## Writing Seminars

http://writingseminars.jhu.edu/

The Writing Seminars exists to help students combine imaginative writing with scholarship in the general context of the humanities.

### Undergraduate Program

**Requirements for a B.A. degree**

(Also see Requirements for a Bachelor’s Degree [http://e-catalog.jhu.edu/undergrad-students/academic-policies/requirements-for-a-bachelors-degree])

AS.220.105 Fiction/Poetry Writing I and AS.220.106 Fiction/Poetry Writing II are prerequisite courses required for all majors and others who want to take advanced courses in writing. Majors must receive a grade of C- or better in all courses required for the major and no major requirements may be taken satisfactory/unsatisfactory.

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<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Credits</th>
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<tbody>
<tr>
<td>AS.220.105</td>
<td>Fiction/Poetry Writing I</td>
<td>3</td>
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<tr>
<td>AS.220.106</td>
<td>Fiction/Poetry Writing II</td>
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Four courses of English literature. *

Two courses in philosophy. It is recommended that one course be a Philosophy Department introductory course.

Two courses in history. Majors are encouraged to take one history survey course in the History Department. May include one course from History of Art or from History of Science and Technology.

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<tbody>
<tr>
<td>AS.220.200</td>
<td>Introduction to Fiction</td>
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<tr>
<td>AS.220.201</td>
<td>Introduction to Poetry</td>
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<td></td>
<td>One fiction course at the 300-400 level</td>
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<td>One poetry course at the 300-400 level</td>
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<td>One advanced writing workshop</td>
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<td>Three elective courses at the 200-400 level within the department</td>
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<td>Foreign language proficiency through the second semester of the intermediate level is required.</td>
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* Expository Writing may not apply towards the English literature requirement.

* Courses cross-listed with The Writing Seminars may count toward history, philosophy, or English requirements in the major as appropriate. They may not count toward Writing Seminars departmental requirements without approval.

### Honors

A GPA of 3.5 or better in all major requirements is required to earn honors in the major.

### Sample Program Plan:

**Freshman**

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<tr>
<td>AS.220.106</td>
<td>Fiction/Poetry Writing II</td>
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<tr>
<td>History course #1</td>
<td>English literature course #1</td>
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<tr>
<td>First year foreign language</td>
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### Sophomore

**Fall**

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**Spring**

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<tr>
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**Senior**

**Fall**

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**Spring**

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### Graduate Program

The Writing Seminars offers a Master of Fine Arts (M.F.A.) in fiction and poetry. Students admitted to the M.F.A. program enroll in two years of course work and produce a substantial manuscript in the form of a novel or collection of fiction or poetry. M.F.A. candidates are chosen on the basis of a manuscript, college transcripts, GRE scores, and appropriate letters of recommendation that testify to the student’s ability and willingness to undertake serious study in the literary arts. Since all students receive financial aid in the form of full tuition and a teaching assistantship, applicants must be able to demonstrate aptitude for college teaching.

The program requires two full years of residency in Baltimore. Students enroll each semester in two courses: a writing workshop in poetry or fiction and a second course in craft or literature taught within the department. At the end of the first year, students present a portfolio of revised work for faculty review. Successful completion of this work is a requirement for continuation in the second year.

The M.F.A. degree in The Writing Seminars is designed for students committed to the study and practice of literary writing at the highest level of accomplishment. Approximately four poets and four fiction writers will be admitted annually. Our pedagogy emphasizes genre-informed discussions, faculty conferences, independent readings, and interactions with visiting writers. Culminating in a book-length thesis, this immersion in literary study is designed to inculcate the habits and skills necessary for a productive writer’s life.
Students applying to the M.F.A. program should have a bachelor's degree. All must demonstrate competence in a foreign language at the college level.

For current faculty and contact information go to http://writingseminars.jhu.edu/people/

Faculty
Chair
David Yezzi
Associate Professor, poetry

Professors
Brad Leithauser
Fiction
Jean McGarry
Fiction
Mary Jo Salter
Poetry

Visiting Associate Professors
Wayne Biddle
Nonfiction

Senior Lecturers
Tristan Davies
Fiction
Greg Williamson
Poetry

Decker Professor Emeritus
John T. Irwin
Criticism and poetry

Assistant Professors
James Arthur
Poetry
Danielle Evans
Fiction
Dora Malech
Poetry
Eric Puchner
Fiction

Richard A. Macksey Professor for Distinguished Teaching in the Humanities
Alice McDermott
Fiction

Homewood Professor of the Arts
Andrew Motion

Professor Emeritus
John Barth
Fiction

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

Courses

AS.220.101. Narrative Medicine. 1.0 Credit.
The course will introduce students to the role of storytelling in medicine through a variety of essays, short stories and documentaries, from Susan Sontag's Illness as Metaphor to Atul Gawande's Complications to Terry Wrong's Hopkins. In addition to studying these narratives, students will produce their own written works and meet guest writers from the local medical community. Throughout, the course will provide students with valuable practice in critical analysis and reasoning, skills that are tested on entrance exams such as the MCAT.
Instructor(s): E. Parker
Area: Humanities

AS.220.105. Fiction/Poetry Writing I. 3.0 Credits.
A course in realistic fiction and traditional verse, with readings in Eudora Welty, Vladimir Nabokov, Henry James, Robert Frost, Paul Fussell, John Gardner, Seamus Heane, and Gwendolyn Brooks. This first course for writers is a study of forms of short fiction and metered verse. Students compose short stories and poems; includes practice of critical attention to literary models and workshop of student writing. This course is a prerequisite for most upper level courses. This course is part one of the year-long Introduction to Fiction and Poetry, and must be taken before AS.220.106.
Instructor(s): Staff
Area: Humanities Writing Intensive

AS.220.106. Fiction/Poetry Writing II. 3.0 Credits.
The second half of IFP, a course in counter-traditional antirealist fiction and free verse (Emily Dickinson, Virginia Woolf, Elizabeth Bishop, Franz Kafka, Italo Calvino, and William Carlos Williams). This course is a prerequisite for most upper level courses.
Prerequisites: AS.220.105
Instructor(s): M. Broida; R. Pereira Espinosa
Area: Humanities Writing Intensive

