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 in designing a program of study.

• A minimum of six different courses (amounting to at least 18 credits) selected from those approved by the program.
• Required courses: AS.389.201 and AS.389.202 (Introduction to Museum sequence, offered annually).
• 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

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.389.201</td>
<td>Introduction to the Museum: Past and Present</td>
<td>3</td>
</tr>
<tr>
<td>AS.389.202</td>
<td>Introduction to the Museum: Issues and Ideas</td>
<td>3</td>
</tr>
</tbody>
</table>

Four Upper-Level Electives

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
</table>

At least three must be 300-level or higher courses
Three credits of practicum work [POS-Tag PMUS-PRAC]
Two courses must be from at least two different primary disciplines

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>Fall</th>
<th>Credits</th>
<th>Spring</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS.389.201</td>
<td>3</td>
<td>AS.389.202</td>
<td>3</td>
</tr>
<tr>
<td>One 300-level seminar</td>
<td>3</td>
<td>One 300-level seminar</td>
<td>3</td>
</tr>
<tr>
<td>A practicum course</td>
<td>3</td>
<td></td>
<td>3</td>
</tr>
</tbody>
</table>
Senior Fall Credits
A 300+ level practicum course -or- a 300+ level seminar course 3

Total Credits: 18

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
Assistant Director
Jennifer P. Kingsley (interim director 2017-19)
Senior Lecturer, Museums and Society: medieval art, history of collecting and display, art museums, inclusive museums, history of the senses, digital knowledgescapes.

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

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
Emily S.K. Anderson
Classics: Aegean and Eastern Mediterranean Bronze Age art and archaeology, material culture, sociocultural interaction, craft, and glyptic.

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
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.
Courses

**AS.389.107. Freshman Seminar: Technical Research on Archaeological Objects in the Johns Hopkins Archaeological Museum. 3.0 Credits.**

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.389.120. 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. Included this year is some hands on work at the Peale Museum.

Instructor(s): R. Forloney

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.**

This course will introduce students to the field of art conservation through the study of paintings, paper, books, objects, contemporary sculpture and historic preservation. Topics covered will include: methods of manufacture, agents of deterioration, preservation initiatives, conservation treatment and ethics, and conservation science. Cross-listed with History of Art. Class usually meets at 1:30 - 3:50 PM, except for days with field trips.

Instructor(s): L. Trusheim

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. Students will contribute to an established virtual museum and create their own.
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.389.311. From Treasure House to Production House: Exploring New Roles for the Museum in the 21st Century. 3.0 Credits.
Students work with the Director of, the Peale Center for Baltimore History and Architecture as it reinvents itself as a museum for the twenty-first century. Involves working with community story-tellers in residence. Extra time is to allow for field trip travel - most days class runs 1:30-3:50.
Instructor(s): Staff
Area: Humanities, Social and Behavioral Sciences.

AS.389.315. Ancient Color: The Technologies and Meanings of Color in Antiquity. 3.0 Credits.
What role did the colorful surfaces of sculptures, vessels and textiles play in the ancient world? We examine historical texts and recent scholarly and scientific publications on the technologies and meanings of color in antiquity, and use imaging and analytical techniques to study polychromed objects from the Johns Hopkins Archaeological Museum.
Instructor(s): S. Balachandran
Area: Humanities, Social and Behavioral Sciences.

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.389.329. Author/Canon/Archive. 3.0 Credits.
Why are some literary works from the past reprinted, anthologized, and considered worthy of study, but not others? Why are some works "lost" and some "rediscovered," while others simply fall out of favor? Focusing on nineteenth- and early twentieth-century American literary culture, we will use rare books and archival materials from JHU collections to examine Edgar Allan Poe, Walt Whitman, Emily Dickinson, Stephen Crane, Charles Chesnutt, and Zora Neale Hurston, along with a few authors you've never heard of, in terms of the relationship between authorship, stewardship, and status.
Instructor(s): G. Dean
Area: Humanities, Social and Behavioral Sciences.

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): E. Comer
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 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.389.349. 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): W. Levandusky
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.

