writing Intensive.

3.0 Credits.
An introduction to 18th century theater and performance. Using philosophical and critical texts by Aristotle, Chapelain, Diderot, and others, we will examine a series of plays and other works for theatrical performance. Course has a performance requirement. Taught in English.
Dean's Prize Freshman Seminar
Instructor(s): O. Sabee
Area: Humanities

3.0 Credits.
What strategies do contemporary writers and artists use to project a public image of a private self? How do emergent technologies impact the representation of the autobiographical self in relation to community? Focused on the history and present-day uses of literary and photographic self-portraiture in France since the Second World War, this course explores themes of Jewish identity, gay and queer subjectivity, and feminist critique by asking how we view others picturing themselves, illuminating our understanding of the construction of selfhood. Course taught in English, based on works translation from the French.
Instructor(s): A. Rogobete
Area: Humanities

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

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

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

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

3.0 Credits.
Held in Paris, the 1900 World's Fair introduced to the modern world such striking innovations as subways, moving images on giant screens, escalators, colossal electrical shows, and the first painting by Pablo Picasso to be shown on French soil. Focused on key cultural and socio-political events surrounding this momentous turn-of-the-century display of wealth and power, this course examines the paradoxes of a modernizing French nation which even as it promoted individual rights alongside technology and economic growth was headed towards world conflict. Students will perform original research by exploring the rare book collection at JHU as well as the substantial digital archives now documenting the period.
Instructor(s): K. Cook-Gailloud
Area: Humanities.
AS.212.333. Introduction à la littérature française. 3.0 Credits.
Introduction à la Littérature française I and II propose reading and discussion of texts of various genres from the Middle Ages to the 21st century. This sequence is intended as an introduction to the methods, questions, and techniques of textual analysis through intensive reading, discussion, and production of written texts. Introduction à la littérature française I covers some of the greatest classics of French literature and thought from the Middle Ages to the Revolution. The two semesters may be taken in either order. This sequence is a pre-requisite to all further literature courses. Students may co-register with an upper-level course during their second semester. Recommended Course Background: AS.210.301-AS.210.302 or at least one semester of AS.210.301-AS.210.302 with a grade of A and written permission of the instructor. For more info see http://grll.jhu.edu/french/undergraduate/courses/
Prerequisites: AS.210.301 AND AS.210.302
Instructor(s): S. Miglietti; W. Anderson
Area: Humanities
Writing Intensive.

AS.212.334. Introduction à la littérature française II. 3.0 Credits.
Readings and discussion of texts of various genres from the Middle Ages to the 20th century. The two semesters (212.333 and 212.334) may be taken in either order. This sequence is a pre-requisite to all further literature courses. Students may co-register with an upper-level course during their second semester. Introduction à la littérature française II covers the time period from the Revolution to the present.
Prerequisites: AS.210.301 OR AS.210.302 or at least one semester of AS.210.301 or AS.210.302 with a grade of A and written permission of the instructor.
Instructor(s): E. Russo; J. Neefs
Area: Humanities
Writing Intensive.

AS.212.336. The Violence of the Stage. 3.0 Credits.
Modern French drama since World War II has been a privileged space for public representations of violence. Featuring works by playwrights from Sartre to Réza and from Beckett to Mouawad, this course examines the meanings and functions of violence in performance (murder, terrorism), as well as different possibilities for theatrical staging and film adaptation. Recommended Course Background: AS.212.334
Instructor(s): G. Briex
Area: Humanities

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

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

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

AS.212.342. Topics in French Cinema: Le crime dans le cinéma. 3.0 Credits.
Focus on French crime films, thrillers, and films noirs. Films studied will include movies by Jean-Pierre Melville, Dassin, Godard, Chabrol; French responses to US genre movies and to Hitchcock, and contemporary versions of the crime film in France (Jacques Audiard, Michael Haneke). Strong focus on discussion and analyses of film sequences in class and on oral presentations. Additional assignments will involve vocabulary and grammar study. Recommended Background: 210.301 or 210.302 or equivalent score on placement test
Instructor(s): S. Roos
Area: Humanities.

AS.212.343. La France Contemporaine. 3.0 Credits.
Students will explore contemporary French society and culture through a wide variety of media: fiction and non-fiction readings (graphic novels, news periodicals, popular magazines), films, music, art, websites, and podcasts. A diverse range of hands-on activities in addition to guided readings will help students develop cultural awareness as we discuss topics such as education, politics, humor, sports, cuisine, immigration, slang, and national identity, as well as the historical factors that have influenced these facets of French and francophone culture. Recommended Course Background: AS.210.301 or AS.210.302 or permission of instructor.
Prerequisites: Students may not have taken AS.211.401.
Instructor(s): A. Wuensch
Area: Humanities.
AS.212.358. Writing the Great War: French Literature and World War I. 3.0 Credits.
This course examines literary texts engaging with WWI and related topics such as class struggle, gender conflicts, and colonialism. Authors studied include H. Barbusse, J. Cocteau, L.F. Celine, A. Malraux. Course taught in French.
Prerequisites: AS.210.302 OR AS.212.333 OR AS.212.334 OR AS.211.401 OR AS.211.402
Instructor(s): C. Benaglia
Area: Humanities.

AS.212.362. Ecrire l'héroïsme au féminin [Writing Heroism in the Feminine]. 3.0 Credits.
How can we define a heroine? What distinguishes heroines from mere female protagonists? Who are the main heroines to have marked the French literary tradition? This course examines how writers have transformed the notion of heroism inherited from Ancient Greece and Rome to lend it different and distinctly gendered shapes in the figure of the female hero: bravery, scandal, crime, sacrifice, nationalism. Focus will be placed on the evolution of the concept from the 17th century to the end of the 20th century in novels and plays by Racine, Madame de Lafayette, Prevost, Balzac, Maupassant, Anouilh, Wittig, and Condé. Recommended Course Background: AS.212.333 or AS.212.334.
Instructor(s): L. Cariou
Area: Humanities.

AS.212.364. Not Another Fashion Victim: Shopping, Style, and Consumer Culture in Paris. 3.0 Credits.
Paris has long been considered a world center for fashion. This course examines the development of style and of consumer culture in the French capital since the 19th century. Readings from key historical and literary texts will lay the groundwork for understanding modern-day consumption and theories of fashion, taste, and social distinction. We will consider visual and print sources related to Parisian fashion (paintings, fashion plates, magazines) as well as films. Taught in English, but French minor/major credit possible by completing written work in French and by attending a weekly discussion section conducted in French. Students interested in the 4-credit French option should enroll in section 2. All others should enroll in section 1.
Instructor(s): K. Haklin
Area: Humanities.

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

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

AS.212.383. Ecrire l'aileure : littérature, voyage, utopie. 3.0 Credits.
Distant places have always exerted a particular fascination on the human mind. Many classics of European literature feature journeys to foreign lands, whether real or imaginary: from More's Utopia and Ariosto's Moon, to Bacon's New Atlantis and Swift's Lilliput. Through a range of examples from early modern France, we will explore the complex relationship between travel and the literary imagination. Topics to discuss include: the style, status, and models of travel literature; cultural encounter, Otherness, and self-representation; imaginary places and social critique. Readings will include fictional texts like Cyrano's Estats et empires de la Lune, genuine travel reports such as Champlain's Voyage au Canada, and works that skilfully mix fiction and reality, as in Montesquieu's Lettres persanes.
Instructor(s): S. Miglietti
Area: Humanities
Writing Intensive.

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

AS.212.412. Temps et recit dans le cinema francais. 3.0 Credits.
In what ways does the narrative cinema condense, expand, fracture, reverse, or otherwise complicate our perception of time? What formal and stylistic means allow filmmakers to manipulate spectators' desire for narrative coherence and closure? Based on a range of films drawn from the silent era, the classic cinema of the 1930s to 1950s (costume dramas, literary adaptations, thrillers), and the freely inspired works of the French New Wave and its inheritors, this course will provide students with the critical concepts and vocabulary needed to speak in French about film as an aesthetic object. Course in French.
Prerequisites: AS.210.301 AND AS.210.302
Instructor(s): D. Schilling
Area: Humanities.
AS.212.417. Texts of/on the Terror from the French Revolution. 3.0 Credits.
Taught in French. During the first half of the semester we will take advantage of the renewed interest in scholarship on the Terror to deal with some of the most famous examples of Revolutionary rhetoric, focusing especially on the trial of Louis XVI and the late speeches of Robespierre. During the second half of the semester we will read literary works produced during the Terror and accounts of the Terror from authors such as Balzac, Dumas, and Michelet. We will be asking questions such as: What was the Reign of Terror and to what extent was its project dependent on public discourse? Why and how does the nature of public oratory change? What happens to definitions of “the literary” and of authorship in a terroristic context?
Instructor(s): W. Anderson
Area: Humanities
Writing Intensive.

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

AS.212.429. Thesis Prep. 1.0 Credit.
Preparation of the thesis topic, a comprehensive annotated bibliography, and abstract prior to the writing of the Senior Thesis (AS.212.430). Meetings are by individual appointments with the chosen French faculty mentor. Normally 212.429 is taken in the Fall semester of the senior year.
Prerequisites: AS.210.417; AS.212.333 AND AS.212.334
Instructor(s): Staff
Area: Humanities.

AS.212.430. Senior Thesis. 3.0 Credits.
An in-depth and closely supervised initiation to research and thinking, oral and written expression, which leads to the composition of a senior thesis in French. Recommended Course Background: AS.212.430.
Instructor(s): D. Schilling; E. Russo; J. Neefs; S. Miglietti; W. Anderson
Area: Humanities
Writing Intensive.

AS.212.432. The Dreyfus Affair: Lying for Truth. 3.0 Credits.
In 1894 French military captain Alfred Dreyfus was found guilty of a crime of treason he did not commit. The true reasons for his arrest are still under debate today: was this a sheer act of antisemitism? Why did the army create false proof against a man they knew was innocent? What was the role of the press in propagating the Affair? This course proposes to approach the Dreyfus Affair in all its complex forms, while encouraging students to carry out original and innovative research based on a wide range of resources (caricatures and articles in the press, pamphlets, writings, films, music, photographs, court transcripts, government archives, private letters, and hopefully more).
Instructor(s): K. Cook-Gailloud
Area: Humanities.

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

AS.212.449. France, terre des migrations [French Histories of Migration]. 3.0 Credits.
Comme le Canada ou les États-Unis, la France est une grande terre d’immigration qui depuis le 19e siècle a accueilli sur son sol des populations du monde entier. En examinant témoignages, textes de fiction et films documentaires, nous suivrons les expériences contrastées de diverses vagues de migrants chassés par la faim, le chômage ou les persécutions. Quels mécanismes ont favorisé ou freiné l’intégration économique, sociale et civique de ces migrants qui ont rejoint la République française? Que veut dire “être immigré” aujourd’hui?
Prerequisites: AS.211.401
Instructor(s): D. Schilling
Area: Humanities.

AS.212.466. The Pleasures of Tragedy. 3.0 Credits.
Why do we experience pleasure in watching representations of bad things happening to people on stage? Are the emotions aroused by tragedy ethical or immoral? These are just some of tragedy’s many paradoxes, which have been explored by philosophers over time, from Plato to Augustine, to Rousseau, to Hume. This course proposes to explore some of the enigmas and conundrums raised by a genre which everybody agrees cannot be defined by common formal and thematic features, but which we all feel able to recognize when we see it. Is there an essence of tragedy that endures from 5th century Greece to today? Or are the things that make us call a play tragedy radically different according to time and place? How is tragedy related to philosophy, religion and politics? Tragedy has been declared in turn “dead” (killed by Christian notions of redemption, by political utopianism, by philosophical optimism, by the dissolution of language, etc.) and renewed, regenerated (through the sense of the absurd, postmodern immanence, irredeemable violence) – and indeed, there has been a flourishing of the genre in France in the late XXth century. Through readings of a selection of plays, both ancient and modern, and theoretical works, we’ll examine the metamorphosis of the tragic hero and heroine, the issues of gender, moral responsibility and the management of the spectator’s emotions. Readings from Sophocles, Aristotle, Corneille, Racine, Hegel, Kierkegaard, Anouilh, Sartre, Césaire, Koltes, Gably. Course in French.
Prerequisites: AS.210.301 AND AS.210.302
Instructor(s): E. Russo
Area: Humanities
Writing Intensive.
AS.212.469. Limit-Experience, Limit-Texts. 3.0 Credits.
Why tell stories? What power do writers wield against the disorder of life? How do literary narratives measure up to experiences that usher us beyond the limits of the imaginable? In this course we will examine modern and contemporary works in French that engage with such limit states and situations as combat, imprisonment, madness, terminal illness, and corporeal transformation. Authors to be considered include Carrère, Chevillard, Darrieussecq, Delbo, Duras, Guibert, and Volodine.
Instructor(s): D. Schilling
Area: Humanities.

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

AS.212.476. Into the Wild: Environmental Imagination across the Ages. 3.0 Credits.
How have people over the centuries construed their relationship to the natural environment? What literary and artistic traditions have shaped Western attitudes to nature, and how have these traditions and attitudes changed over time? "Into the Wild" will explore these questions through a range of textual and visual sources, including works in both verse and prose (e.g. pastoral and Romantic poetry, early exploration accounts, scientific treatises and works of science-fiction, short-stories and novels), paintings, engravings, music, and film. Course work includes visits to JHU’s Special Collections and to the Baltimore Museum of Art. Recommended background: AS.212.333 or AS.212.334 either previously or concurrently.
Instructor(s): S. Miglietti
Area: Humanities
Writing Intensive.

AS.212.481. The 18th-Century French Novel. 3.0 Credits.
Key novels will be studied from a variety of approaches. Authors to include Marivaux, Montesquieu, Prévost, Diderot, Crébillon, Rousseau, and Voltaire. Recommended Course Background: AS.212.333 and AS.212.334 or AS.212.333 and permission of the instructor.
Instructor(s): W. Anderson
Area: Humanities
Writing Intensive.

AS.212.501. French Independent Study. 3.0 Credits.
Instructor(s): D. Schilling; E. Russo; J. Neefs; S. Miglietti; W. Anderson.

AS.212.502. French Indep Study-Lit. 3.0 Credits.
Instructor(s): E. Gonzalez; J. Neefs.

AS.212.508. Internship. 1.0 Credit.

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

AS.212.598. Internship. 1.0 Credit.

AS.212.601. The Encyclopedia. 3.0 Credits.
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.212.617. Eighteenth-Century French Theater. 3.0 Credits.
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.212.641. French Romanticism 1800-1850: Literature and Art. 3.0 Credits.
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 on as well.
Instructor(s): J. Neefs
Area: Humanities
Writing Intensive.

AS.212.644. Libertinage: entre révolte et fantasme. 3.0 Credits.
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 édité 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 parresia. Readings from trial documents, pamphlets, correspondence, novels and essays, by G. C. Vanini, François Garasse, Antonio Rocco, Théophile de Viau, Descartes, Cyrano de Bergerac, Dassoucy, Bayle, Boyer d’Argens, Voltaire, Sade, Diderot, Laclos.
Instructor(s): E. Russo.
AS.212.678. Guillaume de Machaut: exploring medieval authorship in the digital age.
Using new websites devoted to the lyrics and music of Guillaume de Machaut, the foremost poet and composer of the 14th-century French royal court, this seminar will explore the role of music and literature during the Hundred Years War. Students will learn to use digital tools to view and analyze original illustrated musical manuscripts of Machaut's work.
Instructor(s): T. Rose-Steel.

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

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

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

AS.212.705. Fictions d’espace: géopoétique du roman de langue française.
En quoi consiste et par quels moyens se construit l'espace dans les fictions littéraires ? Quelles fonctions y jouent les toponymes, les descriptions de lieux ou les trajectoires des personnages ? Quels contrats l’écrivain peut-il passer avec son lectorat à l’égard du statut des espaces traversés et décrits, qu’ils se fondent sur le « réel » ou qu’ils soient fabriqués de toutes pièces ? Seront abordées dans cette introduction à la géopoétique narrative des œuvres de Balzac, Maupassant, Giono, Gracq, Duras, Chamoiseau, Sony et Echenoz entre autres.
Instructor(s): D. Schilling
Area: Humanities
Writing Intensive.

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

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

Victor Hugo as a prominent figure in the Nineteenth Century France and in Europe, and in French Literature. Poetry, Novels, Theater, Essays, outstanding political involvement, we will examine all aspects of Hugo’s works and poetics, as action in History and Modern politics. Close reading of poems from Les Contemplations and La Légende des siècles, of Le Dernier jour d’un condamné and Les Travailleurs de la Mer, of Hernani, and of Châtiments and some political discourses.
Instructor(s): J. Neefs
Area: Humanities.
What is personal memory? This course offers both an in-depth journey through Proust’s Recherche and a way of tracing major scientific questions about the formation of memory in connection with autobiography and medical history. The process of human remembering – with its counterpart, forgetting – has emerged over the last thirty years as an extraordinarily rich field of investigation as well as of creative endeavors in the arts. Poised between literature and science, this course offers both an in-depth introduction to Proust’s groundbreaking modern work on human time, A la recherche du temps perdu, and an investigation into a modern history of memory (a history that unfolds in the nineteenth and early twentieth century, and has made a surprising return in our contemporary understanding of remembrance). That Proust’s petite madeleine should have turned, in recent years, into the magical token of autobiographical recollection and provided, at the same time, an immensely productive clinical and neuro-scientific model of how memory works serves as our point of departure. That human memory is an experience and not merely a biological function – its existence depending on language – will be our running thread. Proust’s book, filled with immensely learned and complex descriptions of mnemonic processes, serves as our case-study. Proust’s investigations into remembering reveal fascinating aspects of the 19th century advances into the psychology and nosography of memory. These will in turn prompt us to read his work in light of present controversies in scientific research, as for example on the construction of memory, on “body-memory,” the interface between cognition and emotion, and the mind/brain debate. As it prompts many questions on the relation between fiction and experience, this journey through major themes of Proust’s quest for memory will invite a broader reflection on the relation between literary and philosophical investigations. Requirements: Short oral presentation and final research paper. Taught in English, reading knowledge of French desirable but not required. Most readings are available in English. Required for this course are vol. I, V, VI of In Search of Lost Time in the 2003 Modern Library edition (ISBN 978-0-375-75154 – 1 and 4 and 7). For a copy of the syllabus, with a list of main recommended readings, available in mid-June, please write to e.ender@jhu.edu
Instructor(s): E. Ender
Area: Humanities.

Throughout his life Rousseau presented himself by turns as the citizen of a Republic, a stateless outcast, the resident of a vanishing homeland of the heart, and the focal point of an international conspiracy. He invented new foundations for political communities that could never be implemented or were severely misunderstood during the revolutionary Terror. The families he portrayed were both patriarchal and defiantly anti-normative. He affirmed his desire to belong and insisted on his irreducible difference; he extolled friendship and engineered breakups. Through readings of Rousseau’s major political, autobiographical and fictional works we shall examine how and why communities, personal identity and citizenship are alternately built and destroyed. Course open to undergraduates.
Instructor(s): E. 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 2 212.3xx courses
Instructor(s): J. Neefs; M. Fried
Area: Humanities.

AS.212.750. Récits de la marge : voix périphériques et subcultures.
Examen de romans et récits modernes et contemporains où la marge (géographique, ethno-sociale, sexuée) apparait comme un lieu de parole spécifique. 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, Chraïbi, Clébert, Collard, Djaidani, Queneau...
Instructor(s): D. Schilling
Area: Humanities
Writing Intensive.

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

AS.212.768. Norms and Forms of Academic Communication.
How to write a book review, an article, a conference paper; how to choose the appropriate journal for publication.
Instructor(s): W. Anderson
Area: Humanities
Writing Intensive.
AS.212.774. Classiques de la Renaissance.
In this seminar we will read two great classics of Renaissance France: Montaigne’s Essais (1580, 1588, 1595), a hodge-podge of erudite and powerfully introspective pieces of short prose, and Aubigné’s epic poem Les Tragiques (1616), written in response to the ravages of the civil war that torn France apart in the late sixteenth century. In addition to being two masterpieces of French prose and poetry respectively, Montaigne’s Essais and Aubigné’s Tragiques share a number of common features, such as rich intertextual ties with ancient literary models (from Plutarch, Virgil and Seneca to the Bible) and a complex genetic history resulting from multiple waves of textual revision, both in manuscript and in print. A close reading of these works will therefore allow us to address broader issues in literary theory and practice advanced techniques for textual analysis. Open to advanced undergrads
Instructor(s): S. Miglietti
Area: Humanities.

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

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

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

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

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

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

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

AS.213.104. Freshman Seminar: Weimar on the Pacific: German Exile Culture in the United States. 3.0 Credits.
Freshmen seminar. After Hitler's seizure of power in 1933, the number of artists and intellectuals who fled the Nazi regime soon rose into the thousands. Many of these German ex-patriates 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 relationships 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 immigrants became the target of suspicion as left-wing intellectuals.
Instructor(s): A. Krauss
Area: Humanities.
AS.213.205. Outlaws, Outcasts, Outsiders. 3.0 Credits.
This course offers an introduction to the close reading of German-language literature in the original. We read and discuss significant works written between 1800 and the present that focus on individuals whose experiences give rise to novel forms of selfhood. Authors may include Tieck, Kleist, Büchner, Droste-Hülshoff, Heine, Keller, Storm, Kafka, Walser, Roth, and Bachmann. We will ask how narrative form can represent breakdowns in the established ways of sense-making. Attention will be paid to writers’ divergent responses to the artistic, ethical, and political challenges of modernity. Readings, discussion, and writing assignments in German. Recommended Course Background: AS.210.362 or equivalent
Instructor(s): M. Dornbach
Area: Humanities.

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

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

AS.213.270. Die Erfindung der Moderne. 3.0 Credits.
Taught in German. An introduction to key conceptions of modernity elaborated in the German-language cultural context. We consider the rise of historical awareness and the question of whether history has a purpose, modernity’s difference from ancient and medieval times, secularization and the crisis of meaning, the role of intellectual reflection and subjectivity, the relation between cultural production, political power, and economic processes. Excerpts in the original German from works by Kant, Schiller, Novalis, Hegel, Heine, Marx, Nietzsche, Weber, Benjamin, Heidegger
Prerequisites: AS.210.362 or placement exam.
Instructor(s): M. Dornbach
Area: Humanities.

AS.213.303. Mini-Term: Feminist and Queer Theory: Past and Present. 2.0 Credits.
This course familiarizes participants with central texts in contemporary feminist and queer theory. We will read, discuss and engage with selections by Judith Butler, Gayatri Spivak, Jack Halberstam, Maria Lugones and Claudia Rankine. Many of these theorists, directly or indirectly, refer to philosophic concepts such as those addressed by the German Jewish thinker Walter Benjamin. We will therefore also examine a few philosophic echoes of these contemporary feminist and queer voices in 20th century German philosophy.
Instructor(s): E. Strowick; M. Nitis
Area: Humanities.

AS.213.304. German Aesthetic Thought. 3.0 Credits.
Central to modernity is the idea that certain perceptual experiences are worth having for their own sake, even if they do not directly serve any moral, political or cognitive aims. Aesthetics emerged in the eighteenth century as a theory of such experiences, and among them especially of the beautiful and the sublime. It soon became increasingly concerned with questions regarding the significance of art as a privileged realm of human production and experience. In the German-language intellectual lineage that begins with Kant, aesthetics moved from the margins of theoretical attention to its very center, where it could engage with some of the most pressing dilemmas of modernity. We read excerpts from relevant theoretical texts (Kant, Schiller, the early Romantics, Hegel) as well as texts that perform model cases of aesthetic reflection in relation to concrete works of art (Lessing, Kierkegaard, Nietzsche, Benjamin, Adorno).
Instructor(s): M. Dornbach
Area: Humanities.
AS.213.305. Contemporary German Film. 3.0 Credits.

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

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

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

AS.213.310. Classic German Theater. 3.0 Credits.

Taught in German. In this seminar we will read some of the most important plays of German literature, by Lessing, Goethe, Schiller, Kleist, and Büchner. We will explore questions about the role of the theater toward the education of mankind in the spirit of the enlightenment. We will examine how tragedy is reconfigured around the context of the bourgeois family. We will study historical practices of stage production as well as modern filmic and theatrical productions. Finally, we will prepare an informal staging of a play.
Prerequisites: AS.210.361
Instructor(s): K. Pahl

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

The seminar examines the way cultural and historical topics are presented in contemporary German literature. The selected texts originate in different national contexts (Swiss, Austrian, German, German-Turkish, German-Japanese) and deal with questions concerning the representation of national, cultural, and individual identity. We will explore how the texts (de)construct these identities through narrative structures and will contextualize these structures with respect to recent theories of (trans)cultural identities. Authors include: Eugen Gomringer, Yoko Tawada, Terézia Mora, Thomas Hürlimann, Martin Suter, Christoph Schlingensief, Max Frisch, Günter Grass, Thomas Bernhard, Maxim Biller, and Thomas Meinecke. Taught in German.
Prerequisites: AS.210.362
Instructor(s): A. Krauss
Area: Humanities.