AS.220.108. Introduction to Fiction & Nonfiction. 3.0 Credits.
A course in realistic fiction and nonfiction, with readings by Eudora Welty, Vladimir Nabokov, Henry James; George Orwell, Beryl Markham and Truman Capote. Students compose short stories and essays with attention to literary models. AS.220.105 can be substituted for AS.220.108.
Instructor(s): J. Cavanaugh-Simpson
Area: Humanities Writing Intensive

AS.220.138. Make 'Em Laugh. 3.0 Credits.
The quickest way to kill a joke is to explain it. So how do we learn to be funny? In this class, we’ll explore techniques in humor writing. Whether poking holes in accepted absurdities or helping us laugh at death, humor makes us smile and think. Each week, we’ll focus on a different type of humor—dark comedy, satire, etc.—through stories, nonfiction, criticism, and author interviews. Students will write imitations and original work.
Instructor(s): G. Kirby
Area: Humanities Writing Intensive
AS.220.142. Seriously Funny: Writing Humor Poetry. 3.0 Credits.
This course will examine both light verse and how humor can enrich serious subjects in poetry. We will explore many subjects, from bad love to aesthetic experiences. Principal readings will range from classic exemplars such as Shakespeare, Dryden, and Eliot to selections from American poets since 1950, as represented in the anthology "Seriously Funny: Poems about Love, Death, Religion, Art, Politics, Sex, and Everything Else." Students will be required to write several seriously funny poems of their own. Fun is mandatory.
Instructor(s): S. Greer
Area: Humanities.

AS.220.146. Introduction to Science Writing. 3.0 Credits.
Science writing is science written in plain English and told as a story. Students research, write, edit others, rewrite. They also analyze published stories for structure, substance, accessibility, and clarity.
Area: Humanities
Writing Intensive.

AS.220.148. Portraits of the Artists: Writing Self in Fiction. 3.0 Credits.
Flannery O'Connor once said "Anybody who has survived his childhood has enough information about life to last him the rest of his days." Fiction is a carefully hewn combination of memory and imagination, and while it is impossible to know how much of the literary canon is sourced in autobiography, the truism holds firm: people write what they know. In this course, we will focus on modern and contemporary autobiographical fiction, looking closely at source, creative process, craft, and style, in order to answer the essential question, How does a writer successfully roll fact into fiction? Students will complete writing activities and participate in discussions and workshops. They will produce either an autobiographical story, or the first chapter of a longer work. Novels: Portrait of the Artist as a Young Man, Joyce; The Bell Jar, Plath; The Lover, Duras. Stories by Hemingway, Updike, Munro, O’Brien, Casey.
Instructor(s): J. Slovak
Area: Humanities.

AS.220.150. Steal This Book. 3.0 Credits.
From Spike Lee to The Clash, art can wield immense influence on our worldview. This class will explore the intersection of social critique and American literature. Class texts will also include a range of pertinent films, documentaries, and popular music. We'll examine the social utility of art and how artists use their craft to make a statement. Classwork includes Blackboard posts on current events, weekly creative writing assignments, and a final portfolio of creative work.
Instructor(s): J. Takacs
Area: Humanities
Writing Intensive.

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

AS.220.162. Writing for Children: The Tales We Can't Seem to Forget. 1.0 Credit.
In this summer mini-course, students will use canonical works of children's literature to inspire their own stories and verses, which they will read aloud and discuss in a workshop setting. We will focus on the uses and reuses of fairy and folk tales—from early works compiled by the Brothers Grimm and Charles Perrault to fantasies from the Victorian era by Mary de Morgan and Oscar Wilde. We will end with contemporary reimaginings by Roald Dahl, Neil Gaiman, Angela Carter and Lauren Child. Class will include discussion of illustration, recent trends in children's literature, and the publishing process. Course instructor Sarah Smith is the former Children's Book editor at the New York Times Book Review.
Instructor(s): S. Smith
Area: Humanities.

AS.220.165. Writing Unreality: Fantastical Fiction. 3.0 Credits.
While fiction is by definition not "real," some modes of fiction present deliberate departures from the world as we know it. This class will examine fantastical and non-realist writing, including surrealism and magical realism stories, as well as works with fairy-tale and folklore influences, and stories with elements of the uncanny or supernatural. Students will read and discuss representative fiction, complete weekly creative assignments, and participate in workshop of a final, full-length piece.
Instructor(s): S. Robinson
Area: Humanities.

AS.220.167. Serious Nonsense: Light & Comic Poetry. 1.0 Credit.
This course will provide a guided tour of some of the funniest poems ever written in English. Genres covered will include light verse, satire, parody, absurdism ("nonsense"), and others. We'll explore the serious side of comic poetry and vice versa. Students will have the opportunity to write their own comic verse in the genres discussed.
Instructor(s): A. Allen
Area: Humanities.

AS.220.180. Special Opportunities in Undergraduate Learning: Metaphor and Poetry. 1.0 Credit.
We all use figurative language, such as metaphor, simile, and irony. But what does it mean for language to be figurative, and how does this affect its meaning? This course will approach these questions from the angle of poetry. We'll ask further questions like: how do some poets use metaphor differently from others? What does Shakespeare mean when he says "my love is as a fever"? We'll read passages from different critics on metaphor, including several from Lakoff and Turner's More Than Cool Reason: A Field Guide to Poetic Metaphor and Denis Donoghue's Metaphor. Students will write poems with specific metaphorical requirements; they'll learn to use conceits (metaphors that govern an entire poem); they'll learn to use conventional metaphors; most importantly, they'll learn to think critically about why certain metaphors work and certain ones don't.
Instructor(s): J. Frantz.
AS.220.195. Fitzgerald's Short Stories. 3.0 Credits.
An examination of F. Scott Fitzgerald's major short stories in the 1920s and 1930s. We'll analyze Fitzgerald's commitment to exploring the tension between two opposing intellectual movements: literary naturalism (which championed the primacy of environmental determinism) and literary realism (which championed the primacy of free will). We'll trace Fitzgerald's mercurial loyalty to each movement: his abandonment of one school of thought for the other, from one year to the next. In "May Day" he even embraced both movements equally—testimony to his belief that "the test of a first-rate intelligence is the ability to hold two opposed ideas in mind at the same time and still retain the ability to function". Did Fitzgerald ultimately advocate one school of thought over the other? Or, did he intend simply to stage the debate between them?
Instructor(s): J. Rockefeller V
Area: Humanities
Writing Intensive.