AS.389.354. 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.389.361. The Marvelous, 1500-1800. 3.0 Credits.
Explore the material culture of "wonder" from the Renaissance to the Enlightenment in literature, science, and art, with Hopkins' rare book collections and the Walters Art Museum. M&S practicum course.
Cross-listed with GRLL, History, and History of Art.
Instructor(s): E. Havens
Area: Humanities
Writing Intensive.

AS.389.362. Halls of Wonder: Art, Science, and Literature in the Age of the Marvelous, 1500-1800. 3.0 Credits.
Explore the material culture of "wonder" from the Renaissance to the Enlightenment in literature, science, and art, with Hopkins' rare book collections and the Walters Art Museum. M&S practicum course.
Cross-listed with GRLL, History, and History of Art.
Instructor(s): E. Havens
Area: Humanities
Writing Intensive.

AS.389.363. 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.389.364. Collecting the Contemporary. 3.0 Credits.
What does it mean to be a collector? Students will visit private collections of contemporary art in Baltimore, learning from collectors and their objects. This course alternates seminar meetings, focused on theories and practices of collecting, with field trips. Cross-listed with History of Art.
Instructor(s): V. Anderson
Area: Humanities, Social and Behavioral Sciences
Writing Intensive.

AS.389.359. Modernist Networks in the Archive. 3.0 Credits.
This class examines three American writers who built important and enduring networks, Ezra Pound, Gertrude Stein, and Langston Hughes. We will investigate the artefactual traces of their networks through recently acquired special collections materials and digital representations, in order to address questions about aesthetics and style, politics and power, race and gender, and what is and is not present in the literary archive.
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.389.374. 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
Writing Intensive.

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
Writing Intensive.

AS.389.376. Enslaved at Homewood: Slavery in 19th Century Maryland. 3.0 Credits.
Students consider the representation of slavery in historic house museums of the late 20th century through the present, and use the university's Homewood Museum as a laboratory for the development, production and mounting of an exhibit about the men, women and children who labored at Homewood in the nineteenth century. Museums and Society Practicum course.
Instructor(s): A. Schreiber
Area: Humanities, Social and Behavioral Sciences
Writing Intensive.
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): E. Maloney
Area: Humanities, Social and Behavioral Sciences.
AS.389.379. In the Gardens at Evergreen Museum. 3.0 Credits.
Investigate how historic houses design and manage their grounds for leisure, community engagement, environmental initiatives, art installations and special events. Consider the history of Evergreen’s 25-acre estate and create concepts for how to engage its many communities. Multiple class meetings take place at the Museum. Class runs 1:30-3:50 most days; 2:00-4:30 at the museum on field trip days.
Instructor(s): E. Maloney
Area: Humanities, Social and Behavioral Sciences.
AS.389.384. Object Encounters at the Baltimore Museum of Art. 3.0 Credits.
Using the Baltimore Museum of Art as a laboratory, students examine canonical narratives in art museums and iterate new approaches to objects in museums that build equity, interrogate privilege, decolonise, revisualise and offer alternative stories. Class meets at the museum every other week.
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.389.440. 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.389.501. Independent Study - Museums & Society. 3.0 Credits.
Instructor(s): J. Kingsley.
AS.389.502. Independent Study- Museum and Society. 1.0 - 3.0 Credits.
Instructor(s): J. Kingsley.
AS.389.511. Museum & Society Internship. 1.0 Credit.
Instructor(s): E. Rodini.
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.389.594. Independent Study. 0.0 - 3.0 Credits.
AS.389.599. Museum & Society Internship. 3.0 Credits.
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.010.305. 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.
This seminar examines aspects of advanced artistic production that emerged in France, Italy, the Benelux, and German-speaking countries primarily in the years 1945-1972 as constituent elements of the "Long Sixties," a period of extraordinary and often rapid social transformation.
Among our questions: How was the work of art reimagined and repositioned in the wake of World War II and the horrors of the Holocaust, in the context of reconstruction and an emerging consumer society, and in light of the Cold War, decolonization, and other political tensions and cataclysms? How did artists conceive of the claims of artistic tradition in a rapidly expanding field of aesthetic practices and possibilities? What were the relations among advanced artistic practices and the "cultural revolutions" generally taken to have come to a head ca. 1968? Integral to this course is a student-curated exhibition of avant-garde materials at the MSE Library, to open in November 2018.
Instructor(s): M. Warnock
Area: Humanities.