AS.213.313. Heidegger’s “Being and Time” and “Rectify. 3.0 Credits.

This course will introduce students to Heidegger’s seminal work as seen through the lens of the TV series Rectify, which considers what it means to be “thrown” into the world and how we construct a meaningful horizon for our experiences. We will explore some of the fundamental concepts in Being and Time, including care, projection, 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.


This course provides students with an introduction to foundational texts in the history of political thought. We will explore major concepts such as reason, right, and freedom. Students can expect to gain familiarity with works that have proven immensely influential in modern Europe and beyond, but will also be expected to consider ways in which such thinking has relevance for today’s world. Participation in discussions, and two short papers dealing directly with the ideas of two different thinkers will be required.
Area: Humanities.
AS.213.322. Museums and Jews, Jews in Museums. 3.0 Credits.
This course will examine the presence of Jews in museums. We will consider the history of the exhibition and collection of Jewish material culture in museums from the 19th century to the present day. Our main task will be to identify the various museological traditions that engage Jewish identity, including the collection of art and antiquities, ethnographic exhibitions, history museums, and Holocaust museums. Some of the questions we will ask include: how do museums shape identity? what is the relationship between the scholarly premises of many museums and their popular reception? and, centrally, what is the relationship between Jewish museums and museums of the Holocaust?
Instructor(s): S. Spinner
Area: Humanities.

AS.213.324. What is Jewish Culture?. 3.0 Credits.
We talk about Jewish literature, music, and art—but can a book, or a song, or a painting be Jewish? We will examine the premises of this question and the many answers that have been formulated in response to it focusing on modern European (and some American) culture. Jewishness as it relates to human identity has been conceived of as related to religion, ethnicity, race, nation, language, geography, and politics. But these keywords have also been used to engage with the question of the Jewish identity not of a person, but of a cultural product. To understand the implications of calling, say, a book Jewish, we will examine the history of the concept of culture and its emergence in the context of the formation of modern Jewish identity. We will examine theoretical and literary texts originally written in German, Yiddish, Hebrew, and English, as well as painting, photography, film, and architecture from Europe, Israel and the Americas. We will aim to arrive at an understanding of the ways that the idea of culture intersects with the formation of Jewish identity in modernity. All readings will be in English.
Instructor(s): S. Spinner
Area: Humanities.

AS.213.329. Berlin Ost-Ost-West. 3.0 Credits.
Today's Berlin is a nerve center with strong impulses from Russia, Ukraine, Turkey, Vietnam, India, and other Eastern countries. Through contemporary literature and film, we will explore Berlin's role in a globalized world: how Berliners resist, embrace, or simply describe the influx of people from Eastern countries; how West-Berliners have re-oriented themselves after the fall of the wall; how the majority adapts to the minorities; and how some migrant authors rework the German language by experimenting with translingual 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.

AS.213.330. “What is an Image?” - Technology, Art and Visual Culture around 1900. 3.0 Credits.
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.
Instructor(s): J. Schade
Area: Humanities.

AS.213.331. Detective Fiction in its Nascence. 3.0 Credits.
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 verlorenen 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.

AS.213.336. Dancing About Architecture: Jewish Humor and the Construction of Cultural Discourse. 3.0 Credits.
Are all Jews funny, or only the ones from New York? This course will be an advanced-undergraduate examination of literary, theatrical, cinematic, and 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. 3.0 Credits.
Nietzsche argues in The Gay Science that to bring about a new day we need a new health—“great health,” as he calls it, that enables us to surmount the sickness of our age and transcend ourselves. However much of an iconoclast Nietzsche considered himself to be, his idea of “great health” fits squarely within a theological tradition that claims that the condition for becoming a member of the ecclesia is faith, which cleanses the individual of sin and restores him to his original state. This course will examine the theological inheritance that has and continues to shape the notion of sickness and health dominant even in secular contexts, where well-being would seem to be regarded as a condition of the body rather than of the spirit. Reading to include works by Nietzsche, Kierkegaard, Augustine, Tillich, Heidegger, Schollem, Tolstoy, Büchner, Flaubert, and Kafka. Taught in English.
Instructor(s): R. Tobias
Area: Humanities
Writing Intensive.

AS.213.348. Picturing Jews: Representing Jewish Identity in Modern Art, Film & Literature. 3.0 Credits.
This course will consider the different ways Jewish identity has been represented in the 19th and 20th centuries, focusing primarily on Central and Eastern Europe. Race, nationalism, religion, language, geography, politics—all helped shape different ways of understanding just what it meant to be a Jew, and all found expression in art and literature by both Jews and non-Jews. Looking at texts originally written in German, Yiddish, and Hebrew, including prose, poetry, journalism and drama, as well as painting, photography, graphic design, architecture, and film we will gain an understanding of the range of ways that Jewish identity could be understood and expressed as well as of the ideological stakes and historical contexts of such representations. Writers and artists examined will include Chagall, Kafka, Sholem Aleichem, and Bialik. All readings will be in translation.
Instructor(s): S. Spinner
Area: Humanities.

AS.213.349. Weimar Cinema: The Golden Age of German Film. 3.0 Credits.
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.
Prerequisites: AS.210.361 AND AS.210.362
Instructor(s): E. Strowick.

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

AS.213.354. Introduction to German Poetry. 3.0 Credits.
This class will introduce students to German poetry from the eighteenth to the twentieth century. We will read selected poems by Goethe, Eichendorff, Mörike, George, 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.

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

AS.213.359. Kleist. 3.0 Credits.
Heinrich von Kleist was one of the most intriguing literary figures of the early nineteenth century in Germany. Neither Classicist nor Romanticist, he developed a unique style that combines such different elements as complex rhythmicality, drastic imagery, and philosophical precision. His novellas, plays, and nonfiction prose explore questions of gender, colonialism, the tragic, and of innocence and double dealing. Among the texts we will read together are "The Betrothal in St. Domingo" (Kleist’s literary response to the Haitian revolution), "Penthesilea" (the play about lovers who can find each other only in war ends in a splatter scene), and "Marquise of O" (the story of a woman whose father rejects her because she finds herself pregnant, and yet she has no memory of the sexual intercourse that must have led to her current situation). Language of Instruction: German
Prerequisites: Pre-req: AS.210.362
Instructor(s): K. Pahl
Area: Humanities.
AS.213.361. The Holocaust in Film and Literature. 3.0 Credits.
How has the Holocaust been represented in literature and film? Are there special challenges posed by genocide to the traditions of visual and literary representation? Where does the Holocaust fit in to the array of concerns that the visual arts and literature express? And where do art and literature fit in to the commemoration of communal tragedy and the working through of individual trauma entailed by thinking about and representing the Holocaust? These questions will guide our consideration of a range of texts — nonfiction, novels, poetry — in Yiddish, German, English, French and other languages (including works by Elie Wiesel, Primo Levi, and Isaac Bashevis Singer), as well as films from French documentaries to Hollywood blockbusters (including films by Alain Resnais, Claude Lanzmann, and Quentin Tarantino). All readings in English.
Instructor(s): S. Spinner
Area: Humanities.

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

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

AS.213.375. Landscapes in Crisis: Perspectives of Modern Subjectivity. 3.0 Credits.
In crisis, groups and individuals face economical, environmental, physical or political necessities creating a critical status that ultimately hints towards a loss of something valuable: health, freedom, security, wealth, ... . One might say, in a crisis, the outlook is grim. This seminar will focus on the one who is looking — the subject that produces the outlook and that we consider a critical thinker. The critical thinker is a rather new phenomenon, it is strongly tied to a freedom of thought that allegedly allows us to paint and frame our own worldview. We will work with the emergence and variations of landscape from 14th century painting to late 20th century film, with an emphasis on historical turning points such as the French Revolution, the two world wars and the fall of the ‘iron curtain’ that led to today’s world order. Writers, directors and painters will include, among others: Peter Brueghel the Older, Jean Jacques Rousseau, Edgar Allan Poe, John Dos Passos, Peter Weiss, Michel Foucault, Werner Herzog, Wim Wenders. All media and discussions in English.
Instructor(s): M. Heim
Area: Humanities.

AS.213.376. Art in Literature. 3.0 Credits.
Discussion in German. Since the Enlightenment, works of art have played a prominent role in literary texts, providing an occasion for texts to reflect on their status as art and to explore the possibilities and challenges unique to aesthetics. In this course we will examine 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
Instructor(s): R. Tobias
Area: Humanities.

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

Between the two World Wars, a period of intense artistic and intellectual vitality, Berlin was an international center for theater, visual arts, and literature. Many important Yiddish-language writers were drawn to Berlin and, together with their German-language counterparts, produced a body of literature that explores issues of modernity and identity. By comparing works in Yiddish and German, we will learn about inter-War Berlin's cultural diversity and richness, while also gaining insight into the particular issues of writing about Jewish identity in the 1920s, and the implications of writing in a minor language (Yiddish). We will read works by authors including Joseph Roth and Alfred Döblin in German, and Moyshe Kulbak and Dovid Bergelson in Yiddish. All texts will be in translation. Some questions we will explore include: • What is a minority/minor language or literature? • How did German and Yiddish interact in cultural and social spheres? • Can texts in different languages comprise a single body of literature? • What did it mean to be German and what did it mean to be Jewish? • Are assimilation and hybridity useful concepts? • Is there such a thing as Jewish modernism? • How did literature of the period respond to the rise of the Nazi party and the intensification of antisemitism?
Instructor(s): S. Spinner
Area: Humanities.

AS.213.407. Museums and Identity. 3.0 Credits.

This course will explore the phenomenon of the “identity” museum through case studies involving Jewish and Holocaust museums around the world. The museum boom of the last half-century has centered in large part around museums dedicated to the culture and history of particular minority groups; recent notable (and relatively local) examples include: the brand new National Museum of African American History and Culture in Washington and the National Museum of African Jewish History in Philadelphia. Our understanding of the contemporary theory and practice of such museums will be based on an examination of the history of the various museological traditions that engage Jewish identity from the 19th century to the present, including the collection and display of art and antiquities, ethnographic exhibitions, history museums, and Holocaust museums. We will deal with two primary museological phenomena: first, the introduction of the “primitive other” into European modernity via ethnographic museums; second, the museological commemoration and representation of trauma, specifically of the Holocaust. We will explore these topics through historical documents, theoretical readings, and case studies including visits to nearby museums. All readings in English.
Instructor(s): S. Spinner
Area: Humanities.

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

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

AS.213.501. Independent Study - Literature. 0.0 - 3.0 Credits.
Instructor(s): A. Krauss; E. Strowick; K. Pahl; R. Tobias; S. Spinner
Writing Intensive.

AS.213.502. German Independent Study - Literature. 0.0 - 3.0 Credits.
Instructor(s): E. Strowick; M. Caplan; R. Tobias.

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

AS.213.510. German Honors Program. 0.0 - 3.0 Credits.
Instructor(s): A. Krauss; E. Strowick; K. Pahl; R. Tobias.

This course will explore the aesthetic-political practices of literatures and manifestos grouped under the term historical avant-garde. According to the most general understanding, avant-garde is considered the critique of bourgeois culture and ‘traditional’ art concepts, with this critique being related to a fundamental crisis of bourgeois society. The seminar aims at developing a more specific perspective by discussing the following aspects of avant-garde poetics: the self-reflection of aesthetic discourse in regard to the definition and hierarchization of styles and genres; a theory of language that draws on rhythm and materiality; an aesthetics of production which questions the notion of authorship and ‘organic work’ and stresses instead the constitutive role of repetition, (inter-medial) variation, and chance; the critical intervention in the concept of aesthetic autonomy and its institutions of reception; the “aporias of the avant-garde” (Enzensberger) inherent in its concept of radical innovation and exceptionality. In order to highlight the theoretical implications of avant-garde poetics we will analyze its literary strategies with respect to contemporary debates on modern technologies of art reproduction (Benjamin), the psychoanalytic reframing of the subject, and the advent of literary structuralism/formalism (Jakobson). In addition to that, we will discuss classics of avant-garde scholarship (e.g. Peter Bürger). Authors include: Paul Scheerbart, Hugo Ball, Tristan Tzara, Hans Arp, Carl Einstein, Else Lasker-Schüler, the ‘Sturm-Kreis’, and Arno Holz.
Instructor(s): A. Krauss
Area: Humanities
Writing Intensive.
AS.213.613. Hermeneutics around 1800 (from Hamann to Büchner).
With Schleiermacher, hermeneutics defined itself as a universal theory of understanding which no longer focuses only on biblical and juridical exegeses but on linguistic utterances in general. It thus became the matrix for subsequent Geisteswissenschaften and paved the way for various critical approaches which even today remain highly influential. The course examines the genesis of modern hermeneutics through the lens of its philological and philosophical precursors, contemporary commentators and literary authors. Key issues will be the underlying concepts of textuality and language, historicity and the subject. Authors include: Chladenius, Meier, Hamann, Herder, Kant, Schlegel, Schleiermacher, Goethe, Rahel Levin Varnhagen, Jean Paul, Büchner. Instructor(s): A. Krauss
Area: Humanities
Writing Intensive.

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

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): E. Vogel
Area: Humanities.

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

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

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

AS.213.656. Thinking of the Environment.
Few concepts are more anthropocentric than the environment. Although the term is usually invoked to describe what is other than the human being, it places the human at the center of the universe by defining nature as the world surrounding him. This course will 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.213.664. Dirt.
Near the outset of Büchner’s “Lenz,” the protagonist seeks to impress himself into the earth, “[E]r dehnte sich aus und lag über der Erde, er wühlte sich in das All hinein, es war eine Lust, die ihm wehe tat.” This course will examine the desire to merge with the surface of the earth and to become a planetary body, at once utterly material and utterly ethereal. The earth’s crust will emerge as the interface between cosmic forces and human existence, the atmosphere and the pedosphere. We will consider how history, biography, and geological time intersect in dirt, or what William Bryant Logan has recently called the “ecstatic skin of the earth,” in texts by Goethe, Alexander von Humboldt, Novalis, Nietzsche, Büchner, Walser, Rilke, Kafka, and Sebald.
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
Area: Humanities

AS.213.670. Theories of the Human in German Modernity.
Fifty years ago Michel Foucault advanced the influential argument that modern thought foundered on the circular undertaking to ground the possibility of human knowledge in actual knowledge of the human being. We survey various conceptions of the human developed in German modernity with a view to Foucault's diagnosis. Against the background of pre-modern and early modern conceptions of the human, we focus on the tradition of anthropological thinking inaugurated by Herder, including spin-offs of German idealism in the writings of the later Schelling, Schopenhauer, and Marx. We consider the rivalry between nineteenth-century philosophical anthropology (Plessner) and Heideggerian fundamental ontology, Hans Jonas' phenomenology of the human, as well as recent disputes regarding the significance of the human standpoint.
Instructor(s): M. Dornbach
Area: Humanities

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

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

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

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

AS.213.689. Creativity.
Modernity requires creativity of the artist. But what does this mean? Creativity has been thought of as a gift, but also as a technique or an attitude that can be developed. It thus moves between the mysterious, the mechanical, and the relational. While creativity was of little importance for the normative poetics (Regelpoetik) of the Baroque, the Enlightenment demanded an emancipation from external rules, which led to the apotheosis of human creativity in the idea of the genius. Counteracting overly idealistic notions of autonomy and human artistic agency, others cultivated practices that acknowledge and even amplify the role of chance. This seminar will focus on the eighteenth and early nineteenth centuries and invite contributions on more recent poetics from its participants. Particular emphasis will be placed on interrogating the roles of the imagination, phantasy, and visualization in the creative process.
Instructor(s): K. Pahl
Area: Humanities.
AS.213.701. The Frankfurt School.
Founded in the interwar years, the Frankfurt School gave rise to an array of reflections on modernity, emancipation, and ideology that have continued to inform critical theory and are now eliciting renewed interest. In this seminar we focus on various models developed by Frankfurt School theorists for approaching cultural phenomena. Following a brief review of Hegelian and Marxian legacies at work in the Frankfurt School, we consider relevant works by Walter Benjamin, Siegfried Kracauer, Max Horkheimer, and Theodor W. Adorno.
Instructor(s): M. Dornbach.

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

AS.213.706. Literature, Museums, Mimesis.
Can museums be literary? Can literature be museal? Throughout the twentieth century and into the present, the museum has repeatedly challenged models of representation, none more so than mimesis, both as aesthetic theory and representational practice. This has been a role played by museums, both in their traditional guises as repositories of objects and — as André Malraux presciently had it — as “imaginary museums.” This course will examine the larger disruption of mimesis, and more specifically literary realism, through the particular catalyzing effects of museums. We will deal with two primary museological phenomena: first, the introduction of the “primitive other” into European modernity via ethnographic museums; second, the museological commemoration and representation of trauma, specifically of the Holocaust. Special attention will be paid to discursive, formal, and rhetorical locations of overlap between the museal and the literary, including ekphrasis, linearity, volume, and collection. Readings will include fiction, poetry, and theoretical texts, as well as secondary sources examining particular museums and exhibitions. All texts in English.
Instructor(s): S. Spinner
Area: Humanities
Writing Intensive.

AS.213.718. Wirkliche Wirklichkeit:” Eccentric Realism.
Taught in German. Categories such as the uncanny, motion, or seriality are not easily associated with German Realism. The course takes a fresh look at texts by Theodor Fontane, Adalbert Stifter, and Theodor Storm in order to explore the thesis of the modernity of Realism. We will analyze framing techniques, temporal structures (e.g. boredom or belatedness) as well as the interrelation between realist poetics and other discourses and media by which realist texts produce reality as perceived reality. The aesthetics and epistemology of Realism will further be discussed with respect to Erich Auerbach’s “Mimesis” and Roland Barthes’ “reality effect.”
Instructor(s): E. Strowick
Area: Humanities.

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

The course explores some aspects of the contradictory constitution of the modern subject as a subject that is split, opposed, in tension. Two archetypal figures of this split are the “bourgeois,” as the social-economic subject, and the “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
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 also investigate the use of novels and novelistic form in philosophy. Is it possible for novels to be treated not only as vehicles, but also as equivalents to philosophical views? How do novelistic forms provide new ways of thinking or philosophizing? Readings to include works by Lukács, Bakhtin, Hamburger, Sartre, Beauvoir, Ricoeur, Murdoch, Nussbaum, Diamond and novels by Coetzee and Flaubert.
Instructor(s): R. Tobias; Y. Ong
Area: Humanities.
AS.213.757. Rilke.
The concept of the “Weltinnenraum” has long dominated Rilke scholarship as a result of its two-fold sense as both the Innenraum der Welt and the Weltraum des Inneren. In this it captures the seeming autonomy of the world of things, characteristic of the New Poems, as well as the exploration of the cosmic dimensions the self, characteristic of the late work. This course will concentrate on the Duino Elegies and Sonnets to Orpheus with emphasis on the transformation of both world (or nature) and consciousness into song. In addition to Rilke’s poetry, we will also read texts by Husserl, Heidegger, and Merleau-Ponty. Taught in English.
Instructor(s): R. Tobias
Area: Humanities.

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

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

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

AS.213.792. GRLL SEMINAR/Fellini - Almodóvar.
In this co-taught graduate seminar, Professors Eduardo González and Bernadette Wegenstein will be discussing these two seminal European directors in their cultural and historical context and with an eye to both their 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 worshippng 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.213.800. Independent Study-German.
Instructor(s): A. Krauss; E. Strowick; K. Pahl; R. Tobias; S. Spinner.

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

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

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

AS.214.176. Freshman Seminar: Warrior Women from Ancient Times to Game of Thrones. 3.0 Credits.
Dean’s Teaching Fellowship This course will trace the origins of the warrior woman from ancient times through today’s pop culture and reflect on the multiplicity of its social, cultural, and political ramifications.
Instructor(s): J. Gomez
Area: Humanities
Writing Intensive.
AS.214.261. The World of Dante. 3.0 Credits.
An Introduction to the Divine Comedy
Instructor(s): P. Forni
Area: Humanities
Writing Intensive.

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

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

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

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

AS.214.346. The Short Story in Italy Across the Centuries. 3.0 Credits.
The genre of the short story was in many ways invented by the Italians. During the later Middle Ages, preachers adopted the short tale, cultivated by fireside storytellers for ages, to add interest to the morals of their sermons. By the late thirteenth century, Italian writers were collecting such stories for entertainment as well as edification. Boccaccio’s Decameron (1352) was the first classic collection and inspired other collections throughout the Renaissance. It and other Italian collections inspired writers in many genres and countries, including Shakespeare and other dramatists. In modern times, short stories have become one of the predominant genres of world literature. This seminar surveys Italian short fiction from the fourteenth through the twenty-first century. Emphasis is on the representation of Italian culture and history through storytelling, including in film. Course will have two full sections, one taught in Italian for majors, the other taught in English, with no prerequisites, for non-majors. Limited to fifteen students per section.
Instructor(s): P. Forni; W. Stephens
Area: Humanities
Writing Intensive.

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

AS.214.361. Rome as Told by its Narrators. 3.0 Credits.
The course is intended for students who would like to learn about Rome through its history, literature, arts, and film. We shall explore the city and its culture analyzing the work of several authors. The main goal of that itinerary is to offer a whole experience of Rome through time. The Eternal City is also a place where the whole of Italy is reflected in its beauty and complexity.
Instructor(s): T. Katinis
Area: Humanities.
AS.214.362. Italian Journeys: Medieval and Early Modern. 3.0 Credits.
Italy's history as a unified country is fairly recent, but the very idea of "Italy" is a very old one. Indeed, many "Italies" have existed throughout the centuries, thus contributing - not without conflicts - to one of the richest cultures in the world. By exploring texts and topics from the Middle Ages to modernity, this course will address the cultural history and geography of Italy, focusing on both its centers (Rome, Florence, Venice, etc.) and its peripheries. A veritable journey through Italy, the course will address authors that were fundamental to the development of the Western European tradition (e.g. Dante, Petrarch, Boccaccio, Machiavelli, Ariosto, Tasso). The course will also explore the relationship between these works and other forms of culture, such as painting, music, cinema. The course is taught in English with sessions in Italian for Italian Majors and Minors so that the course will count towards their requirements.
Instructor(s): E. Refini
Area: Humanities
Writing Intensive.

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

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

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

AS.214.376. Warrior Women from Ancient Times to Game of Thrones. 3.0 Credits.
This course will trace the origins of the warrior woman from ancient times through today's pop culture and reflect on the multiplicity of its social, cultural, and political ramifications.
Instructor(s): J. Gomez
Area: Humanities.

AS.214.377. Gendered Voices. 3.0 Credits.
The course will explore the notion of 'voice' in order to show how poetry, literature, philosophy, and music have been dealing with it throughout the ages. In particular, by focusing on classical figures such as the Sirens, Circe and Echo, as well as by considering the seminal discussions of the 'voice' in Plato and Aristotle, the course will address the gendered nature of the voice as a tool to seduce and manipulate the human mind. More specifically, the course will discuss the ways in which male and female voices embody different functions. Examples to be analyzed include texts by Dante, Petrarch, Ariosto, and Tasso. The course will also consider later rewritings of myths concerned with the voice such as Giuseppe Tomasi di Lampedusa's The Siren and Italo Calvino's A King Listens.
Instructor(s): E. Refini
Area: Humanities
Writing Intensive.