AS.220.200. Introduction to Fiction. 3.0 Credits.
Study in the reading and writing of short narrative with focus on basic technique: subject, narrative voice, character, sense of an ending, etc. Students will write weekly sketches, present story analyses in class, and workshop one finished story. Selected parallel readings from such models of the form as Henry James, Anton Chekov, James Joyce, John Cheever, Alice Munro, and others. Permission Required. (Formerly AS.220.191.)
Prerequisites: AS.220.105 and AS.220.106
Instructor(s): K. Noel; R. Puchner; T. Davies
Area: Humanities.

AS.220.201. Introduction to Poetry. 3.0 Credits.
A study of the fundamentals and strategies of poetry writing. This course combines analysis and discussion of traditional models of poetry with workshop critiques of student poems and student conferences with the instructor. (Formerly AS.220.141)
Prerequisites: AS.220.105 AND AS.220.106
Instructor(s): D. Malech; J. Arthur
Area: Humanities.

AS.220.204. Introduction to Dramatic Writing: Film. 3.0 Credits.
Screenwriting workshop. This course will look at the screenplay as both a literary text and blue-print for production. Several classic screenplays will be analyzed. Students will then embark on their own scripts. We will intensively focus on character development, creating "believable" cinematic dialogue, plot development, conflict, pacing, dramatic foreshadowing, the element of surprise, text and subtext, and visual storytelling. Several classic films will be analyzed and discussed (PSYCHO, CHINATOWN, BLADE RUNNER). Students will learn professional screenplay format and write an 8-12 page screenplay that will be read in class and critiqued.
Instructor(s): M. Lapadula
Area: Humanities
Writing Intensive.

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

AS.220.206. Writing about Science I: Daily News Journalism. 3.0 Credits.
This course is designed to teach students the skills of daily news reporting, with a focus on covering science news. Students will learn how to turn scientific discoveries into lively and engaging prose for the general public, interview sources, and pitch stories to news organizations. The skills taught are applicable to all areas of journalism, not just science journalism.
Instructor(s): D. Grimm
Area: Humanities
Writing Intensive.

AS.220.210. Introduction to Non-Fiction: Science as a Social Activity. 3.0 Credits.
Using the political and economic milieu of science and technology as a context for our writing, we will study how social factors such as government, money, secrecy, and ethics affect the conduct and public presentation of scientific and medical research. Controversies from 20th century history as well as current events will be discussed. Writing assignments to satisfy the W requirement will consist of short papers derived from classroom topics.
Instructor(s): W. Biddle
Area: Humanities
Writing Intensive.

AS.220.211. Journalism for Writers. 3.0 Credits.
Learn reporting through analysis of famous and infamous work by contemporary journalists such as Janet Malcolm, Michael Finkel, Sarah Corbett and Seymour Hersch. Students will use readings to understand concepts central to news and feature writing, including libel, fair use, balanced reporting, and appropriate sourcing. They will then head out to find and write their own stories about local issues using best practices learned in class. Sarah Harrison Smith is a former managing editor of the New York Times Magazine and the author of "The Fact Checker's Bible.
Instructor(s): S. Smith
Area: Humanities.

AS.220.212. Line and Lineage: A Survey of Poetry Writing. 3.0 Credits.
In this lecture-based course, students will build their knowledge of the history of poetry writing in English through a chronological exploration of the poetic line. This course will serve as a foundation for future studies in the writing and reading of poetry.
Prerequisites: AS.220.105 AND AS.220.106
Instructor(s): C. Childers
Area: Humanities.
AS.220.213. Fiction Survey: Once Upon a Time. 3.0 Credits.
A review of the origins and development of the realist short story from fable, fairy tale, saint's life, Bible story, through versions created in the Renaissance and classic (19th and 20th century) periods, to modern narratives. Writing Seminars majors only.
Prerequisites: AS.220.105 AND AS.220.106
Instructor(s): J. McGarry
Area: Humanities.

AS.220.217. If Mama Could See: Poets Writing about Motherhood. 3.0 Credits.
In a 1982 essay, Adrienne Rich writes that "the experience of motherhood was eventually to radicalize me." In this class, we will consider the ways in which women poets have written through the experiences of being a child and a mother. We will read poems, essays, and interviews by late twentieth century women poets including Adrienne Rich, Lucille Clifton, and Audre Lorde, among others, placing them in a larger historical context. Students will turn in one creative assignment a week, and the course will culminate in a short critical paper.
Instructor(s): J. Hudgins
Area: Humanities.

AS.220.218. Writers on Film. 3.0 Credits.
An interdisciplinary course focusing on the film writings of poets, novelists, critics, and essayists such as Virginia Woolf, H.D., James Agee, James Baldwin, and Pauline Kael; and films showing the intertitle and screenplay work of writers such as Anita Loos, F. Scott Fitzgerald, William Faulkner, and Jean Cocteau. Participants will write weekly assignments on film from a critical perspective.
Instructor(s): K. Stine
Area: Humanities
Writing Intensive.

AS.220.219. Readings in Fiction and Literary Nonfiction. 3.0 Credits.
This course offers an in-depth exploration of content, style, and crossover literary techniques among authors who write both fiction and nonfiction, including Jamaica Kincaid's memoir My Brother and "Girl." Students will evaluate why each genre was chosen to narrate, for example, such quandaries as ethics in surgery. Abraham Verghese's novel Cutting for Stone and Richard Selzer's essay, "The Knife," as well as the reportage and novels of Ernest Hemingway and others. Also explored: topics of social import and questions of identity in James Baldwin's essays ("Notes of a Native Son") and stories ("Sonny's Blues"), and other works; The course builds on literary writing and reading techniques established in Intro to Fiction & Nonfiction (IFN) and Intro to Fiction & Poetry (IFP). Either course is a prerequisite, with IFN preferred.
Prerequisites: AS.220.105 OR AS.220.108
Instructor(s): J. Cavanaugh-Simpson
Area: Humanities
Writing Intensive.

