MUSEUMS AND SOCIETY

http://krieger.jhu.edu/museums/

The Program in Museums and Society is concerned with the institutions that shape knowledge and understanding through the collection, preservation, interpretation, and/or presentation of material culture. It focuses on the role of museums (broadly defined) and their contents in societies past and present, including their cultural, intellectual, and political significance.

A minor in Museums and Society complements study in a range of fields, including but not limited to anthropology, archaeology, history, history of art, and history of science and technology. Many courses include visits to or focused work in local and regional institutions, as well as in on-campus collections (Archaeological Museum, Homewood Museum, Evergreen Museum and Library, and the Sheridan Libraries).

Whether they are researching a historical artifact or debating the obligations of public institutions, students in the program are challenged to approach their discipline from a new angle. While some may choose to pursue a museum career, the program has the larger goal of encouraging critical, careful thinking about some of the most influential cultural institutions of our day.

Requirements for a Minor in Museums and Society

Course requirements for the minor in Museums and Society are designed to introduce students to a broad set of historical, theoretical, and practical museum issues and to give them the opportunity to explore museums first-hand. Prospective minors should consult with the Director of Undergraduate Studies for guidance on designing a program of study.

- A minimum of six different courses (amounting to at least 18 credits) selected from those approved by the program.
- Four additional courses in the program: Of these courses, at least three must be 300-level or higher and at least two different primary disciplines must be represented; these four courses must also include a minimum of three credits of "practicum" [POS-Tag PMUS-PRAC] work.
- Courses used to satisfy minor requirements must be taken for a letter grade. Students must earn a "C-" or higher grade in all courses used to satisfy minor requirements.

Introductory Courses

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<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Credits</th>
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<tbody>
<tr>
<td>AS.389.201</td>
<td>Introduction to the Museum: Past and Present</td>
<td>3</td>
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<tr>
<td>AS.389.202</td>
<td>Introduction to the Museum: Issues and Ideas</td>
<td>3</td>
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Four Upper-Level Electives

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<tr>
<th>Course Code</th>
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<th>Credits</th>
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<tr>
<td>At least three must be 300-level or higher courses</td>
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<tr>
<td>Three credits of practicum work [POS-Tag PMUS-PRAC]</td>
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<tr>
<th>Course Code</th>
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<tbody>
<tr>
<td>Two courses must be from at least two different primary disciplines</td>
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Total Credits 18

Additional details:

Introduction to the Museum sequence: Ideally, students should take at least one of the two introductory courses before enrolling in more focused courses, but this is not required.

Departmental distribution: In keeping with the interdisciplinary nature of the program, students are encouraged to explore various fields and must complete courses in at least two different primary disciplines beyond Museums and Society. Primary disciplines are defined either as the home department for the course (identified by the course's three-digit prefix), as the first cross-listing beyond Museums and Society, or as the home discipline of the instructor. Students should seek guidance from the program to ensure they are fulfilling this requirement, and should note that Independent Study and Capstone credits cannot be applied to it.

Practicum Work: Practicum credits can be earned only from courses designated as Museums and Society "practicum" in the course description [POS-Tag PMUS-PRAC].

Independent Study and Capstone: Students have two options for pursuing independent work for credit in Museums and Society. The Independent Study typically takes a more traditional academic approach to research and presentation; the Capstone encourages research that is engaged with collections and results in an alternative, often public project. Students interested in these options should consult the university's independent work policy and follow the guidelines outlined under Independent Research (http://krieger.jhu.edu/museums-society/academics/independent-research). Approval for credit will not be given until a project has been officially approved by an appropriate mentor, in full and frequent consultation with the Program in Museums and Society. No more than 3 credits of independent work can be applied to the minor.

Internships: Internships are valuable opportunities to expand horizons, learn in the field, and investigate real-world applications of academic work. The Program in Museums and Society highly encourages students to explore internship options and works with the Career Center to do so. However, while the program sponsors interns for academic credit when needed by the host institution, such credit cannot be used to satisfy minor requirements. Students interested in receiving credit for independent work should consider the Independent Study and Capstone options instead.

