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 art, material culture, heritage, or natural and scientific specimens. It focuses on the role of museums (broadly defined) and their collections in societies past and present, including their historical, 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 one additional course in museum practice or contemporary issues [POS tag: PMUS-INTRO].
- 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.

<table>
<thead>
<tr>
<th><strong>Introductory Courses</strong></th>
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<tbody>
<tr>
<td>AS.389.201 Introduction to the Museum: Past and Present</td>
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<tr>
<td>Introductory Course [with POS tag: PMUS-INTRO]</td>
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<tr>
<th><strong>Four Upper-Level Electives</strong></th>
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<tbody>
<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>
<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 introductory course 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 identify opportunities to do so. However, while the program sponsors internships 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.

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<tr>
<th><strong>Freshman</strong></th>
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<tr>
<td><strong>Fall</strong></td>
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<td>Credits</td>
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<tr>
<td>AS.389.201 Introduction to the Museum: Past and Present</td>
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<tr>
<th><strong>Sophomore</strong></th>
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<tr>
<td><strong>Fall</strong></td>
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<td>Credits</td>
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<tr>
<td>One 300-level seminar</td>
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Museums and Society

Junior

**Fall**
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<th>Course</th>
<th>Credits</th>
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<tr>
<td>A practicum course</td>
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**Senior**

**Fall**
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<tr>
<th>Course</th>
<th>Credits</th>
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<tbody>
<tr>
<td>A 300+ level practicum course</td>
<td>3</td>
</tr>
<tr>
<td>or a 300+ level seminar course</td>
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</tbody>
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Total Credits: 18

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

**Faculty**

**Director**
Jennifer P. Kingsley
Senior Lecturer, Museums and Society: medieval art, history of collecting and display, art museums, inclusive museums, history of the senses, digital knowledgescapes.

**Curators**
Sanchita Balachandran
Associate Director, Johns Hopkins Archaeological Museum.

Gabrielle Dean
William Kurrelmeyer Curator of Rare Books and Manuscripts, Sheridan Libraries.

Lori Beth Finkelstein
Philip Franklin Wagley Director and Curator of Evergreen Museum & Library.

Earle Havens
Director of the Virginia Fox Stern Center for the History of the Book in the Renaissance and the Nancy H. Hall Curator of Rare Books & Manuscripts, Sheridan Libraries.

Joseph Plaster
Curator in Public Humanities, Sheridan Libraries and Museums.

Julie Rose
Director and Curator, Homewood Museum.

**Affiliates Board**
Rebecca M. Brown
Professor, History of Art. Co-Chair of the Board, Museums and Society.

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

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. Co-Chair of the Board, Museums and Society.

Jean McGarry
Professor, Writing Seminars.

Jacqueline M. O’Regan

Anand Pandian
Associate Professor, Anthropology.

**Affiliated Faculty**
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.

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

**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.

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 Museum Professionals**
Virginia Anderson

Andaleeb Banta
Senior Curator and Department Head of Prints, Drawings, and Photographs, Baltimore Museum of Art.

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

Robert Forloney
Program Developer and Cultural Institution Consultant.
Whitney C. Levandusky

Elizabeth Maloney
Museum Educator and Director of Interpretation, Baltimore Museum of Industry.

Arthur Molella
Director Emeritus, Lemelson Center for the Study of Invention and Innovation, National Museum of American History, Smithsonian Institution.

Nancy Proctor
Executive Director, The Peale Center for Baltimore History and Architecture.

Kevin Tervala
Associate Curator of African Art & Department Head, AAAP, Baltimore Museum of Art.

Lorraine C. Trusheim
Independent Objects Conservator, Halcyon Objects Conservation LLC.

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

**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.

**Prerequisites:** NA

**Corequisites:** NA

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

**Area:** Humanities

**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.

**Prerequisites:** NA

**Corequisites:** NA

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

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

**AS.389.202. Introduction to the Museum: Issues and Ideas. 3.0 Credits.**
Museums face practical, political and ethical challenges, including economic difficulties, debates over interpretation of culture and pressure to demonstrate social value. This course considers how museums are answering these challenges. Extra time is to allow for field trip travel - most days class runs 1:30-3:50

**Prerequisites:** NA

**Corequisites:** NA

**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.

**Prerequisites:** NA

**Corequisites:** NA

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

**Area:** Humanities

**AS.389.240. Archaeological Museum Practicum: Collections Management. 3.0 Credits.**
Students will learn current procedures for surveying, cataloguing, documenting and rehousing collections using objects from the Archaeological Museum. This is a hands-on practicum course working closely with museum staff.