AS.220.309. Writing Healthy Baltimore. 3.0 Credits.
Students will explore public health issues in Baltimore and then write about them first in short pieces, and then in longer, polished works. The framework will be the mayor's Healthy Baltimore 2015 initiative – launched in 2011 to address the city's top-10 public health problems, including obesity, smoking, drug and alcohol abuse, STDs, cancer, and environmental health hazards. Students will study the initiative and its historical context; examine data sets; explore where and how the initiative intersects with public health practitioners and advocacy groups at the neighborhood level; and write what they learn in different formats, including essays, breaking news, and substance analysis. Students will then "workshop" each other's papers.
Instructor(s): K. Masterson
Area: Humanities
Writing Intensive.

AS.220.310. Intermediate Fiction: Nature Writing. 3.0 Credits.
Our central text will be Thoreau's "Walden". Most of our readings will be American, though we will read excerpts from Lucretius and Darwin. We will examine various ways in which the natural world has been depicted in nonfiction, fiction, and poetry. Students will write critical papers on nature writers as well as to do creative nature writing of their own. Our authors may include: Emerson, Rachel Carson, Loren Eiseley, John Updike, Robert Frost, Donald Culross Peattie.
Instructor(s): B. Leithauser
Area: Humanities
Writing Intensive.

AS.220.311. Intermediate Fiction: Point of View. 3.0 Credits.
In this course, we will workshop student short stories, complete short writing exercises, and discuss published writing with an emphasis on the possibilities of point of view. We will explore the opportunities and challenges of writing in first, second, and third person, think about how narrative distance and tense complicate these choices, and connect narrative voice to story shape and structure.
Instructor(s): D. Evans
Area: Humanities.

AS.220.312. Intermediate Fiction: Detail and Description. 3.0 Credits.
An intermediate workshop focusing on the question of how to make fictional worlds feel real. We'll read 19th, 20th, and 21st century short fiction by authors such as Anton Chekhov, Jhumpa Lahiri, Junot Diaz, and Alice Munro, focusing particularly on how authors make the lives on the page feel three-dimensional. Students will write stories and exercises, including exercises that involve exploring Baltimore in order to observe and write about the city in which we live. Recommend Course Background: Students need to have completed a 200-level Writing Seminars course.
Prerequisites: AS.220.105 AND AS.220.106
Instructor(s): K. Noel
Area: Humanities.

AS.220.313. Writing about the Arts. 3.0 Credits.
Learn the practice of arts journalism, from reviewing to conducting interviews and writing profiles. In class, students will study the work of some of the best writers in this field, pitch story ideas, report and write, and then discuss their pieces in a workshop setting. Instruction will include journalistic ethics, plagiarism, libel law, and use of social media. Students can expect class visits from established journalists. Writing Seminars Majors only
Instructor(s): S. Smith
Area: Humanities.
AS.220.314. Journalism and Opinion. 3.0 Credits.
Students will learn about writing op-eds, reviews and feature articles, analyzing a broad range of examples and producing their own work in each category. The course will place a particular emphasis on op-ed-writing as a valuable skill to possess on any career path.
Instructor(s): M. Lasswell
Area: Humanities
Writing Intensive.

AS.220.315. Intermediate Poetry: Sound Effects. 3.0 Credits.
This course explores the crucial role sound plays in the power of poetry, from early roots in oral traditions to contemporary contexts. Through readings, discussion, academic reflection, and creative exercises, participants will explore a range of sound techniques in their own poems and in the poems of others.
Instructor(s): D. Malech
Area: Humanities.

AS.220.317. Writing about Science II: Feature Writing Journalism. 3.0 Credits.
This course is designed to teach students the skills of long-form narrative journalism, with a focus on covering science news. Skills taught apply to all areas of journalism, not just science journalism, and include how to compose scenes, create three-dimensional characters, create narrative tension, and conduct on-site reporting. The primary writing assignment will be a 3,000-word feature piece that is pitched, reported, and workshopped throughout the course of the class. "Writing About Science I"(formerly Becoming a Science Journalist) is recommended as a prerequisite for this course. Students who have not taken this course will need to complete a short writing test (may be waived for Writing Seminars students) and obtain the permission of the instructor to enroll. To schedule this test, please contact the instructor at dgrimm5@jhu.edu
Instructor(s): D. Grimm
Area: Humanities
Writing Intensive.

AS.220.318. Intermediate Fiction: Voice. 3.0 Credits.
This workshop will focus intensely on student writing, and on reading stories with a strong narrative voice, the kinds of stories in which the reader can hear the narrator speaking, where the voice gets stuck in the reader’s mind, where the story feels like an invasion of the narrator’s private thoughts, or is a retelling of the tale for some invisible public, or is the quiet, clear prose of a diarist, journaling into the void.
Area: Humanities.

AS.220.325. Intermediate Fiction: Story and Plot. 3.0 Credits.
The study of plot, with questions, both practical and theoretical, inevitably raised by the short story form. Readings in Chekhov, James, O'Connor, Cheever, Joyce, and Hemingway.
Instructor(s): T. Davies
Area: Humanities.

AS.220.327. Intermediate Fiction: Characters. 3.0 Credits.
Instructor(s): B. Leithauser
Area: Humanities.

AS.220.329. Forming The Short Story. 3.0 Credits.
In the early 1800s popular writers began to compress novel-like narrations into much shorter forms. By the 1880s what we recognize today as the short story had emerged. In this course we will trace the development of the form from its earliest stirrings in the tales of ETA Hoffmann through the Russians Pushkin, Gogol, and Turgenev, to its apotheosis in the stories of Chekhov and Wharton. Critical responses will be creative, using short sketches to experiment with the techniques, some adopted others rejected, and constraints experienced by writers along the way.
Instructor(s): T. Davies
Area: Humanities
Writing Intensive.

AS.220.331. Intermediate Fiction: Forms of Fiction. 3.0 Credits.
A workshop in the formative genres of fiction: romance, confession, anatomy, and novel. Readings include Flaubert, Stevenson, Camus, and Stephen Dixon. Frequent sketches and two stories.
Prerequisites: Prereqs: AS.220.105 AND AS.220.106
Instructor(s): T. Davies
Area: Humanities.

AS.220.337. Intermediate Dramatic Writing: Film. 3.0 Credits.
An intensive workshop focusing on methodology: enhancing original characterization, plot development, conflict, story, pacing, dramatic foreshadowing, the element of surprise, text and subtext, act structure, and visual storytelling. Each student is expected to present sections of his/her "screenplay-in-progress" to the class for discussion. The screenplay Chinatown will be used as a basic text.
Instructor(s): R. Buso-garcia
Area: Humanities
Writing Intensive.