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

AS.214.393. Italian Opera and the Art of Adaptation. 3.0 Credits.
Italian opera, from its very inception, has developed in close dialogue with other art forms. The pioneering operas of Peri and Monteverdi based on the figure of Orpheus are part of a larger cultural movement that saw Renaissance philosophers (Marsilio Ficino), visual artists (Bronzino) and humanists (Angelo Poliziano) resurrect and transform the ancient Orpheus myth. The subsequent evolution of opera was influenced by (and influenced) innovations in stage comedy, the novel, and other art forms. In this course, we will explore these connections between the development of opera and other facets of Italian culture. No knowledge of Italian is required. The course will be taught in English; an additional Italian language discussion section will be offered for majors.
Instructor(s): J. Coleman
Area: Humanities.
AS.214.437. The Intellectual World of the Italian Renaissance. 3.0 Credits.
This course is intended to familiarize students with the intellectual world of Renaissance Italy, or more specifically, the "lost" Italian Renaissance of the long fifteenth century, from the time when Petrarch (1304-74) was in full maturity to the 1520s. During this period, most Italian intellectuals wrote the majority of their work in Latin – not the Medieval Latin of the Church and the universities but in what they saw as a more authentic Latin, like that used in ancient Rome, in the time of Cicero, Virgil, Quintilian, and others. These Renaissance "humanists," inspiring by the example of Roman, and eventually Greek, antiquity, believed that they were carrying out a cultural revival. Who were these humanists? Why then did they choose Latin (and a reformed Latin at that) instead of their "native" tongue as the language in which to effect this renewal? What did this choice afford them in terms of literature and philosophy? Why was this phase of literary and philosophical history undervalued in the evolution of modern scholarship? By the end of this course, you should be able to formulate answers to those questions. Some of the works of these authors still await editions, lying in manuscript libraries or difficult-to-access early printed editions. Many have now had their Latin texts edited, and a number have recently been translated into English. Students therefore have the chance to explore work in a field that is new and growing. A separate Renaissance Latin reading group will accompany the course for those who have studied Latin.
Instructor(s): C. Celenza
Area: Humanities
Writing Intensive.

AS.214.445. Boccaccio’s Decameron and the Multiplicity of Story-Telling. 3.0 Credits.
Boccaccio’s Decameron (1352), a collection of 100 short stories, ranges from the bawdy through the cynical to the romantic and even fantastic. It has inspired numerous writers, artists, musicians and film-makers. We will read Boccaccio’s masterpiece on its own terms and in relation to the development of story-telling, from gossipy “news” (novelle) to artistic short story, theatrical adaptation, literary fairy-tale, and the fantastic. The Decameron will be compared with its forerunners in saints’ lives, bawdy fabliaux, and moral exempla, and with its literary, theatrical, and filmic imitators in Italy and Europe. Italian graduate students and undergraduate majors will attend an extra weekly meeting conducted in Italian. Those students should enroll in section 2 which will be awarded 4 credits.
Instructor(s): W. Stephens
Area: Humanities
Writing Intensive.

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

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

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

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

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

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.214.655. 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 project within a wider discussion of vernacular translation as a key tool for the dissemination of the classical tradition in the Middle Ages.
Instructor(s): E. Refini
Area: Humanities
Writing Intensive.

AS.214.658. Dante’s Inferno: A Reading for Teaching.
How to Teach the Divine Comedy to American Undergraduates.
Instructor(s): P. Forni.
In this course we will study representative works by the major figures of Italy's humanist movement, considering the significance of the movement as a whole and the many currents that scholars have identified within it. Topics and authors we will explore include early Paduan humanism (Lovato, Mussato), Florentine civic humanism (Salutati, Bruni), the birth of philology (Poliziano, Valla), vernacular humanism (Alberti, Landino), and the relationship between humanistic studies and Christian religion (Ficino, Sannazaro, Erasmus). The class will be taught in English. The ability to read Italian is required. Some knowledge of Latin is desirable but is not required.
Instructor(s): J. Coleman
Area: Humanities
Writing Intensive.

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

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

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

AS.214.678. Ariosto's Orlando Furioso.
Ludovico Ariosto (1474-1533) was one of the major poetic innovators of the European Renaissance. He is best known for Orlando Furioso, the long epic-romance that also bears traces of his innovations in other genres, especially theatrical comedy in the vernacular. Orlando Furioso is an encyclopedia of Renaissance genres and topics that was influential throughout European literature. Written as a continuation of Boiardo's Orlando innamorato (left unfinished in 1494), Ariosto's poem overshadowed his competitors, including Giangiorgio Trissino and the Tassos, father and son. From L'Italia liberata dai goti and L'Amadigi to Gerusalemme conquistata (leaving aside the many poems now forgotten), only Gerusalemme liberata achieved anything comparable to the popularity and critical acclaim won by the Furioso. Aside from three complete redactions printed in 1516, 1521, and 1532, Ariosto left at his death five unfinished cantos that were never integrated into the poem, and that would have altered it considerably. Reading ability in Italian required.
Instructor(s): W. Stephens.

AS.214.679. Flânerie and Female Authorship in Contemporary Italian Cinema.
This course examines the prolific production of Italian women filmmakers inscribing their work into a national cinematic tradition. The most prominent visual leitmotif in films by directors such as Marina Spada, Francesca Comencini, Alice Rohrwacher and others, is that of the wandering woman contemplating the cityscape. What does the act of walking signify in these works? How do these filmmakers embrace and transform Italy's cinematic tradition? After highlighting the figure of the city-walker in post-war classics by Roberto Rossellini and Vittorio De Sica, we shall discuss from a gender perspective films such as Fellini's Nights of Cabiria, Pasolini's Mamma Roma, and Antonioni's La Notte, which feature female city-walkers who stroll throughout urban peripheries created during the country's rush toward modernity. Then, we shall analyze the work of women directors who recurrently employ the narrative strategy of flânerie to construct female narratives of displacement and liminality. We shall question how and to what extent this contemporary cinematic production is indebted to the masters of neorealism and the auteurs from the sixties. Critical and theoretical readings will include essays by Michel de Certeau, Siegfried Kracauer, Janet Wolfé, Elizabeth Wilson, Anne Friedberg, Giuliana Bruno, and others.
Instructor(s): L. Di Bianco
Area: Humanities
Writing Intensive.
The metaphor of the theatre of the world is a long-lasting one: from antiquity to our own days through the Middle Ages, the Renaissance, and the Baroque, the idea of the world as a stage has been the core of both dramatic writings and discourses on drama. By considering the metaphor and its meanings in a broad chronological perspective, the seminar aims to identify key moments in its evolution. In particular, it will focus on the ways in which – within the production of early modern morality plays – the metaphor of the theatrum mundi regained its literal meaning by being represented on stage. Along with a selection of allegorical plays and relevant visual materials, we will consider theoretical sources including classical and Christian authors, neo-platonic writings and medieval exegesis, Renaissance thinkers such as Pico della Mirandola and modern philosophers such as Walter Benjamin.
Instructor(s): E. Refini
Area: Humanities
Writing Intensive.

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

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

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

This seminal text of the late Middle Ages will be a point of departure for discussing the role of literature in forging the socio-political convictions of Western Civilization.
Instructor(s): P. Forni
Area: Humanities
Writing Intensive.

AS.214.753. Tasso the Madman.
In late sixteenth-century Europe, Tasso's name was a synonym for madness. The Elizabethan stage hosted a play on "Tasso's Melancholy"; Montaigne belatedly recalled observing the "mad poet" in prison. Biographers and dramatists spread the myth into the nineteenth century, but Tasso's dialogues and letters tell a more complex and nuanced story of suffering and struggle, life and work.
Instructor(s): W. Stephens
Area: Humanities
Writing Intensive.

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

Placed at the crossroads of aethestics and politics, psychology and economics, the history of technology and popular culture, film has emerged as the interdisciplinary object of study par excellence. Based on intensive weekly viewing and on classic and contemporary statements in film theory, this seminar—required for the Graduate Certificate in Film and Media—opens up questions of film language, authorship, genre, spectatorship, gender, technology, and the status of national and transnational cinemas.
Instructor(s): B. Wegenstein; D. Schilling.
**AS.214.792. GRLL SEMINAR/Fellini - Almodóvar.**
In this co-taught graduate seminar, Professors Eduardo González and Bernadette Wegenstein will be discussing these two seminal European directors in their cultural and historical context and with an eye to both their radical eccentricity and utter centrality to cinema today (e.g., The Great Beauty). Our discussions will start with questions that are intrinsic to film theory such as mimicry, travesty, the visual and narrative construction of the erotic, as well as questions pertaining to the degree of realism in these directors’ work, i.e., the “road beyond neorealism” for Fellini, and Almodóvar’s queerness as expressed in his “true-and-false testimonies.” We will then proceed to read and watch some historical documents around the constructions of some of these directors’ films, such as Petronius’ Satyricon, about the 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 Almodovar’s columns from La Luna de Madrid, written in the persona of a female prostitute. The class will also include several guest speakers TBA.
Instructor(s): B. Wegenstein; E. Gonzalez
Area: Humanities.

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

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

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

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

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

**AS.215.123. Freshman Seminar: The Politics of Spanish Painting. 3.0 Credits.**
How are paintings political? What would it mean for a painting to make a political intervention? Can a painting’s subject, composition, and style entail political arguments and claims? Understanding painting as a repository for social, economic, and political relations, this course will examine the works of major Spanish painters from Diego Velázquez to Joan Miró. We will pay special attention to the ways in which each painter developed a particular “political vision” of Iberia and the world. Paintings will be paired with texts ranging from art history and criticism to literature, history, and political philosophy.
Instructor(s): Staff
Area: Humanities.

**AS.215.207. Freshman Seminar: Comics & Short Stories in Latin America. 3.0 Credits.**
Comics and short stories are literary forms that succeed by at once embracing and defying their apparent limitations. This course provides a comparative understanding of the evolution of the two forms in Latin America by bringing together the works of legendary comic artists like Quino (Argentina), Rius (Mexico), and Los Bros Hernandez (USA) with short form masterpieces by authors including Jorge Luis Borges, Julio Cortázar, Elena Garro, and Rosario Castellanos. Students will learn critical strategies for approaching and evaluating marginalized and alternative literatures and will deepen their understanding of the histories and cultures of Latin America in the 20th and 21st centuries. Class taught in English.
Instructor(s): C. Ray
Area: Humanities.

**AS.215.231. Introduction to Literature in Spanish. 3.0 Credits.**
The main objective of this course is to examine and discuss specific authors and topics in literature in Spanish from the Middle Ages to the 20th century. The course is designed to cover a selection of Hispanic texts from Spain and Latin America. Literary genres to be studied will include narratives, poetry, and drama. The bulk of each class session will be dedicated to the discussion of the assigned readings. This course is taught in Spanish. This course is required for the major in Spanish.
Instructor(s): Staff
Area: Humanities.

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

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

**AS.215.265. ELECTRIC APOCALYPSE: Rock in Latin America. 3.0 Credits.**
Rap, Metal, Punk Rock, and the other children of Rock and Roll are a global phenomena, and can serve as a site wherein hegemonic ideological culture is contested and resisted. These musical vocabularies manage to noisily articulate the voice of otherwise silent resistance by cultivating a peculiar and often paradoxical relationship with violence. This course will take Tristan Garcia’s dialectic of “electric adolescence” as a point of departure for analysis of the relationship between music, violence, and social critique in Latin America.
Prerequisites: AS.210.212
Instructor(s): C. Ray
Area: Humanities.
AS.215.271. Life and Death: Philosophy in Spain. 3.0 Credits.
If there is an essence of Modern Spanish philosophy, the debate which raged between Miguel de Unamuno and José Ortega y Gasset provoked each thinker to realize that essence in profoundly divergent ways. And yet, what connects the two figures is a shared fascination with the rigorous investigation of their social reality and the mystery of the self. This course will examine the works and lives of Unamuno and Ortega y Gasset and, with the aid of Kierkegaard and Nietzsche, strive to understand their confrontation with eternity and mortality.
Instructor(s): C. Ray
Area: Humanities
Writing Intensive.

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

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

AS.215.337. Teatro Espanol del Siglo del Oro. 3.0 Credits.
Close reading of various Spanish authors, among them Lope de Vega, Calderon de la Barca, Moreto, and 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. 3.0 Credits.
La literatura se enmarca en la realidad social y es una ventana hacia la cultura. En esta introducción consideraremos diferentes temas de especial importancia en la cultura y literatura argentina, como la separación entre la ciudad (puerto, civilización, contacto europeo) y el campo (provincias, barbarie, tradicionalismo rural) que empeiza con el texto fundacional de Domingo F. Sarmiento, Facundo. Observaremos asimismo que esta influyente dicotomia que se establece con la independencia política es modificada con la llegada masiva de inmigrantes a fin de siglo y finalmente pierde su fuerza con la dictadura militar de los años ’70 y con el desencanto neoliberal que estalla con la crisis del 2001.
Instructor(s): N. Altschul
Area: Humanities.

AS.215.343. Nación criolla: cultura y literatura en el siglo XIX. 3.0 Credits.
El curso examina la formación de nuevas identidades hispanoamericanas y la búsqueda de un pasado que las haga legítimas, especialmente en el Cono Sur (Chile, Argentina, Uruguay). Consideraremos en particular las relaciones con el pasado español y con el pasado 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.
Instructor(s): N. Altschul
Area: Humanities.

AS.215.345. Children & Adolescents in Latin America. 3.0 Credits.
Through the close reading of primary texts written by or about adolescents, this course examines youth participation in Latin American art and society from the mid 20th century. Students wishing to complete the writing portions of the course in Spanish or Portuguese should enroll in section 2 which will award 4 credits instead of the usual 3.
Instructor(s): L. Reynolds
Area: Humanities.

AS.215.350. Mexico: An interdisciplinary approach to the construction of our image and understanding of Mexico. 3.0 Credits.
The course studies the accounts of the Mexico on the journey and foundation of Tenochtitlan. Later we move on to the clash of cultures with the Spanish conquest (1521). After studying the art of the colonial period, the course focuses of the Mexican Revolution of 1910 and ends with a consideration of the image of the nation in murals and writers such as Octavio Paz, Carlos Fuentes and Elena Garro. Taught in English.
Instructor(s): S. Castro-Klaren
Area: Humanities
Writing Intensive.

AS.215.363. Film and Franquismo: Repression and Resistance in Spanish Cinema. 3.0 Credits.
This course will examine the cinema of Spain that was produced from the onset of the Spanish Civil War in 1936 until the death of dictator Francisco Franco in 1975. The films we will analyze include partisan documentaries, government propaganda shorts, escapist musicals, wry comedies, neo-realist thrillers, iconoclastic dramas, and meditations on national and personal trauma. In addition, we will contextualize our analyses by reading seminal works of Spanish cultural history, social criticism and film theory. This course is taught in English.
Instructor(s): C. Kozy
Area: Humanities.

AS.215.375. Cinema in Spain and Latin America. 3.0 Credits.
We will study and discuss a selection of recent films from Spain, Argentina, Peru, Mexico and Cuba. We will concentrate on hot political and social issues in these countries as reflected in each film. Issues under discussion will be: the formal study and vocabulary of film and cinema in Spanish; gender and sexuality; national memory and trauma; trends in commercial film-making at the local and global levels; the imprint of social media networks. Taught in Spanish. Advanced Spanish is a prerequisite. The course counts as credit for the Major and Minor in Spanish and may apply as the equivalent to Intro to Literature In Spanish AS. 215. 231.
Instructor(s): E. Gonzalez
Area: Humanities.
AS.215.380. Modern Latin American Culture. 3.0 Credits.
Taught in Spanish. This course will explore the fundamental aspects of Latin-American culture from the formation of independent states through the present—in light of the social, political, and economic histories of the region. The course will offer a general survey of history of Latin-America, and will discuss texts, movies, songs, pictures, and paintings, in relation to their social, political, and cultural contexts. May not be taken satisfactory/unsatisfactory.
Prerequisites: AS.210.312; Students may earn credit for AS.211.380 or AS.215.380, but not both.
Instructor(s): Staff
Area: Humanities.

AS.215.388. Narrating Mexico: Novel and History. 3.0 Credits.
The 200 years since the eruption of Mexican Independence present a panorama of struggle, strife, and literary creation. This course explores how Mexican literature formulates, contests and conditions portrayals of the national reality of Mexico. Taught in Spanish. Recommended Course Background: Advanced Spanish I or another Spanish survey course.
Instructor(s): C. Ray
Area: Humanities
Writing Intensive.

AS.215.390. Modern Spanish Culture. 3.0 Credits.
This course will explore the fundamental aspects of Spanish culture from the nineteenth to the twenty-first centuries. The course will offer a general survey of the history of Spain and will discuss texts, movies, songs, pictures, and paintings in relation to their social, political, and cultural contexts. This course will be of particular interest for students planning on spending a semester abroad in Spain—specially for those students going to the JHU Fall Semester in Madrid, at Carlos III University. Taught in Spanish. Recommended Course Background: AS.210.311 or appropriate Webcape score. AS.215.390 was formerly numbered AS.211.390
Prerequisites: Students may not have previously completed AS.211.390.
Instructor(s): Staff
Area: Humanities
Writing Intensive.

AS.215.403. Cine en Común. 3.0 Credits.
Eleven commercial films in Spanish closely examined through screenings, class discussion, and short papers. Besides basic film appreciation, the course intends to develop a common critical vocabulary between Spanish and English to discuss movies in plain language and in terms relevant to social issues.
Prerequisites: AS.210.312
Instructor(s): E. Gonzalez
Area: Humanities.

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

AS.215.411. Folly & Insanity in Spanish Culture: Origins of Modern Madness in the Literature of Spain. 3.0 Credits.
What is human madness? Taking into account Foucault's famous dictum, "There can be no madness without society," this course returns to the earliest constructions of madness in the early modern period and moves forward into modernity through a close reading of literary, philosophical and scientific texts published in Spain. Readings include: Cervantes, Leon Hebreo, Huarte de San Juan, Lope de Vega, Calderon, Galdos, Freud, and others. Earlier representations of mental disquiet will be compared with the latest advances in psychology and neuroscience published in the JHU Gazette and the HUB. Recommended Course Background: AS.210.312
Instructor(s): G. Ponce
Area: Humanities
Writing Intensive.

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

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

AS.215.440. The Picaresque Novel in Spain. 3.0 Credits.
Close reading of the Lazarillo de Tormes, Guzman de Alfarache, Miguel de Cervantes, and others. Taught in Spanish.
Prerequisites: AS.210.312
Instructor(s): H. Sieber
Area: Humanities.
AS.215.443. Hispanic Literatures and the Arts. 3.0 Credits.
Literary works from different genres (fiction, drama, poetry) by authors from Spain and Latin America are studied and illustrated in reference to the plastic and visual arts and cinema, indigenous, popular, and religious cultures. Cross-listed with PLAS
Instructor(s): E. Gonzalez
Area: Humanities.

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

AS.215.458. Cuba and its Culture Since the Revolution. 3.0 Credits.
We will study the visual and textual arts, cinema, political culture, and blogosphere; reaching back to the first phases in the building of the revolutionary state apparatus and its sovereign mandate. Taught in Spanish.
Prerequisites: AS.210.312[C]
Instructor(s): E. Gonzalez
Area: Humanities.

AS.215.463. Borges: His Fiction and Critical Essays. 3.0 Credits.
This course will deal with close readings of Borges ficciones and critical essays in order to determine how his thinking on the problem of writing and thinking is fictionalized in his stories.
Instructor(s): S. Castro-Klaren
Area: Humanities
Writing Intensive.

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

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

AS.215.484. Orientalismo al Sur. 3.0 Credits.
Taught in Spanish. Este curso examina la presencia del Islam y el concepto del "oriente" en el Cono Sur, especialmente Argentina. Leeremos obras de los siglos 19 y 20 que representan al oriente, y 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" u "oriental" también durante los tiempos modernos. Es así que el Oriente llega a América con la conquista de los españa "islamizados." Cross-listed with PLAS
Instructor(s): N. Altschul Writing Intensive.

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

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

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

AS.215.527. Spanish Internship. 1.0 Credit.
Instructor(s): E. Gonzalez.

This seminar will be based on close readings of the 'Lazarillo de Tormes', selections from Mateo Aleman's 'Guzman de Alfarache', and three of Cervantes' 'Novelas ejemplares.' These texts reflect the impact that Spanish fiction exerted on Golden Age Spanish literary history and on the European novel in general. An extensive bibliography will also be covered.
Instructor(s): H. Sieber.

AS.215.635. Spanish Golden Age Theater.
Close reading of plays by lope de Vega, Calderon, Tirso de Molina, and others.
Instructor(s): H. Sieber
Area: Humanities.
AS.215.639. Don Quijote de la Mancha.
The novel will be the focus of the entire seminar. Recent trends in Cervantes criticism, textual issues related to the novel’s publication, biographical, cultural, and social history, and patronage in the Courts of Philip II and III will be topics of discussion and research. The goal is a wide-ranging appreciation and understanding of the novel’s original contexts.
Instructor(s): H. Sieber.

Four authorships deeply embroiled in translation and the work of Eros and Thanatos will be studied: J. L. Borges (Pierre Menard), J. Derrida (fragments from La carte postale), Javier Marías (Corazón tan blanco), and Andrés Neuman (El viajero del siglo).
Instructor(s): E. Gonzalez
Area: Humanities
Writing Intensive.

AS.215.646. The Narrative of Conquest in the Andes, 1530 - 1680.
Departing form narratology and the perspective of post-colonial studies, the course will analyze the narrative of conquest as developed by Cieza de Leon, Garcilaso de la Vega, Inca, Guaman Poma, Jose de Acosta and William Prescott.
Instructor(s): S. Castro-Klaren

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

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

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

AS.215.695. New and Old Disputations of/for the New World.
This course will focus on readings of original texts—chronicles, reports, treatises, and polemics— and critical commentary on the issues central to the Disputation for control and deployment of the meanings of the "new" world and its status in the realm of coloniality. Besides selections from the Inca Garcilaso de la Vega, Guaman Poma, and 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
Writing Intensive.

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

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

AS.215.735. The Boom Revisited. Visions by Carlos Fuentes, Garcia Marquez, Diane Goodrich and the MLA.
Now that Carlos Fuentes has written his history of the Latin American novel, that a biography of Garcia Marquez is out and several retrospective studies on the making and impact of the "boom" are circulating, it is time to reconsider the boom as a force in the making of the cannon and a paradigm for narrative interpretation. Besides three long critical studies and the MLA’s "how to teach the boom, the seminar will consider in detail three key novels: La muerte de Artemio Cruz, Cien anios de soledad, and La casa verde.
Instructor(s): S. Castro-Klaren
Area: Humanities
Writing Intensive.
A close reading of Cervantes’ short stories, with concentration on their literary tradition and their relationship to some of his other works. We will also investigate Spanish court society, politics, and history between 1598 & 1621 and critical bibliography.
Instructor(s): H. Sieber.

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

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

AS.215.778. Topics in Baroque and Neobaroque Literature.
This seminar we will look at theories and source texts comprising the cultural production known as the Baroque and Neobaroque, categories that extend to and include some twentieth-century and contemporary aesthetic practices. Although the focus of the seminar will be largely literary and theoretical, we will look at some examples of visual culture as well. Students will prepare several presentations and a final research paper. Presentations in the second portion of the course should be prepared in reference to a primary corpus you intend to write you final paper on.
Instructor(s): W. Egginton
Area: Humanities
Writing Intensive.

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

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

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

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

AS.215.300. Contemporary Israeli Poetry. 3.0 Credits.
This course examines the works of major Israeli poets such as Yehuda Amichai, Nathan Zach, Dalia Rabikovitch, Erez Biton, Roni Somek, Dan Pagis, Yona Wollach, Yair Horwitz, Maya Bejerano, and Yitzhak Laor. Against the background of the poetry of these famous poets we will study recent developments and trends in Israeli poetry, including less known figures such as Mois Benarroch, Shva Salhoov and Almog Behar. Through close reading of the poems, the course will trace the unique style and aesthetic of each poet, and will aim at presenting a wide picture of contemporary Hebrew poetry.
Prerequisites: Students may receive credit for AS.216.300 or AS.300.413, but not both.
Instructor(s): N. Stahl; Z. Cohen
Area: Humanities.