**Prerequisites:** NA

**Corequisites:** NA

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

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

**AS.389.242. Museum Education: From Contested Knowledge to Reflective Narrative. 3.0 Credits.**
This practicum course critically considers current art and history museum education practices and explores social justice discourses through museum visits, visitor studies, and museum learning strategies.

**Prerequisites:** NA

**Corequisites:** NA

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

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

**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.

**Prerequisites:** NA

**Corequisites:** NA

**Instructor(s):** L. Trusheim

**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.

**Prerequisites:** NA

**Corequisites:** NA

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

**Area:** Humanities

**AS.389.305. 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.

**Prerequisites:** NA

**Corequisites:** NA

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

**Area:** Humanities
AS.389.303. World of Things. 3.0 Credits.
The course introduces and applies new concepts about materials, and materiality to museum objects. It treats the museum as a site for investigating the relationship between people and things.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Kingsley
Area: NA

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.
Prerequisites: NA
Corequisites: NA
Instructor(s): N. Proctor
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.
Prerequisites: NA
Corequisites: NA
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): D. Haggag
Area: Humanities

AS.389.325. Women of the Book: Female Mystics, Miracles, and Material Culture in Early Modern Europe. 3.0 Credits.
Students will study and assess JHU’s new, unparalleled rare book and manuscript collection about the spiritual lives of women at the crossroads of religious mysticism, miracles, and material culture, 1450-1800.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Havens
Area: Humanities, Social and Behavioral Sciences
Writing Intensive.

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.
Prerequisites: NA
Corequisites: NA
Instructor(s): G. Dean
Area: Humanities, Social and Behavioral Sciences

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.
Prerequisites: NA
Corequisites: NA
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
Prerequisites: NA
Corequisites: NA
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.
Prerequisites: NA
Corequisites: NA
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.
Prerequisites: NA
Corequisites: NA
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.
Prerequisites: NA
Corequisites: NA
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Havens
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.
Prerequisites: NA
Corequisites: NA
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.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Havens
Area: Humanities
Writing Intensive.

AS.389.357. Heaven on Earth: Art, Power, and Wonder in the Vatican from Antiquity to the Enlightenment. 3.0 Credits.
A material cultural exploration of the Vatican from the founding of St. Peter's basilica in antiquity to the establishment of the Vatican Library and Museums in the Renaissance and Enlightenment.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Havens
Area: Humanities
Writing Intensive.

AS.389.358. 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.
Prerequisites: NA
Corequisites: NA
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): G. Dean
Area: Humanities
NA.

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.
Prerequisites: NA
Corequisites: NA
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Maloney
Area: Humanities, Social and Behavioral Sciences
NA.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Maloney
Area: Humanities, Social and Behavioral Sciences

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.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Kingsley
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Schreiber
Area: Humanities, Social and Behavioral Sciences Writing Intensive.

AS.389.378. Collections Remix. 3.0 Credits.
The course invites students to mine the archival, literary and cultural collections of the university for materials that reflect African-American experiences and stage campus interventions based on their findings. Participates in the Housing Our Story: Archival Justice for Black Baltimore project. M&S Practicum.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Kingsley
Area: Humanities, Social and Behavioral Sciences

AS.389.379. Interpreting Historic Sites for the 21st Century. 3.0 Credits.
Students go behind the scenes at JHU's own Evergreen Museum and Library to investigate how historic sites design spaces for learning, community engagement, leisure, as well as for exhibitions and special events. Students consider the history of Evergreen and its inhabitants and create concepts for how to engage communities in that history and story. Multiple class meetings take place at the Evergreen Museum.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Maloney
Area: Humanities, Social and Behavioral Sciences

AS.389.380. 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, re-visualise and offer alternative stories. Class meets at the museum every other week.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Kingsley
Area: Humanities, Social and Behavioral Sciences

AS.389.381. 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Landau
Area: Humanities, Social and Behavioral Sciences

AS.389.382. Sharing Knowledge: Participatory Archives, Collaborative Storytelling, and Social Justice. 3.0 Credits.
This course introduces students to collaborative humanities projects that encourage democratic participation among publics more broadly conceived than the academy. We investigate indigenous research methods; collaborative oral history and ethnography; interactive theater; and community archives. Final projects draw on the university's archival, museum, and library collections.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Plaster
Area: Humanities, Social and Behavioral Sciences

AS.389.383. Curatorial Seminar. 4.0 Credits.
In collaboration with a local museum, conceptualize and develop an exhibition, potentially including but not limited to: checklists, exhibition texts, interpretive strategies, and programming. Exhibition theme varies year to year. Concepts, ethics and practicalities of curation are key concerns. Research visits to regional museums and private collections as relevant.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Kingsley
Area: Humanities, Social and Behavioral Sciences Writing Intensive.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Rodini
Area: Humanities, Social and Behavioral Sciences
NA.