Other Information: No course other than the Independent Study or Capstone may be counted toward the minor more than once (up to a maximum of 3 credits).

Sample Program of Study for a Minor in Museums and Society

A sample path toward completion might include the following sequence, but many other paths are possible. Please consult with the Director of Undergraduate Studies for guidance.

<table>
<thead>
<tr>
<th>Year</th>
<th>Fall Credits</th>
<th>Spring Credits</th>
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<tbody>
<tr>
<td>Freshman</td>
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<tr>
<td>Fall</td>
<td>AS.389.201 Introduction to the Museum: Past and Present</td>
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<td></td>
<td>AS.389.202 Introduction to the Museum: Issues and Ideas</td>
<td>3</td>
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<tr>
<td></td>
<td>One 300-level seminar</td>
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<tr>
<td></td>
<td>One 300-level seminar</td>
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<tr>
<td>Sophomore</td>
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<tr>
<td>Fall</td>
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Museums and Society

<table>
<thead>
<tr>
<th>Junior</th>
<th>Credits</th>
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<tr>
<td>Fall</td>
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<tr>
<td>A practicum course</td>
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<td>Total Credits: 18</td>
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</tbody>
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1 Recommended but not required to be taken freshman year.

For current faculty and contact information go to http://krieger.jhu.edu/museums/directory/

Faculty

Director
Elizabeth Rodini (on leave 2017-18)
Teaching Professor, History of Art: museum history, theory, and practice; collecting history; histories of translation and exchange; material and heritage studies.

Assistant Director
Jennifer P. Kingsley (interim director 2017-18)
Lecturer, Museums and Society: medieval art, museum history, theory and practice, medievalism, collecting history; and historiography of medieval studies.

Affiliates Board
Sanchita Balachandran
Curator/Conservator, Johns Hopkins Archaeological Museum and Lecturer, Near Eastern Studies.

Rebecca M. Brown
Associate Professor, History of Art.

Aaron Bryant
Museum Curator, Smithsonian Institution, National Museum of African American History & Culture.

N.D.B. Connolly
Herbert Baxter Adams Associate Professor, History.

Gabrielle Dean
William Kurrelmeyer Curator, Modern Literary Rare Books and Manuscripts and Lecturer, Museums and Society.

Linda DeLibero
Director, Film and Media Studies Program.

François Furstenberg
Professor, History.

Gamynne Guillotte
Director of Interpretation and Public Engagement, Baltimore Museum of Art.

Stuart W. Leslie
Professor, History of Science and Technology.

Jean McGarry

Professor, Writing Seminars.

Jacqueline M. O’Regan

Anand Pandian
Associate Professor, Anthropology.

Professors
Betsy M. Bryan
Vice-Dean for Humanities and Social Sciences, Alexander Badawy Chair in Egyptian Art and Archaeology, Near Eastern Studies: Egyptian art and archaeology, and Egyptology.

Stephen Campbell
Henry M. and Elizabeth P. Wiesenfeld Professor, History of Art: Italian Renaissance art, the studiolo and Renaissance collecting.

Marian Feldman
Chair, History of Art: ancient Near East and Eastern Mediterranean art.

Robert H. Kargon
Willis K. Shepard Professor of the History of Science, History of Science and Technology: history of physics, science, and social change.

Stuart W. Leslie
History of Science and Technology: history of technology, science-based industry, and 20th-century American science.

Tobie Meyer-Fong
History: social, cultural history of China since 1600.

Bernadette Wegenstein
German and Romance Languages and Literatures and Director, Center for Advanced Media Studies: media arts, film, and critical theory.

Associate Professor
Rebecca M. Brown
History of Art: Southeast Asian art and politics of display.

Assistant Professors
Yulia Frumer
History of Science and Technology: East Asia and tediological instruments.

Samuel Spinner
German and Romance Languages and Literatures: Yiddish and German-Jewish literature, history of anthropology, museum studies, and visual culture.