AS.220.340. Writers on Writing. 3.0 Credits.
A study of advice from authors such as Francine Prose, E.B. White and John McPhee about the craft of writing. Students will assess points of agreement and disagreement, and gauge how the writers' work reflects their advice. The course will emphasize practical tools that students can employ in their own nonfiction writing.
Instructor(s): M. Lasswell
Area: Humanities
Writing Intensive.

AS.220.370. Intermediate Fiction: Dialogue and Exposition. 3.0 Credits.
We will look at a variety of ways in which dialogue furthers artistic ends. We will ask questions like: When is dialogue best expressed directly? When is it best summarized? How does dialogue-heavy short fiction differ from a play? When can dialogue stand on its own, and when does it require an author's explanation or interpretation? Students will write both creative and expository papers. Recommend Course Background: Students need to have completed a 200-level Writing Seminars class.
Prerequisites: Prereqs: AS.220.105 AND AS.220.106
Instructor(s): B. Leithauser
Area: Humanities
Writing Intensive.

AS.220.371. Nonfiction in the Post-Factual Era. 3.0 Credits.
When facts are widely ignored or mistrusted in public discourse, what happens to nonfiction as a genre? We will consider the current state of various political and scientific debates, examine historical precedents, and search for practical solutions in nonfiction writing.
Instructor(s): W. Biddle
Area: Humanities
Writing Intensive.
AS.220.377. Intermediate Poetry: Poetic Forms. 3.0 Credits.
Poetic Forms I fulfills one of the Intermediate requirements for The Writing Seminars Major. It deals with rhyme, meter, traditional forms, and ad hoc forms of students' own making. Whether you are a poet, novelist, song writer, science writer, or dramatist, this course will help you master lines and sentences even better.
Prerequisites: AS.220.201
Instructor(s): G. Williamson
Area: Humanities.

AS.220.378. Intermediate Poetry: Poetic Forms II. 3.0 Credits.
This course builds on the information and techniques encountered in Poetic Forms I and uses them in reading and imitating a range of contemporary poets. Please note, however, Poetic Forms I is NOT a prerequisite for Poetic Forms II.
Instructor(s): G. Williamson
Area: Humanities.

AS.220.379. Intermediate Poetry: Performing Shakespeare. 3.0 Credits.
This course, which begins with careful textual study, offers students the opportunity to experience Shakespeare's language as a spoken expression, marked by rhythm, sound, rhetoric, and emotion. By working with (and ultimately committing to memory) sonnets, speeches, and scenes, students will deepen their understanding of Shakespeare's art, through performance and brief critical writings. Recommended Course Background: Need to have completed a 200-level Writing Seminars' class.
Instructor(s): D. Yezzi
Area: Humanities.

AS.220.380. Intermediate Fiction: The Scene. 3.0 Credits.
Emphasis in writing scenes—the building blocks of fiction—units of action, units of dialogue. Readings will include the stories of Chekhov, Cheever, Hemingway, and Carver. Recommended Course Background: AS.220.200
Instructor(s): T. Davies
Area: Humanities.

The class will read and discuss classic autobiographical texts by Benjamin Franklin, Frederick Douglass, Henry Thoreau, Henry Adams, Gertrude Stein, Malcolm X, and others. Students will write and workshop their own life stories of substantial length.
Instructor(s): W. Biddle
Area: Humanities
Writing Intensive.

AS.220.382. Intermediate Nonfiction: Communicating Risk. 3.0 Credits.
Scientists, engineers and physicians create and define risks. The public perceives these risks and decides what is acceptable. We will study the psychology and politics of risk communication between experts and laymen.
Instructor(s): W. Biddle
Area: Humanities
Writing Intensive.

AS.220.383. Intermediate Poetry: The Poet as Observer. 3.0 Credits.
A workshop course with readings and writing assignments that emphasize the artistic value of the outward gaze. Students will keep a daily journal of observations, and over the semester will develop those observations into at least 10 new poems. Course readings will include work by Rainer Maria Rilke, Elizabeth Bishop, and Theodore Roethke. Permission Required.
Instructor(s): J. Arthur
Area: Humanities.

AS.220.384. Intermediate Nonfiction: Communicating Risk. 3.0 Credits.

AS.220.385. Intermediate Nonfiction: Communicating Risk. 3.0 Credits.

AS.220.386. Intermediate Poetry: Poetic Forms II. 3.0 Credits.

AS.220.387. Intermediate Poetry: The Poet as Observer. 3.0 Credits.

AS.220.388. Intermediate Poetry: The Poet as Observer. 3.0 Credits.

AS.220.389. Intermediate Poetry: Playwriting for Poets: Suiting the Action. 3.0 Credits.

AS.220.390. Intermediate Poetry: Poets in Conversation. 3.0 Credits.

AS.220.391. Performing Poetry & Fiction. 3.0 Credits.
Performing Fiction & Poetry: An Acting Workshop for Writers. This hands-on performance workshop, combining literary and theatrical practice, will look closely at what makes a performance or reading compelling, clear, and resonant. Through textual analysis, vocal technique, and group discussion, students will create a pliant and powerful reading style to best serve their work. The course includes regular writing assignments in poetry and fiction and weekly performance and group discussion.
Instructor(s): D. Yezzi
Writing Intensive.

AS.220.392. Intermediate Poetry: Poets in Conversation. 3.0 Credits.

AS.220.393. Intermediate Poetry: Poets in Conversation. 3.0 Credits.

AS.220.394. Intermediate Poetry: Poets in Conversation. 3.0 Credits.

AS.220.395. Intermediate Poetry: Poets in Conversation. 3.0 Credits.

AS.220.396. Intermediate Poetry: Poets in Conversation. 3.0 Credits.

AS.220.397. Intermediate Poetry: The Lyric. 3.0 Credits.
What is a lyric poem in the 21st Century? What causes such a thing? What does it sound like? What is it good for? Who writes them? We will. By reading lyric poems written over the last 500 years in English, and by writing our own original work we will find some answers to these questions. This class will have a special emphasis on Free Verse and the particular challenges and joys of such a poem. This workshop aims to generate new work and to cultivate skills necessary for a writer. Permission Required.
Instructor(s): S. Scafidi
Area: Humanities
Writing Intensive.