AS.010.331. The Renaissance Body Exposed: Exhibiting the Nude in European Art 1400-1550. 3.0 Credits.
Explores the extraordinary currency of the naked human figure in pre-modern European visual culture, only inadequately accounted for by explanations such as the "rise of naturalism" or the "revival of antiquity." Will also explore curatorial questions arising from an exhibition currently in preparation on the Renaissance nude. Assignment in the form of catalog texts and a "virtual exhibition."
Instructor(s): S. Campbell
Area: Humanities
Writing Intensive.

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.

English
AS.060.617. Black Print Culture.
Students interested in black print culture will engage in intensive archival research, both collaborative and individual, using the Sheridan Library’s Rare Book and Manuscript collections. Texts include poems, printed lectures, pamphlets, novels, periodicals, ephemera, correspondence, etc., alongside relevant critical and theoretical reading.
Instructor(s): N. Nurhussein
Area: Humanities
Writing Intensive.

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.100.301. America after the Civil Rights Movement. 3.0 Credits.
This course explores the history of late twentieth-century America by examining the social, economic, and political legacies of 1960s civil rights protest for the 1970s, 1980s, and 1990s. Students will also participate on an archiving project capturing the experience of Hopkins employees who have recollections of the decades immediately following the civil rights legislations of the 1960s.
Instructor(s): N. Connolly
Area: Humanities
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 cataloguing project.
Instructor(s): B. Bryan; S. Balachandran.
History of Science Technology
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.

AS.140.415. Thinking Through Things and Thinking Things Through. 3.0 Credits.
Combining hands-on experience of using historical instruments with primary sources analysis, the students will reconstruct the ways in which artifacts channeled human perception of their environment.
Instructor(s): Y. Frumer
Area: Humanities, Social and Behavioral Sciences
Writing Intensive.

German Romance Languages Literatures
AS.211.330. Curating Media Artists in Residence at JHU. 3.0 Credits.
The students will be closely involved with JHU’s Center for Advanced Media Studies (CAMS directed by Bernadette Wegenstein), and the Baltimore Museum of Art (curator Kristen Hileman) in preparing the BMA Black Box exhibit of Mary and Patrick Kelley’s new film, We Are Ghosts, set in a submarine: the film tells the story of life as experienced by the sailors in a U.S. submarine at the end of the second world war. Artist Mary Reid Kelley focuses on “minor aspects of life” in the submarine during non-combat — such as boredom, claustrophobia, and the effects of heavy drinking on the sailors. Included is also a restaging of Harry Truman’s announcement of the bombing of Hiroshima — told from the sailors’ point of view. While this new work will be on display in the BMA’s Black Box, Kelley’s 2016 film This is Offal (set in a mosque) will be showing at the museum. This film is centered around a dialogue between the ghost of a deceased woman, the victim of a suicide, and her animated organs. Students will also be traveling to Woodstock, NY on a field trip with professor Wegenstein for a studio visit with the artists at the beginning of the semester. Mary Reid Kelley is an artist who makes arresting, playful, and erudite videos that explore the condition of men and women throughout history. Drawing on literary and historical material, the videos involve intensive research and critical reassessments of standard historical narratives. Mary Reid Kelley is involved in every aspect of the videos’ creation—from writing the scripts (typically in highly structured poetic verse), to designing the sets, props, and costumes, to performing the leading roles—and all of the videos are produced by her and her partner, Patrick Kelley, at their private studio. Kelley is known for her feminist videos that recall the theater of the absurd and German Expressionist cinema. Please note that this class will be held as a practicum, and some of the dates and times 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 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.213.407. 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 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.213.706. 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.
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.