AS.216.307. Reflective Mirrors: Israeli and Palestinian Cinema. 3.0 Credits.
Palestinian and Israeli cinemas have emerged side by side, each depicting its Other as a deceiving mirror of its own self. This course will analyze the different images of these Others in both cinemas.
Instructor(s): N. Stahl; Z. Cohen
Area: Humanities
Writing Intensive.
AS.216.342. The Holocaust in Israeli Society and Culture. 3.0 Credits.
This course examines the role of the Holocaust in Israeli society and culture. We will study the emergence of the discourse of the Holocaust in Israel and its development throughout the years. Through focusing on literary, artistic and cinematic responses to the Holocaust, we will analyze the impact of its memory on the nation, its politics and its self-perception.
Instructor(s): N. Stahl
Area: Humanities
Writing Intensive

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

AS.216.373. War in Israeli Arts and Culture. 3.0 Credits.
In this course we will study the various representations of what functions as one of Israel's most unifying and yet dividing forces: war. By analyzing literary and cinematic works as well as visual art and popular culture we will attempt to understand the role of war in shaping Israeli society, culture and politics. Topics such as commemoration and mourning, dissent and protest, trauma and memory and the changing image of the soldier will stand at the center of the course. Students with a knowledge of Hebrew wishing to do extra work in Hebrew should enroll in section 2 and the fourth hour will be scheduled at a time convenient to the enrollees and instructor.
Instructor(s): N. Stahl; Z. Cohen
Area: Humanities
Writing Intensive

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

AS.216.412. The Divine in Literature and Cinema. 3.0 Credits.
This course studies various issues concerning literary and cinematic representations of the divine. We will investigate 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.216.444. The Apocalypse in Literature and Film. 3.0 Credits.
"Everything which we loved is lost! We are in a desert" – this emotional assertion was the reaction to Kazimir Malevich's 1915 painting The Black Square, as the artist himself recalled it. This sentiment of fearing, warning and even witnessing the end of the world as we know it, will stand at the center of the course. We will study the literary and cinematic representations of this apocalyptic notion and investigate its theoretical, theological, physiological and aesthetic aspects. We will seek to trace the narrative dynamics as well as literary and cinematic means of apocalyptic representations in works from various periods, languages, cultures and religions. Among the issues to be discussed: what is the apocalypse, biblical apocalypse, dystopia and nostalgia, trauma and post trauma, war and the apocalypse, the Holocaust as the end of civilization, the atomic bomb, realism and anti-realism, political changes and the apocalypse in popular culture.
Instructor(s): N. Stahl
Area: Humanities
Writing Intensive

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

AS.216.612. The Divine in Literature and Cinema.
This course studies various issues concerning literary and cinematic representations of the divine. We will investigate 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. 3.0 Credits.
This course explores key monuments of medieval art and architecture in Italy from c. 400 until 1350. We will concentrate on historical, functional, and aesthetical aspects that lead to the creation of single monuments and art works. Emphasis is given to the analysis of "sacred space" by means of architecture, painted, and sculptural decoration, as well as ritual performances. Another focus is laid on the emergence on the political dimension of art for the creation of civic identity as well as in the context of the late medieval courts. We raise questions about the importance of materiality and science for the creation of medieval art works.
Instructor(s): N. Zschomelidse
Area: Humanities.
AS.010.216. 20th Century Italian Art. 3.0 Credits.
This course will be a critical survey of the major artistic movements in Italy during the 20th century, from Futurism to Arte Povera. Often seen as a secondary location of artistic production, the class will situate the artists working in Italy within a broader historical and global context.
Instructor(s): K. Larson
Area: Humanities.

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

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

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

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

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

Classics

AS.040.238. Freshman Seminar: Magic and Miracles from Antiquity to the Renaissance. 3.0 Credits.
This freshman seminar will explore concepts of magic and miracles and their different forms from ancient Greece and Rome and early Christianity through the Middle Ages up to the Renaissance. Dean’s Prize Teaching Fellowship Course.
Instructor(s): M. Mueller
Area: Humanities
Writing Intensive.

AS.040.601. Italian Renaissance Humanism and Modern Humanities.
This course will reflect on certain key moments in the development of Latinate and Italian Renaissance humanism and will also include reading and discussion of certain recent landmark contributions to the history of the modern humanities.
Instructor(s): C. Celenza.

AS.040.606. Topics in Classical Reception.
An exploration of recurring themes and recent trends in the reception of classical antiquity.
Instructor(s): M. Butler.

AS.040.716. Petrarch (1304-74) and the Beginnings of Renaissance Latin.
This course will provide close readings of certain Latin texts by Petrarch, with attention to his letters and to other prose works.
Instructor(s): C. Celenza.
Film and Media Studies
AS.061.600. Mediated Listening: Sound, History, Technology, Theory. This course provides students an introduction to the discipline of sound studies and its relationship to three eras of historical forms of technological media. Structured around a problematic of emitter, medium, and receiver, it explores how sound was encoded by its creators as a structure of meaning in early media cultures; how it emerged as a means of aesthetic creation with the rise and dominance of the cinematic medium; and last, how it reaches the infatuated individual listener in the new era of mobile earbud audio. Theorizing our relationship to media through the study of sound and listening, we find new histories to be explored, as well as new media aesthetics to be negotiated. Through engagement with thinkers such as economist Jacques Attali, auditory and cultural historians Emily Thompson and Jonathan Sterne, film sound theorists Michel Chion and Rick Altman, and sound studies scholar Michael Bull, we construct how technologically mediated listening allows us to understand the historical and theoretical components of sound’s media aesthetics. Recommended Course Background: AS.061.245 for undergraduates or JHU graduate student status (open to all JHU graduate students). Instructor(s): M. Ward Area: Humanities Writing Intensive.

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

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

History of Science Technology
Medicine, Science and the Humanities
AS.145.101. Death and Dying in Art, Literature, and Philosophy: Introduction to Medical Humanities. 3.0 Credits. This team-taught course offers an 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. Instructor(s): B. Wegenstein; C. Wiener; E. Ender; J. Smith Area: Humanities Writing Intensive.

AS.145.330. Insomnia in Modern Literature, Philosophy, and Film. 3.0 Credits. Insomnia, while being defined and treated as a sleep disorder in the field of medical discourse, has attracted other kinds of interest, too. Philosophers and writers have been intrigued by insomnia since antiquity. From their perspectives, the capability of being sleepless not only distinguishes humankind from animals but testifies to human awareness in its ceaseless striving for wisdom and truth. Insomnia appears as vigilance, an exalted state of mind well suited for philosophic reflection, intense scrutiny of the world, and sudden inspiration. Yet these moments of sustained productivity are inextricably bound to insomnia’s “dark” side, the fact that sleeplessness tortures the body and exhausts the mind, haunts the weary wakeful and makes him meditate on insomnia. Thus sleeplessness turns into an obsession with the potential to transform thinking into endless introspection, self-absorbed melancholy, if not misanthropic sarcasm. This course will examine representations of insomnia in modern philosophy, literature and film. We will analyze to what extent interpretations of sleeplessness in the humanities differ from those in medical and scientific discourse. Particular emphasis will be placed on the relationship between insomnia, subjectivity, thinking, and writing. Authors and films to be considered will include among others Emanuel Lévinas, Emil Coran, Franz Kafka, Samuel Beckett, Ernest Hemingway, F. Scott Fitzgerald, Djuna Barnes, Gabriel García Márquez and Insomnia (2002; Christopher Nolan). Instructor(s): A. Krauss Area: Humanities, Social and Behavioral Sciences.

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

Political Science
AS.191.344. Belonging to Nature in the Anthropocene. 3.0 Credits. This course explores debates in contemporary environmental political thought concerning humanity’s relationship to nature in the Anthropocene. The Anthropocene refers to the era in which “human” activity becomes a force of “nature”—when the impact of human activity on natural processes manifests itself in the stuff of the Earth. For many of us, these planetary transformations are hardly noticeable in day-to-day life, but they are dramatic: we are living through the Earth’s sixth mass extinction. What is our relationship to these transformations? Do we have the power to stop them, or at least to minimize their harmful effects? Course readings and films introduce multiple visions of the human/nature relationship and examine the responses they recommend to these and other questions. The political stakes of these visions are brought to light as we consider: How do visions of the human/nature relationship shape and texture core political concepts like freedom, agency, responsibility, and progress? What do they suggest about the strategies most likely to motivate action amid the uncertainty of the Anthropocene? How do these visions subtly (and not so subtly) relegate some to the realm of “nature” so that others can be classified as “human”? Instructor(s): S. Erev Writing Intensive.
Humanities Center
AS.300.115. Introduction to Romantic Poetry. 3.0 Credits.
This course offers an introduction to romantic poetry through a
comparative approach to three of the movement’s key authors: Friedrich
Hölderlin, John Keats, and Giacomo Leopardi. We will work through their
main writings in detail along with considerations of their cultural contexts
and theoretical and critical approaches to romanticism more broadly.
Instructor(s): L. Lisi
Area: Humanities.

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

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

AS.300.427. Reading Freud. 3.0 Credits.
Sigmund Freud was one of the most influential thinkers of the 20th
century. Psychoanalysis, which was his theory of mind, a research
method, and a therapeutic technique, offered concepts that pervade
Western culture and the humanities. In this seminar which is designed for
students from all fields of knowledge, we will closely and chronologically
read Freud’s major works, follow his developing theories, and become
familiar with psychoanalytic concepts such as the unconscious, the
uncanny, instincts, sexuality and aggression, which illuminated mysteries
in other fields, from literature to anthropology, from political science to
religious studies, and from philosophy to the arts.
Instructor(s): O. Ophir
Area: Humanities.

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

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

Center for Language Education
AS.384.115. First Year Hebrew. 4.0 Credits.
Designed to provide reading and writing mastery, to provide a foundation
in Hebrew grammar and to provide basic conversational skills. Cross-
listed with Jewish Studies. Final day/time will be determined during the
first week of classes based on students’ schedules.
Instructor(s): Z. Cohen.

AS.384.116. First Year Hebrew II. 3.0 Credits.
Designed to provide reading and writing mastery, to provide a foundation
in Hebrew grammar and to provide basic conversational skills. Cross-
listed with Jewish Studies.
Prerequisites: AS.384.115
Instructor(s): Z. Cohen.
AS.384.215. Second Year Hebrew. 3.5 Credits.
Designed to enrich vocabulary and provide intensive grammatical review, and enhance fluency in reading, writing and comprehension. Cross-listed with Jewish Studies. Final day/time will be determined during the first week of classes based on students’ schedules.
Prerequisites: AS.384.214 or equivalent.
Instructor(s): Z. Cohen
Area: Humanities.

AS.384.216. Second Year Hebrew II. 3.0 Credits.
Designed to enrich vocabulary and provide intensive grammatical review, and enhance fluency in reading, writing and comprehension. Recommended Course Background: AS.384.215 or permission required.
Prerequisites: AS.384.215
Instructor(s): Z. Cohen
Area: Humanities.

AS.384.315. Third Year Hebrew. 4.0 Credits.
Designed to maximize comprehension and the spoken language through literary and newspaper excerpts providing the student with the language of an educated Israeli. Cross-listed with Jewish Studies. Final day/time will be determined during the first week of classes based on students’ schedules.
Prerequisites: AS.384.216 or equivalent.
Instructor(s): Z. Cohen
Area: Humanities.

AS.384.316. Third Year Hebrew II. 3.0 Credits.
Designed to: maximize comprehension and the spoken language through literary and newspaper excerpts providing the student with the language of an educated Israeli. Recommended Course Background: AS.384.315 or permission required. Cross-listed with Jewish Studies.
Prerequisites: AS.384.315
Instructor(s): Z. Cohen
Area: Humanities.

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

AS.389.353. Revolutions of the Book: Material Culture & the Transformation of Knowledge from Antiquity to the Renaissance. 3.0 Credits.
Explores the material culture of knowledge through transformations in the technologies and arts of communication, taught entirely from rare books, manuscripts, and artifacts in JHU libraries and museum collections.
Instructor(s): E. Havens
Area: Humanities
Writing Intensive.

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

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

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

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

AS.300.129. Capitalism and Tragedy: From the Eighteenth Century to Climate Change (Freshman Seminar). 3.0 Credits.
In contemporary discussions of climate change, it is an increasingly prevalent view that capitalism will lead to the destruction of civilization as we know it. The notion that capitalism is hostile to what makes human life worth living, however, is one that stretches back at least to the early eighteenth century. In this class, we will examine key moments in the history of this idea in works of literature, philosophy, and politics, from the birth of bourgeois tragedy in the 1720s, through topics such as imperialism and economic exploitation, to the prospects of our ecological future today. Authors to be studied: George Lillo, Balzac, Dickens, Marx and Engels, Ibsen, Weber, Brecht, Arthur Miller, Steinbeck, Pope Francis, and contemporary fiction, politics and philosophy on climate change.
Instructor(s): L. Lisi
Area: Humanities.
AS.300.133. Freshmen Seminar: Women of Epic Fame in Literature and Drama, 800 BCE-1650 CE. 3.0 Credits.
From Homer's Odyssey to Shakespeare's Antony and Cleopatra, powerful women who achieve their ends by working within the system are often overlooked or not fully explored. Our readings and discussions will foreground these women of fiction, while we also consider the social conditions of their living contemporaries. Readings will include: Homer's Odyssey (Penelope); Virgil's Aenead (Dido); Dante's Inferno (Beatrice); Milton's Paradise Lost (Eve), and several accounts of Cleopatra in plays by Shakespeare and his contemporary women writers. Cross listed with Theater Arts, Writing Seminars, and WGS.
Instructor(s): T. Tower
Area: Humanities
Writing Intensive.

AS.300.139. Introduction to Intellectual History. 3.0 Credits.
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
Area: Humanities.

AS.300.143. Introduction to Comparative Literature. 3.0 Credits.
This course offers an introduction to the history, theory, and praxis of comparative literature. We will read texts from some of the founding figures of the discipline and look at the most recent debates in the field, including translation studies, literary theory, and world literature, among others. Particular attention will be given to the methodologies and problems of studying literatures in different linguistic traditions and the relation between literature and other areas of thought and culture, such as philosophy, art history, and psychoanalysis. Case studies in comparative approaches to literature will provide concrete examples to our discussions.
Instructor(s): L. Lisi
Area: Humanities.

AS.300.202. Life and Form in Modern Thought. 3.0 Credits.
This course is a theoretical treatment of the question of form in fragmented bourgeois society since the late eighteenth century. Essential to modernity is a political and philosophical conflict between established forms and individual and collective lives. We will treat the concepts of form, freedom, and subjectivity in four spheres: aesthetics, morality, political economy, history. We will read texts by Kant, Hegel, Marx, Lukacs, Weber, and Adorno, literary works by Goethe, Rilke, Kafka, Stevens, and discuss paintings by Manet, Malevich, Guglielmo.
Instructor(s): O. Mehrgan
Area: Humanities.

AS.300.213. Homelessness in America. 3.0 Credits.
This course examines homelessness in the United States from multiple perspectives. Students will hear first-hand from individuals who have experienced homelessness as well as experts in the field.
Instructor(s): T. Gottbreht
Area: Humanities.

AS.300.228. Brain and Society. 3.0 Credits.
On April 2, 2013, President Obama unveiled the Brain Activity Map Project, a 100 million dollar investment to map the single-celled neurons composing the human brain. Scientific in its aim, the project is culturally significant as well. Popular websites lumosity.com and neuronetlearning.com offer brain-exercises to boost intelligence, while the emergent academic fields neurophilosophy, neuroethics, and neurohistory borrow from the brain sciences. The interaction between the brain and society, however, is by no means new. In this course, we will investigate the origins of brain maps and trace their reception in nineteenth-century European and American literature, philosophy, and politics. Topics include phrenology, the nervous system, psychopathology, and brain localization, and these fields' resonance in German Idealism, Victorian literature, French anthropology, and American fiction. The course is reading intensive.
Instructor(s): L. McGrath
Area: Humanities, Social and Behavioral Sciences.

AS.300.231. Introduction to Comparative Literature. 3.0 Credits.
This course offers an introduction to the history, theory, and praxis of comparative literature. We will read texts from some of the founding figures of the discipline and look at the most recent debates in the field, including translation studies, literary theory, and world literature, among others. Particular attention will be given to the methodologies and problems of studying literatures in different linguistic traditions and the relation between literature and other areas of thought and culture, such as philosophy, art history, and psychoanalysis. Case studies in comparative approaches to literature will provide concrete examples to our discussions.
Instructor(s): L. Lisi
Area: Humanities
Writing Intensive.

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

AS.300.239. Philosophy and the Emotions. 2.0 Credits.
We will read some of the most important texts in the history of the philosophy of the emotions, including works by Plato, Descartes, Spinoza, Schopenhauer, Heidegger, and Freud. We will discuss themes such as love, shame, apathy, anxiety, the mind-body problem, the notion of spirit, the notion of mood, and the overall problem of the distinction between emotion and reason.
Instructor(s): A. Rot
Area: Humanities.
**AS.300.241. The Literature of the Everyday. 3.0 Credits.**
The ordinary, the common, the everyday: why does literary realism consider the experiences of the average individual to be worthy of serious contemplation? In this course, we will read closely a set of novels by Flaubert, Mann, Dickens, Zola, Tolstoy, and Woolf from the period between 1850 and 1950 in which the development of realism reaches its climax. These novels explore the nature of work, family, the body, consciousness, and the changing relation between individual and tradition in modernity. We will situate these novels in their social, historical, and literary contexts, and establish a set of terms for the formal study of the novel as a genre (plot, character, setting, narrative, etc.). (Students of all levels who are interested in literature are encouraged to take this course.)
Instructor(s): E. Patton
Area: Humanities.

**AS.300.281. Sovereignty and Modern Drama. 3.0 Credits.**
This course is interested in the relationship between sovereignty and drama. By placing the common individual center stage, twentieth-century modern drama achieved a theatrical revolution. And yet the modern theater has not completely shed itself of its former preoccupation with kings and their undoing, as evidenced by the royal figures who show up in plays by influential playwrights as various in their political and artistic commitments as Strindberg, Ibsen, Jarry, Yeats, Shaw, Pirandello, O’Neill, Anouilh, Brecht, Sartre, Ionesco, and others. This course seeks to examine how, when, and why royal personages are employed in modern drama. What does the theater have to say about sovereignty and authority? About humanism and anti-humanism? Is theater linked to sovereignty? If so, how? This course will consider the political, philosophical, and theatrical critiques implicit in the plays where sovereigns are found, paying close attention as well to the problem of theatricality. Dean’s Teaching Prize Fellowship Course.
Instructor(s): N. Jerr
Area: Humanities.

**AS.300.290. Freshman Seminar: Shakespeare and his “Goddess”: real and imaginary lovers in the poetry and drama of early modern Europe. 3.0 Credits.**
Shakespeare’s description of his lover’s eyes as ‘nothing like the sun’ is both an homage and a sendup of a 300-year-old poetic convention reaching back to the days of Petrarch and the early humanist poets. Incorporating music and drama, we will examine that sonnet tradition from the perspective of Shakespeare and his contemporaries, tracing both the historical roots of the Shakespearian sonnet form its influence on the music of the present day, and finishing the semester with Shakespeare’s The Taming of the Shrew, a play that further illustrates 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 theatrical 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): E. Patton
Area: Humanities
Writing Intensive.

**AS.300.291. Freshman Seminar: Home and Exile. 3.0 Credits.**
This interdisciplinary seminar examines the concept of home and the condition of exile in 20th century Russian and Soviet culture from a variety of theoretical and methodological perspectives. Students will be introduced to classics of Soviet dissident, exilic, and official literature (Akhmatora, Brodsky, Nabokov, Bulgakov, Zamyatin), Soviet films (including Tarkovsky’s Solaris), as well as key theoretical texts about what it means to be “at home.” Open to freshmen and sophomores with approval of professor.
Instructor(s): A. Eakin Moss
Area: Humanities
Writing Intensive.

**AS.300.303. Multum in Parvo: Forms of Short Fiction. 3.0 Credits.**
The theory and practice of reading brief narratives, from the parable to the post-modern short story. We will be attending to the rhetorical and ethical issues that are raised within the compass of such fictions, with consideration of some specific forms that have shaped the development of recent literary tales: the case history, portraits of the artist, fictions of detection, and certain enduring philosophic myths. Time permitting, we’ll also examine how a few of our narratives have been translated into another medium such as film.
Instructor(s): R. Macksey
Area: Humanities
Writing Intensive.

**AS.300.305. Islamic Philosophy. 3.0 Credits.**
This course is an introduction to key concepts and seminal texts of Islamic Philosophy in the classical period, running from the 7th to the 13th century. Although instrumental to the transmission of Greek philosophy and to the rise of modern philosophy in the western world. Islamic philosophy is not merely a conduit of transmission. Philosophers on Islamic lands, offered original philosophical solution to both old problems, and new problems that arose with monotheism. We will begin our examination of the specificity of Islamic Philosophy by situating it in its historical and political context. We will have to tackle fundamental questions: How did philosophers who wrote in Arabic translate and transmit Greek philosophical texts? What does it mean to do philosophy within an Islamic context? Is it not an oxymoron to talk about philosophy within a religious context? The course is divided into three sections that treat of three general fields: politics, metaphysics and psychology and discusses the major Philosophers of the classical period, with particular attention paid to the work of Alfarabi, Avicenna and Averroes.
Instructor(s): L. Ferhat
Area: Humanities
Writing Intensive.

**AS.300.307. Dostoevsky and Critical Theory. 3.0 Credits.**
The tormented, obsessive and sadistic characters of Dostoevsky’s novels posed a challenge to positivism and reason too scandalous and compelling to be ignored. The novels inspired some of the most brilliant and influential thinkers of the nineteenth and twentieth centuries in the fields of religion, philosophy, psychology and literary theory. We will read three of Dostoevsky’s philosophically challenging novels alongside works by these critics and philosophers. While exploring their ideas about faith and unbelief, madness and reason, violence and torture, society and history, we will also inquire into the relationships among literature, philosophy and biography and examine the processes of influence and adaptation.
Instructor(s): A. Eakin Moss
Area: Humanities.
AS.300.310. Introduction to Psychoanalysis. 3.0 Credits.
One of the most controversial intellectual endeavors of the 20th century, psychoanalysis is a theory about human nature, motivation, behavior, development and experience, as well as a clinical method of treatment for psychological disorders. We will read texts by Freud, Jung, Ferenczi, Rank, Horney, Klein, Anna Freud, Lacan, and others.
Instructor(s): O. Ophir
Area: Humanities.

AS.300.314. Dreams - From Genesis to Freud. 3.0 Credits.
Die Traumdeutung is one of the groundbreaking books of the 20th century. Translated into English as The Interpretation of Dreams, this book argues that dreams are both interpretable and meaningful. Unlike the psychiatrists of his days, Freud held that dreams are expressions of the subject and thus positioned himself closer to the ancient conception of dreams than to the views of the positivistic science of his days. He emphasized that dreams represent not so much an objective reality but rather the symbolic manifestation of the truth of the subject's unconscious, a "symptom" of a history.
Instructor(s): O. Ophir
Area: Humanities.

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

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

AS.300.322. Reason, Religion, and Modernism in Europe. 3.0 Credits.
Amidst the rise in psychological research in France and the secular reforms of the Third Republic, French philosophical and religious thinkers upended their Catholic tradition in the late nineteenth century. This seminar explores the Modernist turn in Catholicism, which drew on scientific advancements in order to challenge Church hierarchies and fundamentally transform Catholics’ personal relationship to God. Our objective is to examine the intersection of science, faith, and society in historical and philosophical perspective.
Instructor(s): L. McGrath
Area: Humanities.

AS.300.324. Cinema of the 1930s: Communist and Capitalist Fantasies. 3.0 Credits.
Comedy and musical comedy film flourished in the USA during the Great Depression as well as in the USSR during the Stalinist Great Terror. This course will compare films of the era in a variety of genres (musical, epic, Western, drama), examining the intersections between politics and aesthetics as well as the lasting implications of the films themselves in light of theoretical works on film as a medium, ethics and gender.
Instructor(s): A. Eakin Moss
Area: Humanities.

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

AS.300.326. Comparative Modernisms. 3.0 Credits.
Dynamic, unprecedented literary innovation marks the first part of the 20th century. This course moves from Dadaism, Surrealism, and the Harlem Renaissance, through Anglo-American, Caribbean, and Brazilian modernisms, and the Latin American vanguard. We’ll investigate literary experimentation in connection with the visual arts, modernization, colonialism, race, gender, and war. We will read novels, poetry, and essays from major writers who may include Apollinaire, André Breton, Marcel Proust; Gertrude Stein, HD, Djuna Barnes, Elsa von Freytag-Loringhoven, Mina Loy, T.S. Eliot; James Joyce, W.B. Yeats; Langston Hughes, Zora Neale Hurston, Jean Toomer; Claude McKay, Aimé Césaire, Louise Bennett, Jean Rhys, Nicolás Guillén; Oswald de Andrade, Julio Cortázar, Oliverio Girondo, Jorge Luis Borges.
Instructor(s): R. Galvin
Area: Humanities
Writing Intensive.
AS.300.327. Introduction to Comparative American Cultures: Obama and Philosophy. 3.0 Credits.
This course will investigate the philosophical as well as theological, juridical and political, and rhetorical and literary backgrounds that have informed and shaped Barack Obama’s writings, speeches, and policy strategies leading up to and during his presidency. While paying minute attention to a few selected controversial debates in domestic and international governance and relations, and while discussing the question of Obama’s legacy in and after the upcoming elections, our primary focus will be on understanding the curious blend of Christian realism, influenced by the theologian Reinhold Niebuhr, the tradition of American civic republicanism and pragmatism, and Obama’s specific brand of post-Civil Rights, if not necessarily post-racial, politics. All these tenets coalesce in a vision and politics that may well be described as one of “deep” pragmatism. Attention will be paid to Obama’s early appeal to “simple ideas” and “small miracles,” each of them yielding the Biblical and sobered injunction of a “hope against hope.” But extensive consideration of his thought and impact in the assessment of biographers and intellectual historians, legal scholars and political theorists, cultural critics and pundits will add to our attempt to understand and take stock of the Obama phenomenon as well.
Instructor(s): H. de Vries
Area: Humanities.