Pier Luigi Tucci
History of Art: Roman art and architecture, spolia, and collecting of ancient art.

Molly Warnock
History of Art: modern art.

Teaching Faculty
Emily S.K. Anderson
Senior Lecturer, Classics and History of Art: Aegean and Eastern Mediterranean Bronze Age art and archaeology, material culture, sociocultural interaction, craft, and glyptic.

Lisa DeLeonardis
Austen Stokes Associate Professor in Art of the Ancient Americas, History of Art: ancient art of the Americas.

Affiliated Instructors and Museum Professionals

James Archer Abbott
Philip Franklin Wagley Director and Curator, Evergreen Museum and Library: 19th- and 20th-century American decorative arts and furniture, historic houses, curatorial practice, including collections management and exhibitions.

Virginia Anderson
Art Historian and Independent Scholar.

Sanchita Balachandran
Curator/Conservator, Johns Hopkins Archaeological Museum and Lecturer, Near Eastern Studies: conservation history and ethics; archaeological conservation and site management; collections management and museum practice.

Doreen Bolger

Elizabeth Comer
Project Manager and Principal Investigator, EAC/Archaeology.

Gabrielle Dean
William Kurrelmeyer Curator, Rare Books and Manuscripts and Lecturer, Museums and Society: history of books, libraries, reading, literary culture; books as objects.

Lori Beth Finkelstein
Vice-President of Education, Interpretation and Volunteer Programs, Maryland Zoo in Baltimore.

Robert Forloney
Program Developer and Cultural Institution Consultant.

Earl Havens
William Kurrelmeyer Curator of Rare Books and Manuscripts and Adjunct Assistant Professor, Department of History: early modern Europe, history of collecting, early libraries.

Jacqueline M. O'Regan

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

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.**
JHU pioneered the concept of the modern research university in the United States, but what does that mean for the everyday experiences of its students, faculty, staff and friends? Excavate the history of this place through the things collected, made and used here since the university's founding in 1876. Students research the material culture of Hopkins and present their findings on an interactive website: collectionsweb.jhu.edu. Course includes digital media labs. Cross-listed with History and History of Science. M&S practicum. 
Instructor(s): J. Kingsley 
Area: Humanities, Social and Behavioral Sciences. 

**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. 

**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.389.343. 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 does "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. 

**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.
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.

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
Writing Intensive.

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

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. Cross-listed with History of Art.
Instructor(s): V. Anderson
Area: Humanities, Social and Behavioral Sciences
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.

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.
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): G. Dean
Area: Humanities.

AS.389.440. 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, 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. 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 outside of 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.010.310. 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.010.312. 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.010.334. 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 cataloguing project.

Instructor(s): B. Bryan; S. Balachandran
Area: Humanities.
AS.133.706. Egyptian Funerary Arts in the Archaeological Museum.
This class will aim to cover the production and choice of funerary objects for Egyptian elite tombs in several eras of antiquity: the Middle and New Kingdoms, the Third Intermediate Period, and the Late Periods. Students will work with specific objects after learning generally about them, and they will carry out analyses of materials, pigments, construction methods, and erosion and degradation effects. They will create a virtual exhibition for the Museum's website and present their results for inclusion in the museum cataloging project.
Instructor(s): B. Wegenstein
Area: Humanities.

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): B. Bryan
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
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 Gervasio'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.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 antiques, 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.213.407. Museums and Identity. 3.0 Credits.
This course will explore the phenomenon of the "identity" museum through case studies involving Jewish and Holocaust museums around the world. The museum boom of the last half-century has centered in large part around museums dedicated to the culture and history of particular minority groups; recent notable (and relatively local) examples include the brand new National Museum of African American History and Culture in Washington and the National Museum of American Jewish History in Philadelphia. Our understanding of the contemporary theory and practice of such museums will be based on an examination of the history of the various museological traditions that engage Jewish identity from the 19th century to the present, including the collection and display of art and antiques, 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 involving Jewish and Holocaust museums around the world. All readings in English.
Instructor(s): S. Spinner
Area: Humanities.
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.