AS.389.501. Independent Study - Museums & Society. 3.0 Credits.
NA
Prerequisites: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.
Corequisites: NA
Instructor(s): J. Kingsley
Area: NA
NA.

AS.389.502. Independent Study- Museum and Society. 1.0 - 3.0 Credits.
NA
Prerequisites: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.
Corequisites: NA
Instructor(s): J. Kingsley
Area: NA
NA.

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.
Prerequisites: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.
Corequisites: NA
Instructor(s): J. Kingsley
Area: NA
NA.

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: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.;AS.389.201;AS.389.202
Corequisites: NA
Instructor(s): J. Kingsley
Area: NA
NA.

AS.389.599. Museum & Society Internship. 1.0 Credit.
NA
Prerequisites: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.
Corequisites: NA
Instructor(s): E. Rodini; J. Kingsley
Area: NA
NA.

Cross Listed Courses

History of Art
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Feldman
Area: Humanities
NA.

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 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 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Warnock
Area: Humanities
NA.

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.
Prerequisites: NA
Corequisites: NA
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): R. Brown
Area: Humanities
Writing Intensive.

AS.010.424. Art and Colonialism: Nineteenth-century India. 3.0 Credits.
This seminar explores the technologies of colonial power, from small ephemeral watercolor images of religious processions to massive multi-volume photographic projects documenting the “people of India,” and extending to the establishment of new urban and architectural spaces, archaeological museums, and art schools, the circulation of diplomatic art collections, and the commissioning of survey data. We will engage with the anti-colonial movements of resistance and uprising that took place across this century, examining the central participation of modern artists with these political movements, and explore the way this period fundamentally shaped the foundations for the study of South Asian art and archaeology. Readings will include colonial and postcolonial theory, Orientalism, historiography; we will be actively working with materials in the library’s Special Collections.
Prerequisites: NA
Corequisites: NA
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Anderson
Area: Humanities
Writing Intensive.

English
AS.060.617. Black Print Culture. NA Credit.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): N. Nurhussein
Area: Humanities
Writing Intensive.

History
AS.100.140. Freshman Seminar: Displacement: A History of U.S. Cities from Urban Renewal to Gentrification. 3.0 Credits.
“Displacement” explores historical conflicts over urban planning, clearance, and redevelopment. Students will conduct archival research and contribute to an online exhibit that develops the histories of displaced Baltimore neighborhoods.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Speller
Area: Humanities, Social and Behavioral Sciences
NA.

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.
Prerequisites: NA
Corequisites: NA
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Bryan; S. Balachandran
Area: Humanities
NA.

AS.133.706. Egyptian Funerary Arts in the Archaeological Museum. NA 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Bryan; S. Balachandran
Area: NA
NA.
History of Science, Medicine, and 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Molella; R. Kargon
Area: Humanities, Social and Behavioral Sciences
NA.

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.
Prerequisites: NA
Corequisites: NA
Instructor(s): Y. Frumer
Area: Humanities, Social and Behavioral Sciences
Writing Intensive.

German Romance Languages Literatures
AS.211.329. Museums and Identity. 3.0 Credits.
The museum boom of the last half-century has centered largely around museums dedicated to the culture and history of identity groups, including national, ethnic, religious, and minority groups. In this course we will examine such museums and consider their long history through a comparison of the theory and practice of Jewish museums with other identity museums. We will study the various museological traditions that engage identity, including the collection of art and antiquities, ethnographic exhibitions, history museums, heritage museums, art museums, and other museums of culture. Some of the questions we will ask include: what are museums for and who are they for? how do museums shape identity? and how do the various types of museums relate to one another? Our primary work will be to examine a variety of contemporary examples around the world with visits to local museums including the Jewish Museum of Maryland, the National Museum of African American History and Culture and the National Museum of the American Indian.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Spinner
Area: Humanities
NA.

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 morgue) 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Wegenstein
Area: Humanities
NA.

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.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Spinner
Area: Humanities
NA.
AS.213.706. Literature, Museums, Mimesis. NA Credit.
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.
Prerequisites: NA
Corequisites: NA
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?
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Mott
Area: Humanities, Social and Behavioral Sciences
NA.