AS.300.333. Melancholy in Science, Literature, and Film. 3.0 Credits.
This course explores the manifold nature of melancholy from an interdisciplinary perspective that combines sciences, history of medicine, and the arts. Defined by Greek medicine as the excess of black bile, melancholy, in its long history, has been seen as disease of the soul, state of intellectual grace, or psychological condition. The course will examine chronologically the development and variety of the meanings of melancholy between medical texts, visual representations, poetry, psychoanalytic theory, and films. The works analyzed will include, among others, those by Galen, Robert Burton, Albrecht Dürer, Shakespeare, Cervantes, Baudelaire, Freud, Lars von Trier.
Instructor(s): E. Fabietti
Area: Humanities.

AS.300.337. The Rise of the Modern Short Story. 3.0 Credits.
Instructor(s): R. Macksey
Area: Humanities
Writing Intensive.

AS.300.338. Comic Evolution: Stages in Development of Comedy. 3.0 Credits.
An eclectic tour of comic forms and theories from classical antiquity to contemporary practice. Although the textual focus will be on stage comedy, we’ll also consider the comic in other forms and media—film [Keaton], comic strip [Herriman], and contemporary satire. Some of the familiar questions on the agenda: topical vs. ‘perennial’ material, the social functions of comedy, the ‘shelf life’ of humor, butts & scapegoats, symmetries & asymmetries between comedy and tragedy, verbal and non-verbal comic devices, the general rhetoric of comedy, and the possibility of a Grand Unified Theory. (Final paper.)
Instructor(s): R. Macksey
Area: Humanities
Writing Intensive.

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

AS.300.350. Skepticism on Stage and Page. 3.0 Credits.
This course explores influential interpretations of and responses to skepticism in literature, philosophy and theater. Case Studies will include: Descartes, Ibsen, James, Kafka, Kierkegaard, Poe, Shakespeare, and Wittgenstein.
Instructor(s): K. Boyce
Area: Humanities.

AS.300.351. The Phenomenon of Boredom from an Interdisciplinary Perspective. 3.0 Credits.
We will examine the history, philosophy, sociology, and psychology of boredom and consider the characteristics, concerns, and methods of the different fields and disciplinary frameworks in which this phenomenon has been studied.
Instructor(s): A. Rot
Area: Humanities
Writing Intensive.

AS.300.353. Present Mirth: Stages of Comedy. 3.0 Credits.
A comparative survey of presentational comedies from Aristophanes to Beckett on stage and screen, with some attention to to to the vexed question of theories of comedy [no laughing matter].
Instructor(s): O. Mehrghan; R. Macksey
Area: Humanities
Writing Intensive.
AS.300.357. Forms of Modern Fiction. 3.0 Credits.
A comparative tour of modern narrative forms from 3 continents. The emphasis is on the development of shorter fictional models, though some of the founders and innovators are better known for their novels. The emphasis will be on the emergence new structural, rhetorical, and thematic concerns, including adaptation to other media. There will be an optional hour for queries and discussion TBA.
Instructor(s): R. Macksey
Area: Humanities
Writing Intensive.

AS.300.362. Beauty and the Predicate Calculus. 3.0 Credits.
Frege's development of a predicate calculus made possible the evolution of a distinctively "analytic" tradition in philosophy. But arguably that tradition has failed to fully appreciate the implications of this important development. The course will begin by examining how Frege himself understood the importance of his advance. It will then consider arguments to the effect that some of the most influential accounts of mind and action—namely those shaped by Donald Davidson—fail by failing to take this advance adequately into account. In light of these arguments in philosophy of mind and action, we will reconsider the implications of Frege's advance for aesthetics. The principle aim of the course will be to construct an account of art and criticism that takes those implications fully into account. Efforts to construct alternatives that overcome this purported failing will be examine.
Instructor(s): K. Boyce
Area: Humanities.

AS.300.365. Desire in the Fin de siècle. 3.0 Credits.
This course examines the obsession with desire at the turn of the 20th century in literature, drama, philosophy and social thought and its implications for notions of self and community in modernity. We will read comparatively across European, Russian and American cultures, including 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
Writing Intensive.

AS.300.366. Russian Avant-Garde Cinema. 3.0 Credits.
Russian cinema was born out of the intense artistic experimentation of the fin-de-siècle avant-garde and developed in a climate of dramatic political and cultural change in the twenties and thirties. While subject to draconian censorship in the Soviet period, it nonetheless engaged in active dialogue with the film industries of Western Europe and America and had a lasting impact on world cinema. This course examines the extraordinary flourishing of avant-garde cinema in the Soviet Union in the 1920s and 30s including films by Eisenstein, Vertov, Pudovkin, and Dovzhenko, their theoretical writings, and their far-reaching influence on film and film theory. All readings in English, films subtitled in English.
Instructor(s): A. Eakin Moss
Area: Humanities
Writing Intensive.

AS.300.369. The Bible and Philosophy (Introduction to Intellectual History). 3.0 Credits.
This course will examine several attempts by ancient, modern, and contemporary thinkers to come to terms with the Biblical concept of creation and provience, revelation and prophecy, law and election, apocalypse and eschatology, with a special emphasis on the first articulation of the idea of Christian universalism, faith and justification, time and eternity, sacrifice and the body. Readings will include the entire corpus of St. Paul's authentic letters, the major Scriptural passages on which he draws, but also selections from Philo of Alexandria, St. Augustine, Spinoza, Nietzsche, Karl Barth, Jakob Taubes, Alain Badiou, Giorgio Agamben, and others.
Instructor(s): H. de Vries
Area: Humanities.

AS.300.372. Dance and the Russian Avant-Garde. 3.0 Credits.
This course will explore the relationship between art and dance during the explosion of artistic creativity at the time of the Russian Revolution (1900s-1920s) as well as the influence of the Russian Avant-Garde on modern dance and theories of movement through the 20th century. We will examine how dance both gave physical form to aesthetic, philosophical and political ideas and catalyzed new forms of thinking about the human body and modern spaces. Lecture and discussion of readings and screenings will be paired with a weekly movement workshop in the dance studio that will introduce students to different forms and theories of avant-garde and modernist dance and movement theory. No prior dance experience or knowledge of Russian is required.
Instructor(s): A. Eakin Moss; C. Dinapoli
Area: Social and Behavioral Sciences.

AS.300.374. Marxist Theory of Consciousness: Class, Color, Creed, Gender. 3.0 Credits.
This course takes up the tripartite problematic of class as social context, ideology as false consciousness, and gender as the perception of sexual difference in modern society through philosophical engagements in Marxist tradition with consciousness. It will primarily treat the formation and validity of the individual's insight into her society as a whole. Our systematic and historical path runs through Marx, Georg Lukács, Adorno, Rosa Luxemburg, Althusser, Judith Butler.
Instructor(s): O. Mehrghan
Area: Humanities, Natural Sciences.

AS.300.377. Cinema and Philosophy. 3.0 Credits.
Why is contemporary philosophy so interested in cinema? Do movies have anything to say about philosophical problems? What are the most productive ways of bringing films and philosophy into conversation?
Instructor(s): M. Shuster
Area: Humanities.
AS.300.383. History of Madness from the Bible to DSM-V. 3.0 Credits.
Madmen, lunatics or the insane, have seen an extraordinary variety of responses and attitudes across the centuries. Whether seen as a "true" phenomenon or as socially constructed "madness" was defined and treated, examined and controlled, diagnosed and "cured" according to the spirit of the time. This course will follow the varied social imageries of "madness" throughout Western history, from the Bible to the contemporary and controversial Diagnostic Statistical Manual (DSM) in its most recent 5th edition. Alongside primary texts by Hippocrates, Avicenna, Pinel, and Freud and secondary texts by Michel Foucault, Ian Hacking, Edward Shorter, and Elaine Showalter, among others, we will acquaint ourselves with first-person accounts of "madness" and its different forms of treatment, ranging from lunatic asylum, through electric-shock treatments and lobotomies to psychoanalysis. The course will explore the interaction between the historical and social, scientific and political as well as economical factors that have shaped the views of "madness" and its treatment.
Instructor(s): O. Ophir
Area: Humanities.

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

AS.300.395. Stages of Comedy: Theory & Practice. 3.0 Credits.
A comparative survey of dramatic and cinematic events, with some attention to the various attempts to present a theory of comedy. Seminar will include some food and drinks to support the discussions.
Instructor(s): R. Macksey
Area: Humanities
Writing Intensive.

AS.300.399. Cinema and Philosophy. 3.0 Credits.
Do movies have anything to say about philosophical problems? Why is contemporary philosophy so interested in cinema? What are the most productive ways of bringing films and philosophy into conversation? Why is contemporary philosophy so interested in cinema?
Instructor(s): P. Marrati
Area: Humanities.

AS.300.411. Animal Minds. 3.0 Credits.
An examination of some of the scientific and philosophical literature on the nature of animal minds and the way(s) in which they differ from the human mind. The most important of these apparent differences are the use of language, the exercise of concepts, and instrumental reasoning, including the use of instruments. Co-list with AS.150.490
Instructor(s): M. Fried; M. Williams
Area: Humanities.

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

AS.300.416. Wittgenstein, Religion, and Ethics. 3.0 Credits.
Starting out from the Lecture on Ethics, this course will investigate Wittgenstein’s approaches to religion and ethics, mysticism and the spiritual, and contrast these with those of his contemporaries and later interpreters. Readings will include Ludwig Wittgenstein, Martin Heidegger, Elizabeth Anscombe, C.S. Lewis, Hilary Putnam, Richard Rorty, Stanley Cavell, Martin Stokhof, and others.
Instructor(s): H. de Vries
Area: Humanities.

AS.300.417. Women in Psychoanalysis - The Second Generation of Psychoanalysis. 3.0 Credits.
With its forced dissemination after the Anschluss of Austria with Germany in 1938, psychoanalysis shifted its center of gravity not only from Vienna to London, creating "a new kind of diaspora," but also from a patriarchal and phallocentric focus towards a mother-child centered theory and practice. After Freud's death, psychoanalysis, notably in Britain, was led by two women psychoanalysts, Melanie Klein and Anna Freud, each with a very different view on the nature of childhood, sexuality and aggression, intellectual development, the development of responsibility, motherhood, pathology, and the life of the mind as such. This course will introduce the important intellectual psychoanalytic concepts and theories, which were developed not only through the clinical work of these two exceptional women with children, but also through what came to be known in the history of psychoanalysis as "The Controversial Discussions": a set of intense debates between two thought collectives organized around these female pioneers. Readings will include: Sigmund Freud, Klein, Anna Freud, Winnicott, Heimann, Jones, and Isaccs. Cross-listed with History, Psychology, WGS.
Instructor(s): O. Ophir
Area: Humanities.
AS.300.420. The Violence from Within and the Migration of Knowledge - The Marginalization of Melanie Klein in American Psychoanalysis. 3.0 Credits.
Freud’s idea of an inborn death instinct and its link to war and violence was greatly developed by the Austrian-born British psychoanalyst Melanie Klein. Yet, these ideas were largely rejected by mainstream American psychoanalysis as they were judged to be “un-American.” In this seminar, we will read primary psychoanalytic texts on violence, aggression, sadism, and war by Sigmund Freud, Melanie Klein, Wilfred Bion, among others, and will follow their reception, reshaping, and reconstruction among American analysts such as Otto Kernberg, Heinz Kohut, Roy Schafer, and others. Secondary resources will include historical studies on the migration of psychoanalysis by George Makari, Nathan Hale, and Edith Kurzweil among others. Co-listed with 300.610
Instructor(s): O. Ophir
Area: Humanities.

AS.300.421. Spiritual Exercises: Concepts and Practices. 3.0 Credits.
This course will introduce the concepts, practices, and history of spiritual exercises and their 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. Luther, Philosophy, Politics: 500 Years After the Reformation. 3.0 Credits.
As historical legend has it, in 1517 the German monk and then professor of theology Martin Luther inaugurated a revolution in thinking, belief, and moral practice, known as the Protestant Reformation by nailing his Ninety-Five Theses, under the title Disputation on the Power of Indulgences, to the door of the Castle Church of Wittenberg. Known for his brutal characterization of reason as “the devil’s whore,” his theology of the hidden god, his catechisms, the doctrine of the two realms, and his condemnation of peasants’ revolts of his days, Luther’s influence has been profound and lasting. We will study some of his most influential theses, treatises, and sermons and will seek to gauge the effect they had on the Western narrative of secularization and modernity, together with their deep influence on post-Reformation and, indeed, recent philosophy and political thought. Readings include: Luther, G.W. F. Hegel, Max Weber, Martin Heidegger, Karl Barth, Erik Peterson, Dietrich Bonhoeffer, Kaj Munk, Ernst Bloch, Philippe Lacoue-Labarthe, Marcel Gauchet, Giorgio Agamben, and others.
Instructor(s): H. de Vries
Area: Humanities.

AS.300.423. Contemporary Theory: New Materialisms, New Vitalisms, and the Post- Traumatic Subject. 3.0 Credits.
A discussion of: recent versions of materialism and realism, including materialisms informed by neuroscience; vital materialism; the latest developments in trauma and affect theory; and related trends. Texts by Zizek, Malabou, Damasio, Pippin, McDowell, Johnston, Brassier, Churchland, LeDoux, and others.
Instructor(s): M. Fried
Area: Humanities.

AS.300.424. Psychoanalysis as a Theory of Thinking. 3.0 Credits.
This course will introduce students to the writings of Wilfred Bion, the British psychoanalyst who expanded Sigmund Freud’s and Melanie Klein’s metapsychology. Bion developed an epistemological theory of thinking, surmising that the mind grows when it is exposed to the truth of one’s emotional experience. In his writings and lectures, Bion developed a sophisticated theoretical model that conceptualizes the transformation of emotional experience into the capacity for thought. While in his early writings he is inspired by life sciences and mathematics, in his later writings Bion shifts away from the scientific view to an aesthetic/mystical vortex, drawing on poets mystics and philosophers, such as Keats, Milton, Shakespeare, Sophocles, Meister Eckhart, St John of the Cross, Plato, Hume and Kant.
Instructor(s): O. Ophir
Area: Humanities.

AS.300.431. Russian Literary Modernisms. 3.0 Credits.
Play with form and genre, self-reflexivity, fragmentation, linguistic creativity, and destabilizing humor all characterize classic works in Russian literature written before and after what would in literary historical terms be considered the Modernist period. This seminar will test a number of recent formal and philosophical definitions of Modernism against a wide range of Russian literary classics that can be seen to fall loosely into the genre including works by Gogol, Tolstoy, Chekhov, Bely, Olesha, Shklovsky, Bulgakov, and Tertz. We will also look at Russian literary critical texts that define and constitute Modernism in the Russian context. Texts in translation. Co-listed with AS.300.641
Instructor(s): A. Eakin Moss
Area: Humanities Writing Intensive.

AS.300.433. Cavell: Skepticism and the Ordinary. 3.0 Credits.
This seminar studies the main works and concepts of Stanley Cavell, one of the most original and influential philosophers of the 20th century. It will address in particular his analyses of skepticism, the ordinary, and moral perfectionism as they are expressed in philosophy, but also in literature and films.
Instructor(s): P. Marrati
Area: Humanities.

AS.300.435. Emmanuel Levinas: Essential Works, Guiding Concepts, Lasting Influence. 3.0 Credits.
This seminar will address the major writings and guiding concepts of Emmanuel Levinas and investigate his increasing critical role as a touchstone and dividing line in the formation of twentieth-century and contemporary schools of thought (phenomenology, pragmatism, post-analytic philosophy, literary, feminist, and political theory, anthropology). Additional readings will include Stanley Cavell, Jacques Derrida, Vasily Grossman, Jean-François Lyotard, and Hilary Putnam.
Instructor(s): H. de Vries
Area: Humanities.

AS.300.501. Independent Study. 3.0 Credits.
Instructor(s): A. Eakin Moss; O. Ophir.
AS.300.507. Honors Seminar. 3.0 Credits.
The Honors Seminar is a mandatory component of the Honors Program in Humanities, which offers qualified undergraduates the possibility of pursuing an independent research project in their Junior and Senior years in any humanistic discipline or combination of disciplines: intellectual history, comparative literature, philosophy, critical theory, psychoanalysis, religion, film, etc., as well as points of intersection between the arts and the sciences. After one year qualified students may apply for admission to the concurrent BA/MA degree program. Sophomores who plan to study abroad in their Junior year should also consider applying to the Program. In the 2014-2015 academic year, the Seminar will focus on a close reading of Coetzee’s Elizabeth Costello and associated texts, which will serve as a point of departure for discussion on the relation between different intellectual disciplines and pursuits.
Instructor(s): A. Eakin Moss; M. Shuster
Writing Intensive.

AS.300.508. Honors Seminar. 3.0 Credits.
The Honors Seminar is a mandatory component of the Honors Program in Humanities, which offers qualified undergraduates the possibility of pursuing an independent research project in their Junior and Senior years in any humanistic discipline or combination of disciplines: intellectual history, comparative literature, philosophy, critical theory, psychoanalysis, religion, film, etc., as well as points of intersection between the arts and the sciences. Qualified students may apply for admission to the concurrent BA/MA degree program. Sophomores who plan to study abroad in their Junior year should also consider applying to the Program. In the 2016-2017 academic year, the Seminar will focus on selected works by Anton Chekhov, which will serve as a point of departure for discussion on the relation between different intellectual disciplines and the idea of the humanities.
Instructor(s): A. Eakin Moss
Writing Intensive.

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

AS.300.599. Independent Study. 3.0 Credits.
Instructor(s): L. Lisi; R. Macksey.

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

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

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

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

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

Instructor(s): A. Eakin Moss
Area: Humanities.

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

This seminar examines what in Bergson’s philosophy remains, or becomes, challenging for contemporary debates. Particular emphasis is given to his concepts of life and time, but also to his philosophical anthropology and his reflections on the ambiguous interplay between war, technology, and religion.
Instructor(s): P. Marrati.
AS.300.631. Russian Literary Modernisms.
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 Golgot, 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.

Readings in Balzac, Stendhal, Hugo, Musset and Nerval, plus viewings of Géricault, Delacroix, Daumier. Theories of Romanticism, from Baudelaire to present will be examined and commented as well. Course taught in French. Recommended Course Background: AS.212.333 and 212.334
Instructor(s): J. Neefs; M. Fried
Area: Humanities
Writing Intensive.

AS.300.642. Philosophy and Literature in Kierkegaard’s Either/Or.
Celebrated and reviled alike, Kierkegaard’s 1843 Either/Or has been viewed as both the culmination of the Enlightenment project and the birth of existentialism, a playful work of romantic literature and a piece of late-Hegelian philosophy, a vindication of the secular everyday and the articulation of a modern faith in a transcendent God. In this course we read the work closely and in its entirety and pay particular attention to the relation between its philosophical arguments and literary forms of presentation.
Instructor(s): L. Lisi
Area: Humanities.

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

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

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

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

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

AS.300.657. Martin Heidegger, Being and Time: Integral Reading and Current Perspectives, II.
Starting with a brief overview and recapitulation of themes discussed in its Introduction and Division One, this jointly will focus on Division Two of Being and Time and bring phenomenological, hermeneutic, and deconstructive as well as analytic, epistemological, and pragmatist methods and viewpoints to bear upon this modern classic.
Instructor(s): H. de Vries; M. Williams.

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

AS.300.660. Humanities Thesis Seminar.
Required thesis seminar for Humanities Center MA students.
Instructor(s): A. Eakin Moss
Area: Humanities.

AS.300.664. Marcel Proust, Literature and Art.
Proust’s great sequence of novels À la recherche du temps perdu is also a theory of the Novel and indeed of Art. A close reading of Du côté de chez Swann, À l’ombre des jeunes filles en fleurs, La Prisonnière and Le Temps retrouvé, will put this to the test. Required editions: Proust’s Du côté de chez Swann, Gallimard, Folio, À l’ombre des jeunes filles en fleurs, Gallimard, Folio, La Prisonnière, Gallimard Folio, Le Temps retrouvé, Gallimard, Folio, Contre Sainte-Beuve, Gallimard, Folio. The seminar is open to advanced undergrads, with authorization of the instructor. Undergraduate are Seniors permitted to take this course. Recommended course background: At least 2 212.3xx courses
Instructor(s): J. Neefs; M. Fried.

AS.300.684. Mysticism and Mechanicism.
This seminar will investigate the historical, conceptual, and practical intertwining of spirit and automatism, mind and machine, global religion and technological media. We will start out from the spiritual automaton motif as it appears in Spinoza and Leibniz and follow its echoes in more recent debates (concerning the ghost the machine, the idea of artificial intelligence, and all those realities often called virtual).
Readings will include Henri Bergson, Ludwig Wittgenstein, Gilbert Ryle, Walter Benjamin, Henri Atlan, Lambert Wiesing, and others.
Instructor(s): H. de Vries.

AS.300.685. Autour de Baudelaire (Around Baudelaire).
Topics in Baudelaire’s art and thought and in that of various contemporaries (Courbet, Manet, Wagner) and successors (Mallarmé, Proust, Benjamin, Starobinski, Bonnefoy). Readings and discussion will be mainly in French. Co-listed with AS.212.604
Instructor(s): J. Neefs; M. Fried.
Instructor(s): P. Marrati.

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

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

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

Instructor(s): B. Bryan.

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

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

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

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

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

Cross Listed Courses

History of Art

AS.010.310. The ‘Long Sixties’ in Europe. 3.0 Credits.
Emphasis will be on advanced artistic practice primarily in France, Italy, the Benelux, and German-speaking countries; students will curate an exhibition of avant-garde journals from the Sheridan Libraries.
Instructor(s): M. Warnock
Area: Humanities.

AS.010.400. Looking at Language: Vision and Textuality from Surrealism to the Present. 3.0 Credits.
Considers the emergence of the “written painting” and other uses of language in the visual arts. Among our case studies: Magritte, Twombly, Ruscha, Indiana, Holzer, Wool, Ligon, Darboven.
Instructor(s): M. Warnock
Area: Humanities.

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

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

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

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

AS.010.645. 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, Rymann, Marden, Hantaï, Bishop, Jorn, Uecker, and Klein.
Instructor(s): M. Warnock
Area: Humanities.

Classics

AS.040.121. Ancient Greek Mythology: Art, Narratives, and Modern Mythmaking. 3.0 Credits.
This course focuses on major and often intricate myths and mythical patterns of thought as they are reflected in compelling ancient visual and textual narratives. Being one of the greatest treasure troves of the ancient world, these myths will further be considered in light of their rich reception in the medieval and modern world (including their reception in the modern fields of anthropology and philosophy).
Instructor(s): D. Yatromanolakis
Area: Humanities.

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

AS.040.148. Ancient Israel and Ancient Greece in Opera and on Film. 3.0 Credits.
Some of the most breathtaking (early and later) operas and films have been in intense dialogue with ancient societies, narratives, and cultural concepts. Contemporary hit movies center on diverse aspects of ancient narratives: the beginning of the world, violent wars, politics, erotic themes, and intricate existential questions. The course will introduce students to a comparative examination of the variety of approaches to ancient Israel and ancient Greece in the spectacular worlds of opera and cinema. The course will focus on major texts and archaeological material related to antiquity; works of world cinema will be analyzed.
Instructor(s): D. Yatromanolakis
Area: Humanities.

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

History
AS.100.728. Historical Writing in the Middle Ages.
The course will begin with readings of literary and critical theory, as a preparation for the study of modes of historical writing in the Middle Ages. We will then read a sampling of medieval historiographical texts, beginning with Eusebius.
Instructor(s): G. Spiegel.
AS.100.741. Recent Theoretical Issues in History.
An examination of recent theoretical issues in history, including: history as/and memory; the return of presence in history; the turn to affect and the rise of "neurohistory"; posthistoricist and the uses of literary theory in history; and the uses of photography and visual cultures in history.
Cross-listed with Humanities Center.
Instructor(s): G. Spiegel; M. Fried
Area: Humanities, Social and Behavioral Sciences.

German Romance Languages Literatures
Interdepartmental
AS.360.134. Great Books at Hopkins II: The Sciences. 3.0 Credits.
Great Books at Hopkins II: The Sciences will combine readings from philosophy and literature with foundational texts from several scientific disciplines. Readings for this spring will explore links between traditional theories of economics and genetics in the context of literary developments, and will include: Xenophon's Oeconimicus, 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
Writing Intensive.