AS.220.398. Intermediate Poetry: Playwriting for Poets: Suiting the Action. 3.0 Credits.

AS.220.399. Intermediate Poetry: Playwriting for Poets: Suiting the Action. 3.0 Credits.

AS.220.400. Advanced Poetry Workshop. 3.0 Credits.
The capstone course in poetry writing. Consideration of various poetic models in discussion, some assigned writing, primarily workshop of student poems. Students will usually complete a "collection" of poems. (Formerly AS.220.396.)
Prerequisites: AS.220.201
Instructor(s): D. Malech
Area: Humanities
Writing Intensive.

AS.220.401. Advanced Fiction Workshop. 3.0 Credits.
The capstone course in writing fiction, primarily devoted to workshop of student stories. Some assignments, some discussion of literary models, two or three completed student stories with revisions. Completion of Intermediate Fiction is required for admission. (Formerly AS.220.355)
Prerequisites: Pre-req: AS.220.200
Instructor(s): B. Leithauser, T. Davies
Area: Humanities.
AS.220.407. The Illustrated Short Story. 4.0 Credits.
A collaboration of The Writing Seminars and The Center for Visual Arts. Students will study JHU's Homewood House, residence of the Carroll family, choosing a room as the site of a story or a series of prose poems. To illustrate their work and produce an artist book, students will learn camera handling and Photoshop.
Instructor(s): J. McGarry
Area: Humanities.

AS.220.408. Readings in Poetry: War Poetry From Troy to Afghanistan. 3.0 Credits.
The course will follow a chronological line from Homer through to American and British poets of the current war in Afghanistan. This means we will be looking at (among other things) Beowulf, poems of the English Civil War, poems of the American Civil War, poems of the First and Second World Wars, and poems about the conflicts in Iraq and Syria as well as Afghanistan. Each class will be divided into two sections of equal length. In the first half we will study poems written by our predecessors - poems by women as well as men, poems written in the front line as well as behind the lines in hospitals and 'at home', and poems written in a variety of forms - ranging from pure lyric to prose-poetry; in the second half we will discuss poems written by members of the class in response to conflict, and/or in response to the poems we are discussing in any given week.
Prerequisites: AS.220.201
Instructor(s): B. Leithauser
Area: Humanities.

AS.220.409. Readings in Fiction: Faulkner, Fitzgerald, & Hemingway. 3.0 Credits.
An examination of the fiction of three American modernist masters in the context of the early 20th century movement in the verbal and visual arts. Not a workshop course.
Instructor(s): J. Irwin
Area: Humanities.

AS.220.410. Readings in Poetry: Four Women Poets. 3.0 Credits.
A study of technique and strategy in the poetry of Emily Dickinson, Marianne Moore, Elizabeth Bishop, and Amy Clampitt. Not a workshop course.
Instructor(s): M. Salter
Area: Humanities.

AS.220.413. Fiction Survey: Pairings Across Time. 3.0 Credits.
We will trace the ancestry of some modern genres, pairing a modern book with a nineteenth-century counterpart. We will look at suspense fiction (Patricia Highsmith's The Talented Mr. Ripley and Dickens's Tale of Two Cities), romantic comedy (Anne Tyler's Accidental Tourist and a Jane Austen novel), science fiction (Phil K. Dick's Do Androids Dream of Electric Sheep?—the basis for Blade Runner—and Wells's The Time Machine) and tales of the fantastic (stories by John Cheever and Steven Milhauser paired with Poe and ?Hawthorne). A few films may be shown, but not during class.
Instructor(s): B. Leithauser
Area: Humanities.

AS.220.414. Readings in Fiction: The Lyric Mode. 3.0 Credits.
This course will focus on musicality in prose, with close attention to the effects that fiction writers can achieve through assonance, refrain, and the careful management of rhythm. Readings will include work by Toni Morrison, Vladimir Nabokov, Michael Ondaatje, Rainer Maria Rilke, Marilyne Robinson, and Virginia Woolf.
Prerequisites: AS.220.201
Instructor(s): J. Arthur
Area: Humanities.

AS.220.415. Fiction and Social Engagement. 3.0 Credits.
In this Community-Based Learning course, students will explore fiction and areas of social concern in partnership with high-school age writers from Baltimore public schools. Students will read and write fiction and engage in community conversation and collaboration. Participation in some events outside of class time will be required.
Instructor(s): K. Noel
Area: Humanities.

AS.220.417. Advanced Nonfiction Workshop. 3.0 Credits.
Classes will be devoted to writing and collective editing of factual work of significant length and ambition, including essays, journalistic reports, histories, and biographies. Instructor permission required.
Instructor(s): W. Biddle
Area: Humanities
Writing Intensive.

AS.220.418. Readings in Fiction: The Novella. 3.0 Credits.
Registration Restrictions: Permission required. Twentieth-century novellas, with a new author and book each week. The course asks: What can and has been accomplished by American fiction writers in fewer than 150 pages?
Instructor(s): B. Leithauser
Area: Humanities
Writing Intensive.

AS.220.420. Readings in Contemporary Fiction: Coetzee, Delillo, Freudenberger, Johnson. 3.0 Credits.
The central concern of this course is to read, study, think about, and discuss several novels and short story collections, paying special attention to the voice and structural techniques these authors have invented to create compelling works.
Instructor(s): M. Klam
Area: Humanities.

AS.220.424. Science as Narrative. 3.0 Credits.
Class reads the writings of scientists to explore what their words would have meant to them and their readers. Discussion will focus on the shifting scientific/cultural context throughout history. Authors include Aristotle, Copernicus, Galileo, Descartes, Newton, Darwin, Freud, Einstein, Heisenberg, Bohr, Crick and Watson.
Instructor(s): R. Panek
Area: Humanities
Writing Intensive.

AS.220.425. Readings in Fiction: The Story Cycle. 3.0 Credits.
A study of the short story cycle as a literary form. Authors may include Joyce, Schulz, Anderson, Welty, Calvino, Munro, Erdrich, Diaz and others.
Instructor(s): R. Puchner
Area: Humanities.