Art
AS.371.140. Cartooning. 3.0 Credits.
Not open to Freshmen. A history-and-practice overview for students of the liberal arts. The conceptual basis and historical development of cartooning is examined in both artistic and social contexts. Class sessions consist of lecture (slides/handouts), exercises, and ongoing assignments. Topics include visual/narrative analysis, symbol & satire, editorial/political cartoons, character development, animation. Basic drawing skills are preferred but not required.
Instructor(s): T. Chalkley
Area: Humanities

AS.371.149. Visual Reality. 3.0 Credits.
In art, "Realism" is a simulation of visual reality. But art can also simulate alternative realities, those realities or truths which exist only in daydreams or nightmares. In this class, we will learn to explore and create representations of these additional moments of existence. This will require thinking creatively or "outside the box," a useful skill in any field. Using a variety of media, students are asked to solve problems to which there is no one correct answer.
Instructor(s): D. Bakker
Area: Humanities

AS.371.151. Photoshop/Digital Darkroom. 3.0 Credits.
Photoshop is not only the digital darkroom for processing images created with digital cameras; it is also a creative application for making original artwork. In this course, students use Photoshop software as a tool to produce images from a fine art perspective, working on projects that demand creative thinking while gaining technical expertise. Students will make archival prints, have regular critiques, and attend lectures on the history of the manipulated image and its place in culture. We will look at art movements which inspire digital artists, including 19th-century collage, dada, surrealism, and the zeitgeist of Hollywood films. Students must have a digital SLR camera. Prior knowledge of Photoshop is not required. Attendance at first class is mandatory. Approval for this course will be considered after enrollment on SIS; no need to email.
Instructor(s): H. Ehrenfeld
Area: Humanities.

AS.371.152. Introduction to Digital Photography. 3.0 Credits.
Students learn to use their digital cameras through a variety of documentary, landscape and portrait projects, which will help them develop technical and creative skills. Critiques and slide lectures of historic photographs, which range from postmortem daguerreotypes to postmodern digital imagery, help students develop a personal vision. Students are provided digital SLR cameras and gain proficiency with one-on-one instruction in the field. Basics for print adjustment and output will be covered. Attendance at first class is mandatory. Approval for this course will be considered after enrollment on SIS; no need to email.
Instructor(s): G. Salazar; H. Ehrenfeld
Area: Humanities.

AS.371.162. Black and White: Digital Darkroom. 3.0 Credits.
In this digital course, students explore the black-and-white aesthetic. They develop camera skills on numerous field trips including Ladew Topiary Gardens, the Maryland Zoo & Botanical Gardens, and an optional weekend trip to Cape Henlopen State Park in Delaware. Students meet frequently for critiques and discussions based on historic and contemporary imagery. They will learn to use Photoshop for image adjustment. Techniques such as high dynamic range, duotone, panorama and infrared will be covered. Students work on a project of their choice and produce a portfolio of ten prints. Digital SLRs are provided. Attendance at 1st class is mandatory. No need to email for approval.
Instructor(s): P. Berger
Area: Humanities.

AS.371.303. Documentary Photography. 3.0 Credits.
In this hands-on course, we will explore different genres of documentary photography, including the fine art document, photojournalism, social documentary photography, the photo essay and photography of propaganda. Students will create a semester-long photo-documentary project on a subject of their choice. They will put theory into practice on field trips, visiting some of Baltimore's unique neighborhoods. Digital SLRs will be provided. Attendance at first class is mandatory.
Instructor(s): P. Berger
Area: Humanities.

AS.371.304. Photo Seminar: Wet Darkroom. 3.0 Credits.
In this film based course, students develop a project of their choice over the semester working independently in the darkroom and meeting for weekly critiques and discussions. Using the zone system (a method of pre-visualization developed by Ansel Adams) students will experiment with different film, paper and developer combinations specific to their projects. Writing in the form of a journal as well as critical analysis of images are integral parts of the seminar experience.
Prerequisites: AS.371.146 or Permission Required
Area: Humanities.
AS Philosophy Courses

AS.150.100. Philosophy of Sport. 3.0 Credits.
This course introduces students to philosophical methods by bringing them to bear on the topic of sports and games. We will explore questions about what it is for a certain practice to be a game or a sport (the metaphysics of sport) as well as questions about fair play, performance enhancement, gender equity, and commercialism and corruption in sports (the ethics of sports).
Instructor(s): T. Wilk
Area: Humanities
Writing Intensive.

AS.150.111. Philosphic Classics. 3.0 Credits.
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): A. Abazari
Area: Humanities
Writing Intensive.

AS.150.112. Philosophical Problems. 3.0 Credits.
An introduction to philosophy through several central problems. This year's topics are free will, death, time, and race.
Instructor(s): S. Gross
Area: Humanities.

AS.150.113. Freshman Seminar: Objectivity. 3.0 Credits.
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.

AS.150.114. Philosophy of Human Rights. 3.0 Credits.
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).
Instructor(s): T. Wilk
Area: Humanities.

AS.150.115. Mortal Questions. 3.0 Credits.
What is the meaning of life? Is the question well-formed? What does living well require? Does death give human life meaning? What does it mean to say that life is ‘absurd'? Are we free to do as we choose? What should we make of human nature or the human condition in light of the great and ever more pervasive technological advances of the present epoch? Will we transform our nature? In light of threats of environmental catastrophes spurred by global warming, nuclear war and the like, what do we make of our daily lives and the activities that compose them? Do those equipped with the relevant capacities and apprised of the relevant information bear a moral obligation to the communities of which they are members? Crucially, these questions require us to reflect deeply on our human values. To address these questions, we will read selected works of philosophers ranging in time from Plato to the present – including both analytic and continental philosophers, men and women, the canonized and otherwise.
Instructor(s): D. Lindeman
Area: Humanities
Writing Intensive.

AS.150.116. Introduction to Formal Logic. 3.0 Credits.
An introduction to symbolic logic and probability. In the first two parts of the course we study formal ways of determining whether a conclusion 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.150.125. Introduction to Modern Philosophy. 3.0 Credits.
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
Writing Intensive.

AS.150.127. Realism and Antirealism in the Philosophy of Science. 3.0 Credits.
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.

AS.150.128. Cognitive Science & Political Philosophy. 3.0 Credits.
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. 3.0 Credits.
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. Achinstein
Area: Humanities.

AS.150.130. Introduction to Philosophy. 3.0 Credits.
A topics-based introduction to the history and methods of philosophical reflection. We will consider several of the most important perennial questions of philosophy, primarily from some of the most significant philosophers in the history of Western philosophy (with the addition of some non-Western and contemporary authors). Topics include: What is philosophy?, logical thinking, the existence of God, what should we believe and how can we have knowledge, human nature, and ethics.
Instructor(s): S. Ogden
Area: Humanities.

AS.150.131. Introduction to Social Philosophy. 3.0 Credits.
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.150.134. Freshman Seminar: Socrates in Context. 3.0 Credits.
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.150.136. Philosophy & Science: An Introduction to Both. 3.0 Credits.
Philosophers and scientists raise important questions about the nature of the physical world, the mental world, the relationship between them, and the right methods to use in their investigations of these worlds. The answers they present are very different. Scientists are usually empiricists, and want to answer questions by experiment and observation. Philosophers don’t want to do this, but defend their views a priori. Why? Can both be right? Readings will present philosophical and scientific views about the world and our knowledge of it. They will include selections from major historical and contemporary figures in philosophy and science. This course has no prerequisites in philosophy or science.
Instructor(s): P. Achinstein
Area: Humanities, Natural Sciences.

AS.150.182. What is Science?. 3.0 Credits.
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, Natural Sciences.

AS.150.191. Freshman Seminar. 3.0 Credits.
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
Writing Intensive.

AS.150.192. Freshman Seminar: Self and Self-Knowledge. 3.0 Credits.
Instructor(s): M. Williams
Area: Humanities.

AS.150.193. Philosophy of Language Seminar: Proper Names and Definite Descriptions. 3.0 Credits.
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
Writing Intensive.

AS.150.194. Freshman Seminar: Skepticism Ancient and Modern. 3.0 Credits.
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.150.201. Introduction To Greek Philosophy. 3.0 Credits.
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.
AS.150.202. Freshman Seminar: Philosophy of Medicine. 3.0 Credits.
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. 3.0 Credits.
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
Writing Intensive.

AS.150.205. Introduction to the History of Modern Philosophy. 3.0 Credits.
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): M. Williams
Area: Humanities.

AS.150.206. Introduction to Ethics. 3.0 Credits.
How should one live? Can we establish firmly the truth of moral claims? Or is morality an invention of society? We will be exploring the works of Aristotle, Kant, and Mill, as well as looking into some more contemporary readings. Further, we will be making connections and discussing how the questions relate to bioethics and business
Instructor(s): A. Englert
Area: Humanities.

AS.150.207. Philosophy and Schizophrenia. 3.0 Credits.
Instructor(s): N. Andonovski
Area: Humanities, Natural Sciences, Social and Behavioral Sciences.

AS.150.210. Minds, Consciousness, and Computers. 3.0 Credits.
This course is a philosophical introduction to the mind, brain, and identity. We will examine such questions as: What is the mind? What is consciousness? Could robots ever be conscious? Are our identities just our minds, and could we upload them to machines?
Instructor(s): K. Brophy
Area: Humanities.

AS.150.215. Business Ethics. 3.0 Credits.
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.
Instructor(s): M. Bergamaschi Ganapini
Area: Humanities.

AS.150.216. Minds and Machines. 3.0 Credits.
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. 3.0 Credits.
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. 3.0 Credits.
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
Writing Intensive.

AS.150.220. Introduction to Moral Philosophy. 3.0 Credits.
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): H. Bok; L. Theunissen
Area: Humanities.
**AS.150.223. Formal Methods of Philosophy. 3.0 Credits.**
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 AS.150.434)
Instructor(s): R. Rynasiewicz
Area: Humanities.

**AS.150.231. Philosophical Intuitions. 3.0 Credits.**
At least according to a prevalent conception, analytic philosophers frequently appeal to intuitions—immediate opinions we come to have about cases or claims. In this course, we will discuss three questions that naturally arise: (1) How can we define intuitions and what underlies them? (2) Do philosophers really appeal to intuitions as frequently as many seem to think? (3) Which role should intuitions play in philosophy?
Instructor(s): J. Lossau
Area: Humanities, Social and Behavioral Sciences.

**AS.150.235. Philosophy of Religion. 3.0 Credits.**
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.

**AS.150.236. Contemporary Moral Issues. 3.0 Credits.**
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. 3.0 Credits.**
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.150.238. Philosophy, Science Fiction, and Human Nature. 3.0 Credits.**
This is an introduction to philosophy through themes in science fiction. Particular emphasis will be on philosophical questions related to what it means to be a human such as personal identity, free will, the nature of mind, and the nature of knowledge.
Instructor(s): J. Simpson
Area: Humanities
Writing Intensive.

**AS.150.245. Introduction to Philosophy of Mind. 3.0 Credits.**
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): E. Taylor
Area: Humanities.

**AS.150.248. Introduction to Metaphysics. 3.0 Credits.**
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: Social and Behavioral Sciences.

**AS.150.253. Introduction to Philosophy of Psychology. 3.0 Credits.**
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.150.254. Philosophy and Memory. 3.0 Credits.**
This course is designed as a survey of the major philosophical questions about memory, with a particular emphasis on the way in which these questions are affected by recent empirical evidence from psychology and the neurosciences. The course is divided into four main parts, exploring the topics of concern: 1. Memory and Representation 2. Memory and Reconstruction 3. Memory, Time and Personal Identity 4. Memory, Ethics and Politics In addressing these questions, we will read some of the major philosophical works concerning memory published in the last 100 years, but we will also investigate the emerging theoretical and experimental paradigms coming from psychology and the neurosciences.
Instructor(s): N. Andonovski
Area: Humanities, Social and Behavioral Sciences.

**AS.150.256. Is There Progress in Science?. 3.0 Credits.**
In this class we will consider the problems related to the progress of science. First, we will discuss the problem of theory change: is there a way to compare different scientific paradigms and to assess their progressiveness? Next, we will deal with a more specific question: does history of science provide evidence that our best current theories are approximately true? Indeed, are we even justified in thinking that our scientific theories gradually approach truth?
Instructor(s): A. Kabeshkin.

**AS.150.259. Introduction to the Theory of Knowledge. 3.0 Credits.**
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.150.269. Philosophy of Human Rights. 3.0 Credits.
This course introduces students to the methods of philosophical inquiry and writing via an exploration of philosophical questions about the foundations of human rights, the modern human rights culture, and the relationships between human rights, civil rights, group rights, and women's rights. No background in philosophy will be assumed, as the aim of the course is to teach philosophical methods while examining the language and practice of human rights, which have been central to the post-WWII global order.
Instructor(s): T. Wilk
Area: Humanities

AS.150.300. Prometheus Editorial Workshop. 1.0 Credit.
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): C. Cummings
Area: Humanities.

AS.150.301. Majors Seminar: Topics in Theoretical Ethics. 3.0 Credits.
The seminar investigates the nature of practical reason, normativity, motivation, virtue, and the good. We read contemporary classics by Joseph Raz, T. M. Scanlon, Harry Frankfurt, Judith Thomson, and Richard Kraut.
Instructor(s): L. Theunissen
Area: Humanities.

AS.150.304. The Ethics of Human Experimentation. 3.0 Credits.
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.

AS.150.305. Global Health & Human Rights: Theoretical Foundations & Practical Implications. 3.0 Credits.
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.

AS.150.309. Introduction to Philosophy of Physics. 3.0 Credits.
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, Schrodinger’s cat paradox and the uncertainty principle. No previous background in physics is required.
Instructor(s): G. Guralp
Area: Humanities, Natural Sciences.

AS.150.312. Philosophy and Complexity. 3.0 Credits.
This course aims to engage with philosophical problems that stem from sciences of complexity in an interdisciplinary way. We will pose questions concerning how disciplines such as biology, economics, neuroscience, astrophysics etc. deal with the problem of complexity, and we will look at the basic problems philosophers of science single out in this context. After introducing the general problematic of the course, we will have two main parts under which we examine the philosophy of complex systems. The first part will be devoted to the epistemological aspects of the problem such as models, laws, explanation and evidence, and the second part will examine the metaphysical aspects of emergence and reduction.
Instructor(s): G. Guralp
Area: Humanities.

AS.150.315. Philosophy of Human Rights. 3.0 Credits.
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).
Instructor(s): T. Wilk
Area: Humanities
Writing Intensive.

AS.150.316. Puzzles and Paradoxes. 3.0 Credits.
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.
Instructor(s): D. Lindeman
Area: Humanities.
AS.150.317. Undergraduate Seminar for Philosophy Majors: Can Everything Be Explained?. 3.0 Credits.
We will study various philosophical theories about the nature of explanation, reduction, and speculation.
Instructor(s): P. Achinstein
Area: Humanities

AS.150.320. Marx: Critique of Political Economy. 3.0 Credits.
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.150.321. Philosophy of Sex and Race. 3.0 Credits.
A study of human social structures that are oppressive in either explicit or covert forms, even in societies highly committed to just democratic ideals. The course will include readings that center on debates over non-cognitivism; moral and political justifications of human rights; and the role of institutions in the oppression of marginalized groups. The course will also address the moral harms introduced by racism, the psychology of racial bias, and institutional forms of racism.
Instructor(s): P. O'Donnell
Area: Humanities.

AS.150.323. Undergraduate Seminar: Topics in Meta-Ethics. 3.0 Credits.
This is a seminar on theoretical topics in ethics. We focus on debates over the nature of moral cognitions, and their role in moral cognition by surveying some of the classic works in philosophy. We will also look at recent work in psychology and cognitive neuroscience on the impact of emotion on reason.
Instructor(s): M. Bergamaschi Ganapini
Area: Humanities
Writing Intensive.

AS.150.324. Philosophy of Oppression and Resistance. 3.0 Credits.
Human social structures can be oppressive in either explicit or covert forms, even in societies highly committed to just democratic ideals. The course will include readings that center on debates over non-cognitivism; moral and political justifications of human rights; and the role of institutions in the oppression of marginalized groups. The course will also address the moral harms introduced by racism, the psychology of racial bias, and institutional forms of racism.
Instructor(s): A. Kabeshkin
Area: Humanities
Writing Intensive.

AS.150.325. Philosophy of Art: A Historical Introduction. 3.0 Credits.
A reading of a number of important texts from the history of philosophy dealing with topics in the philosophy of art. Particular attention will be given to the German aesthetic tradition, and especially to Hegel's aesthetics, although the most important ancient Greek contributions will be considered as well. In particular, we will read Plato, Aristotle, Plotinus, Kant, Schiller, early German Romantics, and Hegel, as well as selected secondary literature. No previous coursework in philosophy or history of art is required.
Instructor(s): A. Kabeshkin
Area: Humanities

AS.150.326. Emotion, Mind & Morality. 3.0 Credits.
This course 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
Writing Intensive.

AS.150.330. Decisions, Games & Social Choice. 3.0 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. 1.0 Credit.
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 nature of power, the psychological and social mechanisms that sustain it, and the institutional forms of racism.
Instructor(s): P. O'Donnell
Area: Humanities.

AS.150.401. Greek Philosophy: Plato and His Predecessors. 3.0 Credits.
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
Writing Intensive.

AS.150.402. Aristotle. 3.0 Credits.
A study of major selected texts of Aristotle.
Instructor(s): R. Bett
Area: Humanities
Writing Intensive.

AS.150.403. Hellenistic Philosophy. 3.0 Credits.
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
Writing Intensive.

AS.150.404. The Idea of Power. 3.0 Credits.
The Idea of Power surveys seminal texts in the history of political thought on the nature, promise, and dangers of political and social power; it also critically engages contemporary texts on race and gender power relations.
Instructor(s): C. Lebron
Area: Humanities

AS.150.405. Alienation. 3.0 Credits.
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
Writing Intensive.
AS.150.406. Can Science Explain Everything?. 3.0 Credits.
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.150.407. Enlightenment and Alienation. 3.0 Credits.
Why does the increase in enlightenment not correlate with an increase in morality and happiness? Jean-Jacques Rousseau raised this question in the middle of the 18th century and it remains a pressing question today.
The course will examine the issue in Rousseau, Hegel, Marx, and Adorno, as well as in the contemporary work of Richard Moran and Rahel Jaeggi.
Instructor(s): D. Moyar
Area: Humanities.

AS.150.408. The Ethics of Climate Change. 3.0 Credits.
In this course we consider ethical issues related to climate change and climate change policy. These include issues about how we ought to distribute the burden of mitigation and adaption, what we owe to future generations and to the non-human world, and about our responsibilities as individuals (with respect, for example, to our diets). We briefly consider geoengineering and issues related to the widespread reliance on cost-benefit analyses in climate policy.
Instructor(s): J. McBee
Area: Humanities.

AS.150.411. Arabic-Islamic Philosophy. 3.0 Credits.
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. 3.0 Credits.
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: Liberalism. 3.0 Credits.
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. 3.0 Credits.
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. 3.0 Credits.
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'. 3.0 Credits.
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. 3.0 Credits.
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. 3.0 Credits.
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. 3.0 Credits.
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. 3.0 Credits.
A development of Zermelo-Fraenkel set theory (ZF), including the axiom of choice (ZFC), a system in which all of mathematics can be formulated (i.e., entails all theorems of mathematics). Although, we'll do an exposure to transfinite ordinals and cardinals in general so that you can get a sense for how stupendously "large" these can be, the main thrust concerns certain simple, seemingly well-posed conjectures whose status appears problematic. For example, the Continuum Hypothesis (CH) is the conjecture that the cardinality of the real numbers is the first uncountable cardinality, i.e., the first cardinality greater than that of the set of natural numbers. Equivalently, there is no uncountable subset of real numbers strictly smaller in cardinality than the full set of reals. (You'd think that if there were one, you would be able eventually to find such.) Cantor thought that CH is true, but could not prove it. Gödel showed, at least, that if ZFC is consistent, then so is ZFC+CH. However, Paul Cohen later proved that if ZFC is consistent, then so is ZFC + the negation of CH. In fact, CH could fail in astounding many ways. For example, the cardinality of the continuum could be (weakly) inaccessible, i.e., of a cardinality that cannot even be proved to exist in ZFC (although the reals can certainly can be proved to exist in ZFC). So, are there further, intuitively true axioms that can be added to ZFC to resolve the cardinality of the continuum, and CH is definitely true or false? Or, as Cohen thought, does CH simply lack a definite truth value?
Instructor(s): R. Rynasiewicz
Area: Humanities, Quantitative and Mathematical Sciences.
AS.150.425. Poetic Thought. 3.0 Credits.
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, and Allemann. Reading knowledge of German is required.
Instructor(s): E. Forster; R. Tobias
Area: Humanities, Natural Sciences.

AS.150.426. Philosophy and Disability. 3.0 Credits.
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
Writing Intensive.

AS.150.427. Aristotelian Philosophical Psychology. 3.0 Credits.
What did philosophy of mind look like before Descartes? It centered on study of the soul (psuche), or philosophical psychology. This course will focus on Aristotle’s view of the soul, its functions, and its relation to matter (hylomorphism), as well as the development of his thoughts by later ancient and medieval Aristotelians, including Alexander of Aphrodisias, Averroes, and Aquinas. Will conclude with examination of some renewed interest in Aristotle relative to contemporary philosophy of mind.
Instructor(s): S. Ogden
Area: Humanities.

AS.150.428. Spinoza’s Theological Political Treatise. 3.0 Credits.
The course is an in-depth study of Spinoza’s Theological-Political Treatise. Among the topics to be discussed are: Spinoza’s Bible criticism, the nature of religion, philosophy and faith, the nature of the ancient Hebrew State, Spinoza’s theory of the State, the role of religion in Spinoza’s political theory, the freedom to philosophize, the metaphysics of Spinoza’s Theological-Political Treatise, and finally, the reception of the TTP.
Instructor(s): Y. Melamed

AS.150.429. Topics in Logic: Ontology and Knowledge Representation. 3.0 Credits.
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 Protegé 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, Quantitative and Mathematical Sciences.

AS.150.430. Hegel’s Phenomenology of Spirit. 3.0 Credits.
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. 3.0 Credits.
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.

AS.150.432. Hegel’s Phenomenology of Spirit, Part 2. 3.0 Credits.
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. Philosophy of Space & Time. 3.0 Credits.
Is space an entity that exists independently of matter, or is it only an abstraction from spatial relations between bodies? Is there a lapse of time even when nothing changes, or is time only a measure of motion? Are motion and rest contrary states of a body, or are there only changes in the positions of bodies relative to one another? Philosophers and physicists have disputed these questions from antiquity to the present day. We survey the arguments and attempt to find a resolution. But there are further questions. Is there a fact of the matter as to the geometry of space (Euclidean or non-Euclidean), or as to whether spatially separated events occur at the same time? Why does time but not space have a “direction”? Are past, present and future objective features of reality? Are space and time ultimately discrete on small scales? Do space and time, or even just spatio-temporal relations between bodies and events, really exist? Or are they merely emergent features of a fundamental non-spatio-temporal reality?
Instructor(s): E. Forster.

AS.150.434. Formal Methods of Philosophy. 3.0 Credits.
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 AS.150.223)
Instructor(s): R. Rynasiewicz
Area: Humanities.
AS.150.435. Maimonides’ Guide of the Perplexed & Political Theology. 3.0 Credits.
The seminar is an in-depth study of Maimonides’ magisterial work, the
Guide of the Perplexed. Special attention will be given to Maimonides’
views about the political functions of religion. We will also read modern
commentaries and responses to the Guide, by Leibniz, Spinoza, and
Salomon Maimon.
Instructor(s): Y. Melamed
Area: Humanities.

AS.150.437. KANT’S Opus Postumum. 3.0 Credits.
Why did Kant, after he had completed the three Critiques, work on a book
with the title, Transition from the Metaphysical Foundations of Natural
Science to Physics – better known as his Opus postumum? Why did
this project eventually come to include ethics and result in a revision of
Kant’s transcendental philosophy? Questions like these will be answered
by means of a close study of Kant’s text, and by relating the text to (a)
his Metaphysical Foundations of Natural Science and (b) to his ethical
writings from the critical period.
Instructor(s): E. Forster
Area: Humanities.

AS.150.438. Spinoza’s Ethics. 3.0 Credits.
The seminar is an in-depth study of Spinoza’s major work, The Ethics.
Instructor(s): Y. Melamed
Area: Humanities.

AS.150.439. Epistemology. 3.0 Credits.
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. 3.0 Credits.
We will read Wittgenstein’s two great works: Tractatus Logico-
Philosophicus (1921) and Philosophical Investigations (1953). We may
also devote some time to his late, unpublished work, Uncertainty.
Instructor(s): M. Williams
Area: Humanities.

AS.150.443. Wittgenstein’s Philosophy of Mind. 3.0 Credits.
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. 3.0 Credits.
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. 3.0 Credits.
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.150.452. Freedom of Will & Moral Responsibility. 3.0 Credits.
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
Writing Intensive.

AS.150.454. The Value of Humanity. 3.0 Credits.
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-
itsel. 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. 3.0 Credits.
Instructor(s): H. Bok
Area: Humanities
Writing Intensive.

AS.150.456. Medieval Philosophy. 3.0 Credits.
Instructor(s): S. Ogden
Area: Humanities.

AS.150.460. Rawls and His Critics. 3.0 Credits.
John Rawls was the most important moral and political thinker of the 20th century. In this course we will look at his two main works, A Theory of Justice and Political Liberalism, along with some of the more influential criticisms of his ideas. Main topics will include the derivation of principles of justice, the role of the good in liberal political theory, and the nature of reasonable pluralism.
Instructor(s): D. Moyar; H. Bok
Area: Humanities.

AS.150.461. Russell, Frege, Wittgenstein: Foundations of Analytic Philosophy. 3.0 Credits.
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.150.462. Islamic Political Philosophy. 3.0 Credits.
An introduction to the history of Islamic political philosophy, primarily focused on two flashpoints of encounter between the religion of Islam and other philosophical/political systems—an early one with ancient Greek philosophy (especially in the works of Plato and Aristotle), and a period of interface with modern Western secular political thought, from the late 19th century to present. Our goal will be to try to understand some of the varying responses in each period as Muslim thinkers seek authentic engagement with external and internal trends, both religious and philosophical. The focus will be on primary texts from philosophically engaged thinkers (who may or may not consider themselves philosophers).
Instructor(s): S. Ogden
Area: Humanities.

AS.150.463. Genetics, Genomics and Society. 3.0 Credits.
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, Social and Behavioral Sciences.

AS.150.464. Human Genetics and the Social Context. 3.0 Credits.
We will examine the relationship between human genetics and society, focusing on the ethical, legal, and social implications of human genetics. We will explore how genetics has been used to inform and shape public policy, and how public policy has, in turn, influenced genetic research. We will also examine the role of genetics in shaping our understanding of the human condition, including issues of identity, disease, and medicine.

AS.150.465. Genetics, Genomics and Society. 3.0 Credits.
Instructor(s): Y. Saghai
Area: Humanities.

AS.150.466. Recent Work in Skepticism. 3.0 Credits.
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 way 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).
Instructor(s): M. Williams
Area: Humanities.

AS.150.467. Philosophic Logic. 3.0 Credits.
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. 3.0 Credits.
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.150.472. Neuroethics. 3.0 Credits.
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.150.474. Justice and Health. 3.0 Credits.
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.

AS.150.475. Addiction, Depression, and the Self. 3.0 Credits.
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
Writing Intensive.

AS.150.476. Philosophy and Cognitive Science. 3.0 Credits.
This term's topic is perception. Questions will include: How does perception differ from belief, hallucination, imagination? Can what we believe affect what we perceive? What distinguishes the various senses? Is linguistic comprehension a kind of perception?
Instructor(s): S. Gross
Area: Humanities, Social and Behavioral Sciences
Writing Intensive.

AS.150.477. The Ethics of Making Babies. 3.0 Credits.
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.150.478. Fundamental Principles of Philosophical Rationalism. 3.0 Credits.
At the center of Leibniz rationalist metaphysics are four interrelated philosophical principles: (1) The Law of Non-Contradiction, (2) The Principle of Sufficient Reason (roughly, the claim that everything must have a reason), (3) The Identity of Indiscernibles (roughly, the claim that there are no two perfectly similar things), and (4) The Predicate in Subject Principle (the claim that in every true proposition the concept of the predicate is somehow contained in the concept of the subject). In this class we will study these four principles, i.e., their modal strength, range, justification, and interrelations both in early modern philosophy (Leibniz, Spinoza, and Clarke), and in contemporary philosophy (Della Rocca, Sam Levey, Dasgupta, Max Black).
Instructor(s): J. Bledin; Y. Melamed
Area: Humanities.

AS.150.490. Animal Minds. 3.0 Credits.
An examination of some of the scientific and philosophical literature on the nature of animal minds and the way(s) in which they differ from the human mind. The most important of these apparent differences are the use of language, the exercise of concepts, and instrumental reasoning, including the use of instruments. Co-listed 300.411
Instructor(s): M. Williams
Area: Humanities.

AS.150.493. Introduction to Scientific Methods. 3.0 Credits.
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. 3.0 Credits.
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.150.496. Topics in the Theory of Value. 3.0 Credits.
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. 3.0 Credits.
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. 3.0 Credits.
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.

AS.150.499. The Principle of Sufficient Reason. 3.0 Credits.
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. 3.0 Credits.
Individual study of special topics, under regular supervision of a faculty member. Special permission is required.
Instructor(s): Staff
Writing Intensive.

AS.150.512. Directed Study. 0.0 - 3.0 Credits.
Instructor(s): Staff.

AS.150.551. Honors Project. 3.0 Credits.
See departmental major adviser.
Instructor(s): Staff.

AS.150.552. Honors Project. 0.0 - 3.0 Credits.
Instructor(s): Staff.

AS.150.598. Internship. 1.0 Credit.
Instructor(s): D. Moyar; M. Tumulty.

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.150.608. Graduate Seminar-Speculation: Scientific and Philosophical.
Some say that speculation whether in science or philosophy, should be avoided at all costs (e.g., Descartes, Newton). Others say that speculation is okay as long as it is followed by argument or evidence (e.g., Popper). Still others encourage one to freely speculate in the absence of argument or evidence (e.g., Feyerabend). Are any of these views right? What is speculation, and is it subject to any universal standards? What is evidence, and is it subject to universal standards? Readings will be from authors mentioned above and from quite a few others. We will look at some very general influential philosophical=scientific speculations, such as the claim that nature is simple and that everything is explainable, as well as some more specific ones.
Instructor(s): P. Achinstein
Area: Humanities.

AS.150.610. Virtue Ethics.
A study of recent work in virtue ethics.
Instructor(s): H. Bok.

AS.150.611. Virtue Ethics.
A study of recent work in virtue ethics.
Instructor(s): H. Bok.

AS.150.612. Directed Study. 0.0 - 3.0 Credits.
Instructor(s): Staff.

AS.150.613. Directed Study. 0.0 - 3.0 Credits.
Instructor(s): Staff.

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, hermeneutic, 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.150.616. Martin Heidegger, Being and Time: Integral Reading and Current Perspectives II.
Starting with a brief overview and recapitulation of themes discussed in its Introduction and Division One, this jointly will focus on Division Two of Being and Time and bring phenomenological, hermeneutic, and deconstructive as well as analytic, epistemological, and pragmatist methods and viewpoints to bear upon this modern classic.
Instructor(s): H. de Vries; M. Williams
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.150.625. Fatalism and the Logic of Unconditionals.
Since the early eighties, there has been a growing movement away from traditional truth-centric theories of meaning and consequence towards more information-oriented accounts. Given these relatively new developments, I think the time is ripe for reconsidering one of the oldest arguments in philosophy: the "Idle Argument" for fatalism. This notorious argument survives in Cicero's De Fato from 44BC but the version that we will focus on in the seminar is based on Dummett's classic "Bringing About the Past" [1964].
Instructor(s): J. Bledin
Area: Humanities.
AS.150.627. Seminar in Epistemology.
Topic: Realism and its Critics Questions circling around issues of “realism” have been prominent in contemporary philosophy. Some philosophers argue for or against realism across the board. Here the fundamental issue is often taken to be semantic: can truth be radically evidence-transcendent, so that a proposition must be true or false even if we will never have evidence one way or another? But there are also more local questions. Do scientific theories that postulate unobservables aim to state literal truths about such theoretical entities (as scientific realists claim), or are they better understood as devices for linking and systematizing observational evidence (as instrumentalists or constructive empiricists argue)? Are there mind-independent moral or aesthetic facts (as moral and aesthetic realists suppose), or are moral and aesthetic judgments better understood in some other way, for example as fundamentally “expressive” rather than “descriptive”.
Many philosophers continue to hold that such questions raise deep metaphysical issues. But this view has been challenged by metaphysical quietists, who argue that the whole issue of realism versus non- or anti-realism is best avoided. So should we be realists, either in general or selectively? Or is quietism the better option? What is realism anyway? The aim of this seminar is to explore influential arguments that arise in the attempt to answer such questions.
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.

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.

AS.150.636. Spinoza and Hegel.
Spinoza and Hegel are two of the greatest philosophers of the modern period. Both philosophers are bold and difficult, and both exerted a decisive influence on later developments of Western philosophy. In this class, we will attempt to reconstruct a philosophical dialogue between the two philosophers. Topics to be discussed include: the nature of philosophy, basic ontology, kinds of knowledge, negation and contradiction, freedom, the reality of time, teleology and human history, the role and value of the state.
Instructor(s): E. Forster; Y. Melamed
Area: Humanities.

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. Philosophy of Physics Seminar: Non-Locality for the Layperson.
Non-locality arises when measurement outcomes on space-like separated systems are correlated in such a way that no common cause or super-luminal signaling could possibly account for the pattern of the correlations. Such happens in quantum mechanics. Einstein referred to it as “spooky action-at-a-distance.” Schrödinger spoke of the states of the separated quantum systems as “entangled.” Non-locality, rather than the failure of determinism, has come to be regarded as the deeper feature separating quantum from classical physics. However, whether nature is local or non-local can be defined independently of quantum mechanics, and, in principle, reality could be even more non-local than as described by quantum mechanics. This seminar will be a gentle introduction to non-locality, as presented in Jeff Bub’s Bananaworld: Quantum Mechanics for Primates, which presupposes no prior background in quantum theory. But there is more. Pondering super-non-local possibilities suggests that the wave-function need not be ontologically fundamental, thus freeing us from the outrageous conclusion that the world branches upon measurement into parallel realities corresponding to spectrum of possible measurement outcomes. It remains to be seen, however, how one might then avoid lapsing into Quantum Bayesianism, which holds that the wave function merely represents our subjective degrees of belief about what will happen.
Instructor(s): R. Rynasiewicz
Area: Humanities.

AS.150.656. Practical Reason in German Idealism.
In this course we will examine the development of idealist theories of practical reason. We will read Kant’s Critique of Practical Reason, Fichte’s System of Ethics, and selections from Hegel’s writings.
Instructor(s): D. Moyar
Area: Humanities.

AS.150.657. Philosophy of Language.
We will investigate one or more specialized topics in formal semantic and pragmatics.
Instructor(s): J. Bledin.

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.150.667. Explanation in Science and Metaphysics.
Questions about the nature of metaphysical explanation are central to contemporary metaphysics. These questions are relevant to similar debates in philosophy of science about the nature of scientific explanation. In this seminar we will examine questions about the nature and role of metaphysical explanation, specifically focusing on the comparison between metaphysical explanation and scientific explanation.
Instructor(s): E. Taylor
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
Political Science
Psychological Brain Sciences
AS.200.336. Foundations of Mind. 4.0 Credits.
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. 3.0 Credits.

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
Writing Intensive.

**Humanities Center**

**Center for Africana Studies**

AS.362.450. Critical Thinking in Africana Studies. 3.0 Credits.

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 related 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
Area: Humanities
Writing Intensive.

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

**AS Program in Museums and Society Courses**

AS.389.105. Freshman Seminar: Art in the Museum. 3.0 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. 3.0 Credits.

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
Writing Intensive.

AS.389.120. Discover Hopkins: Examining Archaeological Objects. 1.0 Credit.

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.389.201. Introduction to the Museum: Past and Present. 3.0 Credits.

This course surveys museums, from their origins to their most contemporary forms, in the context of broader historical, intellectual, and cultural trends including the social movements of the 20th century. Anthropology, art, history, and science museums are considered. Cross-listed with History and History of Art.

Instructor(s): J. Kingsley
Area: Humanities, Social and Behavioral Sciences.

AS.389.202. Introduction to the Museum: Issues and Ideas. 3.0 Credits.

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. 3.0 Credits.

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.

AS.389.250. Conservation of Material Culture: Art, Artifacts and Heritage Sites. 3.0 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. One other course in Museums & Society, History of Art, Archaeology, or Material Sciences OR permission from the Museums & Society director.

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

AS.389.261. Curating Homewood. 3.0 Credits.


Instructor(s): C. Arthur
Area: Humanities.
AS.389.275. Interpreting Sites & Collections: An Introduction to Museum Education. 3.0 Credits.
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.

AS.389.301. Curating Material Culture for the Digital Age. 4.0 Credits.
This course introduces students to current approaches to objects, their materials, and materiality. Each class starts from a specific inspiration (body parts, fakes, the materiality of ISIS.....) and treats the museum as a site for investigating the relationship between people and things.
Instructor(s): J. Kingsley
Area: Humanities.

AS.389.302. The Virtual Museum. 3.0 Credits.
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.389.303. World of Things. 3.0 Credits.
This course introduces students to current approaches to objects, their materials, and materiality. Each class starts from a specific inspiration (body parts, fakes, the materiality of ISIS.....) and treats the museum as a site for investigating the relationship between people and things.
Instructor(s): J. Kingsley
Area: Humanities.

AS.389.321. GhostFood: Curatorial Practicum with the Contemporary. 3.0 Credits.
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. Haggag
Area: Humanities.

AS.389.335. Recreating Ancient Greek Ceramics. 4.0 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.

AS.389.336. Heritage at Work. 3.0 Credits.
Working with the Catoctin Furnace historic site, students will gain hands-on experience connecting archaeology with interpretive exhibitions, public outreach, and community engagement. Several field trips to Catoctin required. M&S practicum course.
Instructor(s): Staff
Area: Humanities, Social and Behavioral Sciences.

AS.389.340. Critical Issues in Art Conservation. 3.0 Credits.
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. 3.0 Credits.
This course will introduce and examine the legal systems that structure and guide museums’ management of collections and relationships with artists, employees, the public, the state, and the international community.
Instructor(s): Staff
Area: Humanities.

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.

AS.389.357. Heaven on Earth: Art, Culture and Wonder in the Vatican Museum and Library. 3.0 Credits.
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.

AS.389.358. Collecting and Cataloguing the Contemporary. 3.0 Credits.
Students will study, help author catalog of an important Baltimore contemporary art collection. Course alternates meetings focused on theories and practices of art collecting with collection visits and field trips. M&S practicum course. Cross-listed with History of Art.
Instructor(s): V. Anderson
Area: Humanities, Social and Behavioral Sciences Writing Intensive.

AS.389.372. Zoos as Community Institutions. 3.0 Credits.
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 Writing Intensive.
AS.389.373. Encountering the Art of South Asia: Museum Display, Theory and Practice. 3.0 Credits.
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.

AS.389.374. Museum Lab: Creating Participatory Spaces at the Baltimore Museum of Industry. 3.0 Credits.
Where are visitor voices and perspectives in museums? Using contemporary scholarship, philosophical frameworks, and practical approaches, we tackle this question for an interactive exhibition at the Baltimore Museum of Industry. Approximately half of the class meetings will take place off campus at the museum. Transportation provided. Class usually meets 1:30-3:50. M&S practicum course; CBL course.
Instructor(s): E. Maloney
Area: Humanities, Social and Behavioral Sciences.

AS.389.375. Museums and Social Responsibility. 3.0 Credits.
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 that attends to its social responsibility. Field trips and guest speakers will be a key feature of this course. M&S practicum course. CBL course. Cross-listed with Sociology.
Instructor(s): E. Maloney
Area: Humanities, Social and Behavioral Sciences.

AS.389.377. Black Artists in American Art Museums: Correcting the Canon. 3.0 Credits.
Students are invited to examine critically the history of Black artists exhibiting within American museums. With the help of BMA staff, class will develop interpretation for an installation to accompany a major retrospective of artist Jack Whitten that considers the “canon” of art history as a site of ongoing negotiation between taste-makers, artists, dealers, and critics, as well as art institutions that include the market and the museum. Students will take advantage of archives at the BMA, the Library of Congress and Howard University. Students will help select the artworks and themes for the show; research individual participants in the social networks that facilitated the success of some artists over others; and research the biographies of individual artworks - some that have entered the canon and some that should. M&S Practicum. CBL Course. Cross-listed with Africana Studies.
Instructor(s): J. Kingsley
Area: Humanities, Social and Behavioral Sciences.

AS.389.378. Collections Remix: Black at Hopkins. 3.0 Credits.
We turn a critical eye on our university's material culture and memory under the guidance of local experts on collecting and interpreting materials that represent the African-American experience. Students will develop a strategic plan to guide future collecting on campus and will stage creative interventions with or around objects to reveal hidden stories and rethink existing interpretation. M&S Practicum. CBL course.
Instructor(s): J. Kingsley
Area: Humanities, Social and Behavioral Sciences.

AS.389.386. Islamic Art in the 21st Century Museum. 3.0 Credits.
What narratives about Islam and Islamic art does the visitor encounter at the museum? Recent re-installations of Islamic art will be studied in the context of current issues, including Islamophobia, attacks on cultural heritage, and hesitation in addressing matters of faith in public institutions. Cross-listed with History of Art and Islamic Studies.
Instructor(s): A. Landau
Area: Humanities, Social and Behavioral Sciences.

AS.389.390. Library / Laboratory. 3.0 Credits.
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): J. Kingsley
Area: Humanities.

AS.389.400. Who Owns Culture?. 3.0 Credits.
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, Social and Behavioral Sciences.

AS.389.450. Readings in Material Culture. 3.0 Credits.
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. 3.0 Credits.
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.

AS.389.501. Independent Study - Museums & Society. 3.0 Credits.
Instructor(s): E. Rodini; J. Kingsley.

AS.389.502. Independent Study - Museum and Society. 1.0 - 3.0 Credits.
Instructor(s): E. Rodini; J. Kingsley.

AS.389.511. Museum & Society Internship. 1.0 Credit.
Instructor(s): E. Rodini.

AS.389.512. Museum & Society Internship. 0.0 - 3.0 Credits.
Instructor(s): J. Kingsley.

AS.389.521. Capstone in Museums and Society. 1.0 - 3.0 Credits.
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): J. Kingsley.
AS.389.522. Capstone in Museum and Society. 1.0 - 3.0 Credits.
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.

AS.389.594. Independent Study. 0.0 - 3.0 Credits.

AS.389.599. Museum & Society Internship. 1.0 Credit.
Instructor(s): E. Rodini; J. Kingsley.

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.010.221. Shopping for Status: Patronage & Collecting at the Early Modern European Court. 3.0 Credits.
At the early modern European princely court, wonders of art (ancient sculptures, priceless tapestries, masterpieces of oil on canvas) were displayed alongside wonders of religion, science, and nature (saintly relics, astronomical devices, unicorn horns). Through the study of courtly patronage and collecting practices, this seminar will examine the court as both a locus of power and a social organism. Students will explore the way players at court staged strategic and social exchange through the circulation, organization, display and concealment of art and artifacts to powerful ends.
Instructor(s): R. Teresi
Area: Humanities.

AS.010.305. Global Modern Art: Africa, Asia, the Pacific and the Americas. 3.0 Credits.
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 the northern Atlantic while critically examining the very notion of "global modernism."
Instructor(s): R. Brown
Area: Humanities
Writing Intensive.

AS.010.307. Diplomats, Dealers, and Diggers: The Birth of Archaeology and the Rise of Collecting from the 19th c. to Today. 3.0 Credits.
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.010.334. Problems in Art of the Ancient Americas. 3.0 Credits.
Following a historical narrative that traces the formation of princely collections in the sixteenth century, to the establishment of national museums in the nineteenth, this course surveys the acts of collecting, preserving, interpreting, and appropriating ancient American art. Draws on case studies from North America, Mesoamerica, and the Andes.
Collections study in museums.
Instructor(s): L. DeLeonardis
Area: Humanities.

AS.010.382. The Politics of Display in South Asia. 3.0 Credits.
Through examining collecting, patronage, colonial exhibitions, and museums, this course examines how South Asia has been constructed in practices of display. Themes: politics of representation, spectacle, ethnography, and economies of desire related to colonialism and the rise of modernity. Cross-list with Anthropology, Museums and Society and Political Science.
Instructor(s): R. Brown
Area: Humanities
Writing Intensive.

Classics
AS.040.137. Freshman Seminar: Archaeology at the Crossroads: The Ancient Eastern Mediterranean through Objects in the JHU Archaeological Museum. 3.0 Credits.
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
Writing Intensive.

AS.040.235. Past is Present: Cultural Heritage and Global Interactions. 3.0 Credits.
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

History
AS.100.249. Baltimore as Historical Site. 3.0 Credits.
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. 3.0 Credits.
Instructor(s): T. Meyer-Fong
Area: Humanities, Social and Behavioral Sciences
Writing Intensive.
near Eastern studies
AS.130.334. Egyptian Funerary Arts in the Archaeological Museum. 3.0 Credits.
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 cataloging 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 cataloging project.
Instructor(s): B. Bryan.

History of Science Technology
AS.140.123. Johns Hopkins: The Idea of a University. 3.0 Credits.
Who was Ira Remsen and why is he interred in the building bearing his name? Was the School of Medicine’s best surgeon really a life-long drug addict? This freshman seminar will explore the history of our university since its founding in 1876, including its schools of medicine, public health, nursing, the Applied Physics Laboratory and SAIS. We’ll look carefully at the archives and develop a thematic class exhibit. Research and writing intensive.
Instructor(s): S. Leslie
Area: Humanities, Social and Behavioral Sciences
Writing Intensive.

AS.140.320. Modernity on Display: Technology and Ideology at World’s Fairs. 3.0 Credits.
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.

German Romance Languages Literatures
Center for Africana Studies
AS.362.110. Colonial Encounters: Artistic Responses. 3.0 Credits.
This course disrupts conventional ways of seeing, reading, and examining artistic texts. When we read a novel or study a work of art, especially that produced by white people, we tend to treat it as representative of the nation, talk about its aesthetic genius, or discuss it as reflecting its social/historical moment. Black artistic production, on the other hand, is most often treated as “protest,” as that which simply responds to a national narrative. But what would happen if we treated the experience of black people and other people of color as universal? What would happen if we treated colonialism as the dominant social and intellectual problem of our age?
Instructor(s): S. Mott
Area: Humanities, Social and Behavioral Sciences.

For current course information and registration go to https://sis.jhu.edu/classes/
AS.220.142. Seriously Funny: Writing Humor Poetry. 3.0 Credits.
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.

AS.220.146. Introduction to Science Writing. 3.0 Credits.
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
Writing Intensive.

AS.220.148. Portraits of the Artists: Writing Self in Fiction. 3.0 Credits.
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 truth 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.
Instructor(s): J. Slovak
Area: Humanities.

AS.220.150. Steal This Book. 3.0 Credits.
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.

AS.220.152. Words of Light: Poetry and Photography. 3.0 Credits.
This course examines the role of lyric poetry in a media culture that has become obsessed with photographs. In a world where everyone with a cell phone is a photographer — and every literate person a writer — how do we create valuable work? We will pair genres of photography and lyric poetry in discussion — landscape photos and poems of place, for example — and view each through the other. Students will read a body of poetry and criticism (prose by Walter Benjamin, Susan Sontag, Penelope Pelizzon, Roland Barthes, et al.). In addition to bringing worthwhile comments on the readings to each class, students will submit one original poem and one original photo each week for credit.
Prerequisites: Each student is required to have a device capable of taking digital photos. Cell phones are fine.
Instructor(s): S. Greer
Area: Humanities.
AS.220.195. *Fitzgerald’s Short Stories*. 3.0 Credits.
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
Writing Intensive.

AS.220.200. *Introduction to Fiction*. 3.0 Credits.
Study in the reading and writing of short fiction with a 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): K. Noel, T. Davies
Area: Humanities.

AS.220.201. *Introduction to Poetry*. 3.0 Credits.
A study of 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. (Formerly AS.220.141)
Prerequisites: AS.220.105 AND AS.220.106
Instructor(s): D. Carpenter; S. Greer
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
Writing Intensive.

AS.220.204. *Introduction to Dramatic Writing: Film*. 3.0 Credits.
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 storytelling. Several classic films will be analyzed and 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
Writing Intensive.

AS.220.205. *Introduction to Dramatic Writing: Plays*. 3.0 Credits.
This seminar will explore the stage play across a variety of styles, tones and genres. After reading and analyzing classic theatrical works by Edward Albee, Harold Pinter, Samuel Beckett, Caryl Churchill, Tennessee Williams, Beth Henley and Martin McDonough, students will be inspired to embark on creating their own stage-worthy material. The final goal of the class will be for each playwright to compose a ten-minute one-act play by the end of the summer session. Various assignments will be given along the way which will include writing monologues, two-character scenes, creating situations where the physical environment impacts dramatically on the characters’ lives and more. Students will have their plays read aloud in class and each will be closely analyzed.
Instructor(s): M. Lapadula.