AS.220.427. Readings in Fiction: The Novella. 3.0 Credits.
A study of the novella as a literary form. Authors may include Melville, Turgenev, Tolstoy, Chekhov, Kafka, James, Wharton, Baldwin, Porter, Rusoff, Smiley, and others.
Instructor(s): B. Leithauser
Area: Humanities
Writing Intensive.
AS.220.428. Readings in Fiction: The Stories and Letters of Anton Chekhov. 3.0 Credits.
We will read the major long and short stories of Chekhov, along with selected letters written in the full course of his lifetime. Juniors and Seniors only.
Prerequisites: AS.220.105 AND AS.220.106 AND AS.220.200 AND 300 level Intermediate Fiction
Instructor(s): J. McGarry
Area: Humanities.

AS.220.429. Readings in Poetry: Poetry of Ireland Since 1900. 3.0 Credits.
A close study of twentieth- and twenty-first-century Irish poetry. Course readings will include work by W.B. Yeats, Austin Clarke, Michael Longley, Seamus Heaney, Eiléan Ni Chuilleanáin, Eavan Boland, Ciaran Carson, and others. This is not a workshop course, but students will have the opportunity to respond artistically as well as analytically to the course readings.
Instructor(s): J. Arthur
Area: Humanities.

AS.220.430. Readings in Poetry: Lives of the Poets. 3.0 Credits.
Lives of the Poets: Hecht, Merrill, Sexton, Plath. "The intellect of man is forced to choose / perfection of the life, or of the work," wrote Yeats. This course examines important intersections between the life and the work in the poems and memoirs of four, biographically interconnected poets. Poems treating subjects of depression and mental illness (Hecht, Sexton, Plath), the terror of war (Hecht), the depredations of disease (Merrill), and suicide (Sexton, Plath), find their sources in these poets fascinating—and, to varying degrees, troubled—lives.
Instructor(s): D. Yezzi
Area: Humanities.

AS.220.431. Readings in Fiction: Origins of the Short Story. 3.0 Credits.
This course will trace the development of the short story beginning with its tentative emergence from the shadow of the novel, through the early commercial period triggered by the invention of inexpensive newsprint, and to its full maturation at the turn of the 20th century. Works by E.T.A. Hoffmann, Heinrich Von Kleist, Alexander Pushkin, Nikolai Gogol, Ivan Turgenev, Guy de Maupassant, Henry James, Anton Chekhov, and Edith Wharton.
Instructor(s): T. Davies
Area: Humanities.

AS.220.432. Readings in Fiction: Innovators of the Short Story. 3.0 Credits.
In this class, we'll look at particularly influential writers who've had a lasting effect on the form of the short story, reshaping it through their own idiosyncratic vision. Authors may include Hawthorne, Kafka, Chekhov, Babel, Joyce, Borges, O'Connor, Welty, Barthelme, Paley, and Munro.
Instructor(s): R. Puchner
Area: Humanities.

AS.220.434. Readings in Poetry: The Mind in Motion: The Rhetoric of Poetry. 3.0 Credits.
This course examines how argument and formal thought shape poetry. Through class discussion about readings ranging from Donne to Dickinson to contemporary poets, and through critical and creative exercises, students will explore poems that reveal not only feeling and observation, but also the architecture of the analytical mind at work.
Instructor(s): D. Malech
Area: Humanities.

AS.220.435. Readings in Poetry: The Romance Tradition. 3.0 Credits.
A writer's survey of the medieval romance and of the subsequent poetry that it inspired. Course readings will include Sir Gawain and the Green Knight, The Death of King Arthur, and romances by Chretien de Troyes, as well as poetry by Spenser, Tennyson, and Robert Browning. This is a non-workshop course, but students will have the opportunity to respond artistically as well as analytically to the course readings.
Instructor(s): J. Arthur
Area: Humanities.

AS.220.436. Readings in Fiction: A Writer’s Journal. 3.0 Credits.
We will study the role journals play in the work of Virginia Woolf, Franz Kafka, Rainer Maria Rilke, and Anton Chekhov. Readings include novels, stories, and diaries.
Instructor(s): J. McGarry
Area: Humanities.

AS.220.437. Creating the Poetry Chapbook. 3.0 Credits.
Students will build on previous work in the major by completing a project of sustained length, depth, and cohesion (15 - 25 pages) in their final semester. Application only; Advanced Poetry prerequisite.
Prerequisites: AS.220.400
Instructor(s): D. Malech
Area: Humanities.

AS.220.438. Readings in Poetry: Of Late: Poetry & Social Justice. 3.0 Credits.
In this Community-Based Learning course, students will explore poetry of social and political engagement in partnership with high-school age writers from Writers in Baltimore Schools. Participants will put learning into practice by organizing community conversation, reflection, and collaboration. Participation in some events outside of class time will be required.
Instructor(s): D. Malech
Area: Humanities.

AS.220.439. Readings in Fiction: Caribbean Voices. 3.0 Credits.
Caribbean history is reflected in the literature of emigration and collapse of empire. We’ll study novels by Naipaul, Rhys, and other 20th century authors.
Instructor(s): W. Biddle
Area: Humanities
Writing Intensive.

AS.220.441. Readings in Poetry: Shakespeare and Company. 3.0 Credits.
A study of three of Shakespeare's plays, and of some of the most important creative responses to these plays by modern writers, such as Auden and Stoppard. Students will familiarize themselves with Shakespeare's continuing place in contemporary culture, and write short critical responses; they will also write a longer creative work that in some way transforms one of Shakespeare's plays.
Instructor(s): M. Salter
Area: Humanities.

AS.220.442. Readings in Fiction: Narrative Strategies of Jane Austen. 3.0 Credits.
We will read the major novels with the aim of detecting the chief patterns and devices the author uses to make the familiar and ubiquitous marriage plot suspenseful and gripping. Writing Seminars Majors only
Prerequisites: AS.220.105 AND AS.220.106 AND AS.220.200
Instructor(s): J. McGarry
Area: Humanities.
AS.220.443. Readings in Poetry: International Voices. 3.0 Credits.
International voices will combine the workshopping of poems by students with a study of contemporary poems written by black British writers and British writers in dialect, African-American writers, Caribbean writers, and Indian and South African poets who are writing in English. The study of broad themes and subjects will be combined with a particular appreciation of linguistic and acoustic matters - which means among other things that time will be spent listening to and evaluating recordings of the poets concerned. Writing Seminars Majors Only
Prerequisites: AS.220.105 AND AS.220.106 AND AS.220.201
Instructor(s): A. Motion
Area: Humanities.