This course is designed to teach students the skills of daily news reporting, with a focus on covering science news. Students will learn how to turn scientific discoveries into lively and engaging prose for the general public, interview sources, and pitch stories to news organizations. The skills taught are applicable to all areas of journalism, not just science journalism. Please note that a brief writing test is required for this course (this may be waived for Writing Seminars students). To schedule this test, please contact the instructor at dgrim9m5@jhu.edu.
Instructor(s): D. Grimm
Area: Humanities
Writing Intensive.

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
Writing Intensive.

AS.220.211. *Journalism for Writers*. 3.0 Credits.
Learn 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 turn scientific discoveries into lively and engaging prose for the general public, interview sources, and pitch stories to news organizations. The skills taught are applicable to all areas of journalism, not just science journalism. Please note that a brief writing test is required for this course (this may be waived for Writing Seminars students). To schedule this test, please contact the instructor at dgrim9m5@jhu.edu.
Instructor(s): S. Smith
Area: Humanities.
AS.220.212. Line and Lineage: A Survey of Poetry Writing. 3.0 Credits.
In this lecture-based course, students will build their knowledge of the history of poetry writing in English through a chronological exploration of the poetic line. This course will serve as a foundation for future studies in the writing and reading of poetry. It is highly recommended that students take this course in their sophomore year, followed by Jean McGarry's "Survey of Fiction Writing" course in Spring 2017. Writing Seminars Majors Only
Prerequisites: AS.220.105 AND AS.220.106
Instructor(s): C. Childers
Area: Humanities.

AS.220.213. Fiction Survey: Once Upon a Time. 3.0 Credits.
A review of the origins and development of the realist short story from fable, fairy tale, saint’s life, Bible story, through versions created in the Renaissance and classic (19th and 20th century) periods, to modern narratives. Writing Seminars majors only.
Prerequisites: AS.220.105 AND AS.220.106
Instructor(s): J. McGarry
Area: Humanities.

AS.220.309. Writing Healthy Baltimore. 3.0 Credits.
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
Writing Intensive.

AS.220.310. Intermediate Fiction: Nature Writing. 3.0 Credits.
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
Writing Intensive.

AS.220.311. Intermediate Fiction: Point of View. 3.0 Credits.
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.
Instructor(s): T. Davies
Area: Humanities.

AS.220.312. Intermediate Fiction: Detail and Description. 3.0 Credits.
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 Diaz, 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. Recommend Course Background: Students need to have completed a 200-level Writing Seminars course.
Prerequisites: AS.220.105 AND AS.220.106
Instructor(s): K. Noel
Area: Humanities.

AS.220.313. Writing about the Arts. 3.0 Credits.
Learn the practice of arts journalism, from reviewing to conducting interviews and writing profiles. In class, students will study the work of some of the best writers in this field, pitch story ideas, report and write, and then discuss their pieces in a workshop setting. Instruction will include journalistic ethics, plagiarism, libel law, and use of social media. Students can expect class visits from established journalists. Writing Seminars Majors only
Instructor(s): S. Smith
Area: Humanities.

AS.220.314. Journalism and Opinion. 3.0 Credits.
Students will learn about writing op-eds, reviews and feature articles, analyzing a broad range of examples and producing their own work in each category. The course will place a particular emphasis on op-ed-writing as a valuable skill to possess on any career path.
Instructor(s): M. Lasswell
Area: Humanities.

AS.220.315. Intermediate Poetry: Sound Effects. 3.0 Credits.
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. 3.0 Credits.
The study of exposition and argument in literary prose, with exposure to journalism 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): G. Kane; J. Cavanaugh-Simpson
Area: Humanities
Writing Intensive.
AS.220.317. Writing about Science II: Feature Writing Journalism. 3.0 Credits.
This course is designed to teach students the skills of long-form narrative journalism, with a focus on covering science news. Skills taught apply to all areas of journalism, not just science journalism, and include how to compose scenes, create three-dimensional characters, create narrative tension, and conduct on-site reporting. 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 (may be waived for Writing Seminars students) and obtain the permission of the instructor to enroll. To schedule this test, please contact the instructor at dgrimm5@jhu.edu
Instructor(s): D. Grimm
Area: Humanities
Writing Intensive.

AS.220.318. Intermediate Fiction: Voice. 3.0 Credits.
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.

AS.220.324. Intermediate Fiction: Landscape & Setting. 3.0 Credits.
An intermediate fiction workshop focusing on the question of place. We'll read 19th, 20th, and 21st century short fiction (including some set in Baltimore) in which setting strongly affects plot. While we'll talk about each story holistically, we'll also spend time discussing how authors make the physical world feel three-dimensional, and how places can lean on--even change--what happens in a story. 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.
Instructor(s): K. Noel
Area: Humanities.

AS.220.325. Intermediate Fiction: Story and Plot. 3.0 Credits.
The study of plot, with questions, both practical and theoretical, inevitably raised by the short story form. Readings in Chekhov, James, O'Connor, Cheever, Joyce, and Hemingway.
Instructor(s): T. Davies
Area: Humanities.

AS.220.327. Intermediate Fiction: Characters. 3.0 Credits.
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.

AS.220.329. Forming The Short Story. 3.0 Credits.
In the early 1800s popular writers began to compress novel-like narrations into much shorter forms. By the 1880s what we recognize today as the short story had emerged. In this course we will trace the development of the form from its earliest stirrings in the tales of ETA Hoffmann through the Russians Pushkin, Gogol, and Turgeney, to its apotheosis in the stories of Chekhov and Wharton. Critical responses will be creative, using short sketches to experiment with the techniques, some adopted others rejected, and constraints experienced by writers along the way.
Instructor(s): T. Davies
Area: Humanities
Writing Intensive.

AS.220.331. Intermediate Fiction: Forms of Fiction. 3.0 Credits.
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.

AS.220.337. Intermediate Dramatic Writing: Film. 3.0 Credits.
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.
Instructor(s): R. Buso-garcia
Area: Humanities
Writing Intensive.

AS.220.344. Intermediate Fiction: The Short-Short Story. 3.0 Credits.
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
Writing Intensive.

AS.220.370. Intermediate Fiction: Dialogue and Exposition. 3.0 Credits.
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. Recommend Course Background: Students 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
Writing Intensive.

AS.220.371. Nonfiction in the Post-Factual Era. 3.0 Credits.
When facts are widely ignored or mistrusted in public discourse, what happens to nonfiction as a genre? We will consider the current state of various political and scientific debates, examine historical precedents, and search for practical solutions in nonfiction writing.
Instructor(s): W. Biddle
Area: Humanities
Writing Intensive.
AS.220.376. Intermediate Fiction: Outdoor Stories. 3.0 Credits.
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
Writing Intensive.

AS.220.377. Intermediate Poetry: Poetic Forms. 3.0 Credits.
Poetic Forms I fulfills one of the Intermediate requirements for The Writing Seminars Major. It deals with rhyme, meter, traditional forms, and ad hoc forms of students' own making. Whether you are a poet, novelist, song writer, science writer, or dramatist, this course will help you master lines and sentences even better. Departmental permission required.
Instructor(s): G. Williamson
Area: Humanities.

AS.220.378. Intermediate Poetry: Poetic Forms II. 3.0 Credits.
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.
Instructor(s): G. Williamson
Area: Humanities.

AS.220.379. Intermediate Poetry: Performing Shakespeare. 3.0 Credits.
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.

AS.220.380. Intermediate Fiction: The Scene. 3.0 Credits.
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
Instructor(s): T. Davies
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
Writing Intensive.

AS.220.385. Intermediate Nonfiction: Communicating Risk. 3.0 Credits.
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
Writing Intensive.

AS.220.386. Intermediate Nonfiction: Performing Shakespeare. 3.0 Credits.
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.

AS.220.387. Intermediate Poetry: The Poet as Observer. 3.0 Credits.
A workshop course with readings and writing assignments that 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.

AS.220.388. Intermediate Fiction: Tall Tales and Short on Narrative Poetry. 3.0 Credits.
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
Writing Intensive.

AS.220.389. Intermediate Poetry: Poets in Conversation. 3.0 Credits.
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
Writing Intensive.

AS.220.390. Intermediate Poetry: The Lyric. 3.0 Credits.
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.
Instructor(s): S. Scafidi
Area: Humanities.
AS.220.399. Intermediate Poetry: Playwriting for Poets: Suiting the Action. 3.0 Credits.
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
Writing Intensive.

AS.220.400. Advanced Poetry Workshop. 3.0 Credits.
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" poems. (Formerly AS.220.396.)
Prerequisites: AS.220.201
Instructor(s): J. Arthur
Area: Humanities.

AS.220.401. Advanced Fiction Workshop. 3.0 Credits.
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. (Formerly AS.220.355)
Prerequisites: Pre-req: AS.220.200
Instructor(s): J. Blau
Area: Humanities.

AS.220.405. Readings in Fiction: The European Novella. 3.0 Credits.
Modern European novellas, with a new author and book each week. Authors may include: Franz Kafka, Italo Calvino, Colette, Isaac Dinesen, H. G. Wells, Thomas Mann, Kingsley Amis, Muriel Spark.
Instructor(s): B. Leithauser
Area: Humanities.

AS.220.406. Readings in Fiction: Hard-Boiled Fiction and Film Noir. 3.0 Credits.
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.
Instructor(s): J. Irwin
Area: Humanities
Writing Intensive.

AS.220.409. Readings in Fiction: Faulkner, Fitzgerald, & Hemingway. 3.0 Credits.
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.

AS.220.410. Readings in Poetry: Four Women Poets. 3.0 Credits.
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.

AS.220.411. Readings in Poetry: Sex & Death in Contemporary American Poetry. 3.0 Credits.
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.

AS.220.412. Readings in Poetry: Eliot,Crane & Stevens. 3.0 Credits.
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.220.417. Advanced Nonfiction Workshop. 3.0 Credits.
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
Writing Intensive.

AS.220.418. Readings in Fiction: The Novella. 3.0 Credits.
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?
Instructor(s): B. Leithauser
Area: Humanities
Writing Intensive.

AS.220.420. Readings in Contemporary Fiction: Coetzee, Delillo, Freudenberger, Johnson. 3.0 Credits.
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.220.424. Science as Narrative. 3.0 Credits.
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. Panek
Area: Humanities
Writing Intensive.

AS.220.425. Readings in Fiction: The Story Cycle. 3.0 Credits.
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.
AS.220.426. Readings in Poetry: Early Auden and his Contemporaries. 3.0 Credits.
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.

AS.220.427. Readings in Fiction: The Novella. 3.0 Credits.
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.

AS.220.428. Readings in Fiction: The Stories and Letters of Anton Chekhov. 3.0 Credits.
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. 3.0 Credits.
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 Ní 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. 3.0 Credits.
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, troubling—lives.
Instructor(s): D. Yezzi
Area: Humanities.

AS.220.431. Readings in Fiction: Origins of the Short Story. 3.0 Credits.
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 newsprint, 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. 3.0 Credits.
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.220.433. Readings in Poetry: The Mind in Motion: The Rhetoric of Poetry. 3.0 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.220.434. Readings in Poetry: The Romance Tradition. 3.0 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.220.435. Readings in Fiction: Caribbean Voices. 3.0 Credits.
We will study the role journals play in the work of Virginia Woolf, Franz Kafka, Rainer Maria Rilke, and Anton Chekhov. Readings include novels, stories, and diaries.
Instructor(s): J. McGarry
Area: Humanities.

AS.220.436. Creating the Poetry Chapbook. 3.0 Credits.
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): J. Arthur
Area: Humanities.

AS.220.437. Readings in Fiction: Of Late: Poetry & Social Justice. 3.0 Credits.
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.220.438. Readings in Poetry: Of Late: Poetry & Social Justice. 3.0 Credits.
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.

Writing Intensive.
AS.220.441. Readings in Poetry: Shakespeare and Company. 3.0 Credits.
A study of some of Shakespeare's sources and how he transformed them, and also how future generations transformed Shakespeare. Examples will include The Tempest and W.H. Auden's multi-part poem in response, The Sea and the Mirror. Students will write their own creative responses to some of Shakespeare's plays. Writing Seminars Majors only
Prerequisites: AS.220.105 AND AS.220.106 AND AS.220.201
Instructor(s): M. Salter
Area: Humanities.

AS.220.442. Readings in Fiction: Narrative Strategies of Jane Austen. 3.0 Credits.
We will read the major novels with the aim of detecting the chief patterns and devices the author uses to make the familiar and ubiquitous marriage plot suspenseful and gripping. Writing Seminars Majors only
Prerequisites: AS.220.105 AND AS.220.106 AND AS.220.200
Instructor(s): J. McGarry
Area: Humanities.

AS.220.443. Readings in Poetry: International Voices. 3.0 Credits.
International voices will combine the workshop of poems by students with a study of contemporary poems written by black British writers and British writers in dialect, African-American writers, Caribbean writers, and Indian and South African poets who are writing in English. The study of broad themes and subjects will be combined with a particular appreciation of linguistic and acoustic matters - which means among other things that time will be spent listening to and evaluating recordings of the poets concerned. Writing Seminars Majors Only
Prerequisites: AS.220.105 AND AS.220.106 AND AS.220.201
Instructor(s): A. Motion
Area: Humanities.

AS.220.444. Divided Loyalties: Translating Poetry. 3.0 Credits.
Translation is impossible" and "All is translation": between these rival claims literary translating takes place. In this workshop course, students will translate a foreign-language poet of their choice and learn to place their approach to translating within the appropriate historical and theoretical contexts.
Prerequisites: AS.220.105 AND AS.220.106 AND AS.220.201
Instructor(s): C. Childers
Area: Humanities.

AS.220.445. Readings in Fiction: Novels about Journalism. 3.0 Credits.
Fiction writers writing about nonfiction writers: Miss Lonelyhearts, by Nathanael West; Bel Ami, by Guy de Maupassant; Psmith, Journalist, by P.G. Wodehouse; Scoop, by Evelyn Waugh; The Shipping News, by E. Annie Proulx.
Instructor(s): W. Biddle
Area: Humanities.

AS.220.446. Readings in Fiction: The Art of Fiction: the Novels of Henry James and Robert Louis Stevenson. 3.0 Credits.
Given the significant differences between their aims and styles as novelists - James the great investigator of the interior life, and Stevenson the equally great exponent of the adventure story - it's somewhat surprising to find the two men were good friends who admired one another's work. This course will use their friendship as a starting point to explore their novels in general, while paying particular attention to their narrative techniques; the novels under discussion will include Daisy Miller, Turn of the Screw, Portrait of a Lady, Treasure Island, Dr Jekyll and Mr Hyde, and Kidnapped. Students will also be asked to create original work that both responds to and takes off from their reading of these books.
Instructor(s): A. Motion
Area: Humanities.

AS.220.447. Theater and Social Concern. 3.0 Credits.
In this Community-Based Learning course, students will explore theatre and areas of social concern 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. Yezzi
Area: Humanities.

AS.220.448. Readings in Fiction: Hybrid Forms. 3.0 Credits.
We will read essays that have the texture and imagination of a short story; stories that are closer to poems, journalists who use the tools common to fiction, and novelists whose work straddles the line between autobiography and fiction. Our reading for the semester will be based around broad, thematic concerns. We will discuss the relationship between form and content, the ethics of narration, and ultimately, how we can apply the tools and techniques of the writers we've read to our own creative and critical writing. Students will be expected to write short, critical responses to the readings as well as generate a substantial body of creative text. At the end of the semester, students will submit a portfolio that includes one extended work of creative writing, along with a critical essay.
Instructor(s): D. Mengestu
Area: Humanities
Writing Intensive.

AS.220.449. Readings in Poetry: Exploring Baltimore Through Poetry. 3.0 Credits.
Students in this course will write poems based on an exploration of Baltimore itself: weekly assignments will require the students to get off campus, visit specific sites around town, and craft their observations into original poems. Course readings will include work by Baltimore authors past and present; other readings, drawn from further afield, will take up the question of what it means to explore a city. Writing Seminars majors only
Prerequisites: AS.220.105 AND AS.220.106
Instructor(s): A. Motion
Area: Humanities

AS.220.501. Independent Study. 3.0 Credits.
Ordinarily no more than one independent study course may be counted among the eight Writing Seminars courses presented for graduation.
Instructor(s): A. McDermott; D. Yezzi.

AS.220.502. Independent Study. 1.0 - 3.0 Credits.
Instructor(s): Staff.

AS.220.505. Writing Seminars Internship. 1.0 Credit.
Instructor(s): Staff.

AS.220.506. Writing Seminars Internship. 0.0 - 3.0 Credits.
Instructor(s): T. Davies.

AS.220.507. Honors Thesis. 3.0 Credits.
Permission Required.
Instructor(s): Staff.

AS.220.508. Honors Thesis. 0.0 - 3.0 Credits.
Department Permission Required.

AS.220.509. Practicing Journalism Internship. 1.0 Credit.
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; T. Davies; W. Biddle.
AS.220.610. Practicing Journalism. 1.0 Credit.
Permission Required.

AS.220.613. Teaching Writing. 3.0 Credits.
Permission Required.
Instructor(s): D. Malech; T. Davies.

AS.220.592. Internship - Summer. 1.0 Credit.
Instructor(s): Staff.

AS.220.594. Practicing Journalism Internship. 1.0 Credit.
Instructor(s): D. Basford; J. Arthur; J. McGarry; T. Davies; W. Biddle.

AS.220.596. Teach Writing-Internship. 1.0 Credit.
Instructor(s): S. Dixon.

AS.220.598. Independent Study. 3.0 Credits.
Instructor(s): G. Blake; G. Williamson; J. McGarry; 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.
Instructor(s): A. McDermott
Area: Humanities.

This course will look at the ways in which poetry finds words to express moments of vision and self-forgetting. Ranging from the Elizabethans to the present day, it will begin by looking at poetic manifestos by Sidney and Shelley (among others), and explore the ways in which they require poetry to engage with what cannot easily be put into words, then go on to consider: poems about religious transcendence; poems about rapturous communication with nature; visionary poems; dream poems; poems about ghosts and haunting; and poems which explore the possibility of saying the unsayable. Donne and other Metaphysical poets, Wordsworth, Dickinson, Christina Rossetti, Whitman, Hardy, Edward Thomas, T. S. Eliot, and Seamus Heaney will be among those poets discussed. Workshop time will be divided equally between critical discussion, and the presentation of original work by students.
Instructor(s): A. Motion
Area: Humanities.

AS.220.610. Readings in Fiction: Alternatives to Realism.
Instructor(s): A. McDermott.

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.
Instructor(s): A. Finkbeiner.

AS.220.619. Graduate Poetic Forms I.
Instructor(s): M. Salter.

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): R. Puchner.

AS.220.624. Graduate Fiction Workshop.
Discussion and critique of fiction manuscripts by students enrolled in the MFA program. Some assignments possible.
Instructor(s): J. McGarry.

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): A. Motion.

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.

AS.220.646. Graduate Readings in Pedagogy: Teaching 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): J. Arthur; J. McGarry
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. Graduates 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.
Instructor(s): D. Malech
Area: Humanities.
Based on a close reading of major texts, this course will look at the ways in which Romantic and post-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, Dezső Kosztolányi, J.L. Carr, Juan Rulfo, Tom Drury, Christina Stead, Evan S. Connell, Leonard Gardner, Joy Williams, and Penelope Fitzgerald.
Instructor(s): R. Puchner
Area: Humanities.

AS.220.654. Readings in Fiction: Rediscovered Masters.
Readings from modern novels and collections of short fiction which, however well received at time of publication, fell into subsequent eclipse before undergoing something of a revival. Many of the titles will be drawn from the series of New York Review of Books Classics.
Instructor(s): B. Leithauser
Area: Humanities.

A study of the interplay of the line and the sentence in poetry, with an emphasis on syntax. Some prose works will also be used for context. Poets employing syntax with great verve and precision, whether they obey or disrupt the rules, will be read in order to inform students’ own stylistic choices.
Instructor(s): J. Arthur
Area: Humanities.

AS.220.656. Readings in Fiction: Doing Likewise: Imitation, Continuation, Updating, Upending.
In this course, we will look at stories and novels that take their inspiration from other authors, mostly Shakespeare. We’ll consider both the old work and the new. Written assignments will require class members to do likewise.
Instructor(s): M. Salter
Area: Humanities.

A study of major figures, including Dickinson, Moore, Bishop, Clampitt, Brooks, and others. The theme of place and displacement will be a focus.
Instructor(s): C. Childers
Area: Humanities.

Translation is impossible" and “All is translation": between these rival claims literary translating takes place. In this workshop course, students will translate a foreign-language poet of their choice and learn to place their approach to translating within the appropriate historical and theoretical contexts. Writing Seminars majors only. Special Notes: Students should have reading knowledge of at least one foreign language.
Instructor(s): C. Childers
Area: Humanities.

AS.220.800. Independent Study.
Instructor(s): Staff.

Instructor(s): J. Arthur.

Cross Listed Courses
Film and Media Studies
AS.061.148. Storytelling for Film and Fiction. 3.0 Credits.
Through the analysis of narrative films, short fiction, myths, fairy tales, and ghost stories, and through the workshopping of their own creative writing, students will explore the art and science of "a good story well told." This course is an essential primer for upper-level screenwriting.
Instructor(s): L. Bucknell
Area: Humanities
Writing Intensive.

AS.061.205. Introduction to Dramatic Writing: Film. 3.0 Credits.
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. Wolfson
Area: Humanities
Writing Intensive.
AS.061.316. Characters for the Screenplay. 3.0 Credits.
A workshop devoted to creating complex characters for the screen. Students will examine memorable film characters from the silent era to the present, with attention to how these characters are revealed through both the drama and the mise en scène. Weekly screenings. Short critical and creative written exercises and a longer, creative final project. Prerequisites: AS.061.148 OR AS.061.270 OR AS.061.205
Instructor(s): L. Bucknell
Area: Humanities
Writing Intensive.

AS.061.371. Unrealities: The Fantastic in Film & Fiction. 3.0 Credits.
The fantastic, the absurd, the blackly comic in films by Cocteau, Hitchcock, and others; and in the short fiction of Bartheleme, Cortázar, Hrablal, and others. Several short creative exercises and a longer final project.
Instructor(s): L. Bucknell
Area: Humanities
Writing Intensive.

AS.061.373. Intermediate Dramatic Writing: Film. 3.0 Credits.
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 OR AS.061.270
Instructor(s): R. Buso-garcia
Area: Humanities
Writing Intensive.

AS.061.376. Arts and Culture Journalism: Interactive Media, Online Publishing. 3.0 Credits.
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
Writing Intensive.

AS.061.404. Advanced Dramatic Writing: Film. 3.0 Credits.
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.
Instructor(s): R. Buso-garcia
Writing Intensive.

Anthropology

AS.070.203. Healing: Politics and Poetics. 3.0 Credits.
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
Writing Intensive.

AS.070.337. Digital Media, Democracy, and Control. 3.0 Credits.
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.
Instructor(s): L. Humphreys
Area: Humanities, Social and Behavioral Sciences
Writing Intensive.

German Romance Languages Literatures

Theatre Arts Studies

AS.225.324. Adaptation for the Stage. 3.0 Credits.
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
Writing Intensive.

AS.225.330. Playwriting Strategies. 3.0 Credits.
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
Writing Intensive.
Humanities Center
East Asian Studies
AS.310.116. Romantic Love in Chinese Literature. 3.0 Credits.
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 Center for Africana Studies
AS.362.304. Reading and Writing Black Poetry. 3.0 Credits.
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 theme as well as formal technique as a basis for poetic experimentation.
Instructor(s): A. Gunn
Area: Humanities
Writing Intensive.

Program in Museums and Society
Professional Communication
EN.661.110. Professional Writing and Communication. 3.0 Credits.
This course teaches students to communicate effectively with a wide variety of specialize and non-specialized audiences. Projects include production of resumes, cover letters, proposals, instructions, reports, and other relevant documents. Class emphasizes writing clearly and persuasively, creating appropriate visuals, developing oral presentation skills, working in collaborative groups, giving and receiving feedback, and simulating the real world environment in which most communication occurs. Not open to students who have taken EN.661.110 as Technical Communication or Professional Communication for Science, Business and Industry or EN.661.120 Business Communication. No audits.
Prerequisites: Students may take EN.661.110 or EN.661.120, but not both.
Instructor(s): Staff
Writing Intensive.