AS.220.444. Divided Loyalties: Translating Poetry. 3.0 Credits.
"Translation is impossible" and "All is translation": between these rival claims literary translating takes place. In this workshop course, students will translate a foreign-language poet of their choice and learn to place their approach to translating within the appropriate historical and theoretical contexts.
Prerequisites: AS.220.105 AND AS.220.106 AND AS.220.201
Instructor(s): C. Childers
Area: Humanities.

AS.220.445. Readings in Fiction: Novels about Journalism. 3.0 Credits.
Fiction writers writing about nonfiction writers: Miss Lonelyhearts, by Nathanael West; Bel Ami, by Guy de Maupassant; Psmith, Journalist, by P.G. Wodehouse; Scoop, by Evelyn Waugh; The Shipping News, by E. Annie Proulx.
Instructor(s): W. Biddle
Area: Humanities.

AS.220.446. Readings in Fiction: The Art of Fiction: the Novels of Henry James and Robert Louis Stevenson. 3.0 Credits.
Given the significant differences between their aims and styles as novelists - James the great investigator of the interior life, and Stevenson the equally great exponent of the adventure story - it’s somewhat surprising to find the two men were good friends who admired one another’s work. This course will use their friendship as a starting point to explore their novels in general, while paying particular attention to their narrative techniques; the novels under discussion will include Daisy Miller, Turn of the Screw, Portrait of a Lady, Treasure Island, Dr Jekyll and Mr Hyde, and Kidnapped. Students will also be asked to create original work that both responds to and takes off from their reading of these books.
Instructor(s): A. Motion
Area: Humanities.

AS.220.447. Theater and Social Concern. 3.0 Credits.
In this Community-Based Learning course, students will explore theatre and areas of social concern in partnership with high-school age writers from Writers in Baltimore Schools. Participants will put learning into practice by organizing community conversation, reflection, and collaboration. Participation in some events outside of class time will be required.
Instructor(s): D. Yezzi
Area: Humanities.

AS.220.448. Readings in Fiction: Hybrid Forms. 3.0 Credits.
We will read essays that have the texture and imagination of a short story; stories that are closer to poems, journalists who use the tools common to fiction, and novelists whose work straddles the line between autobiography and fiction. Our reading for the semester will be based around broad, thematic concerns. We will discuss the relationship between form and content, the ethics of narration, and ultimately, how we can apply the tools and techniques of the writers we’ve read to our own creative and critical writing. Students will be expected to write short, critical responses to the readings as well as generate a substantial body of creative text. At the end of the semester, students will submit a portfolio that includes one extended work of creative writing, along with a critical essay.
Instructor(s): D. Mengestu
Area: Humanities
Writing Intensive.

AS.220.449. Readings in Poetry: Exploring Baltimore Through Poetry. 3.0 Credits.
Students in this course will write poems based on an exploration of Baltimore itself: weekly assignments will require the students to get off campus, visit specific sites around town, and craft their observations into original poems. Course readings will include work by Baltimore authors past and present; other readings, drawn from further afield, will take up the question of what it means to explore a city. Writing Seminars majors only.
Prerequisites: AS.220.105 AND AS.220.106
Instructor(s): J. Arthur
Area: Humanities.

AS.220.451. Readings in Fiction: Doing Likewise: Imitation, Continuation, Updating, Upending. 3.0 Credits.
In this course, we will look at stories and novels that, in one way or another, riff on the work of other authors. We’ll consider both the old work and the new. Written assignments will consist of doing the same.
Prerequisites: AS.220.105 AND AS.220.106 AND AS.220.200
Instructor(s): A. McDermott
Area: Humanities.

AS.220.501. Independent Study. 3.0 Credits.
Ordinarily no more than one independent study course may be counted among the eight Writing Seminars courses presented for graduation.
Instructor(s): A. McDermott; D. Yezzi.

AS.220.502. Independent Study. 1.0 - 3.0 Credits.
Instructor(s): Staff.

AS.220.505. Writing Seminars Internship. 1.0 Credit.

AS.220.506. Writing Seminars Internship. 0.0 - 3.0 Credits.
Instructor(s): T. Davies.

AS.220.507. Honors Thesis. 3.0 Credits.
Permission Required.

AS.220.508. Honors Thesis. 0.0 - 3.0 Credits.
Department Permission Required.

AS.220.509. Practicing Journalism Internship. 1.0 Credit.
This internship is given in conjunction with local media and must be taken on a satisfactory/unsatisfactory basis. It covers many aspects of the operation of a metropolitan newspaper or magazine or TV station. Permission Required. Satisfactory/ Unsatisfactory only.
Instructor(s): T. Davies.

AS.220.510. Practicing Journalism. 1.0 Credit.
Permission Required.
AS.220.513. Teaching Writing. 3.0 Credits.
Permission Required.
Instructor(s): T. Davies.

AS.220.592. Internship - Summer. 1.0 Credit.
Instructor(s): Staff.

AS.220.594. Practicing Journalism Internship. 1.0 Credit.
Instructor(s): D. Basford; J. Arthur; J. McGarry; T. Davies; W. Biddle.

AS.220.596. Teach Writing-Internship. 1.0 Credit.
Instructor(s): S. Dixon.

AS.220.598. Independent Study. 3.0 Credits.
Instructor(s): G. Blake; G. Williamson; J. McGarry; T. Davies.

A study of Modernism focusing on long poems and poem sequences by Stein, Pound, Eliot, Rukeyser, Tolson, and others. Coursework will include completion of a long poem or poem sequence.
Instructor(s): D. Malech.

The central concern of this course is to read, study, think about, and discuss several novels and short story collections, paying special attention to the voice and structural techniques these authors have invented to create compelling works. Restricted to Graduate Students.
Instructor(s): M. Klam
Area: Humanities.

We will examine a number of classic and contemporary coming-of-age novels. Students will compose their own: an original work of fiction that may well described as such.
Instructor(s): A. McDermott
Area: Humanities.

This course will look at the ways in which poetry finds words to express moments of vision and self-forgetting. Ranging from the Elizabethans to the present day, it will begin by looking at poetic manifestos by Sidney and Shelley (among others), and explore the ways in which they require poetry to engage with what cannot easily be put into words, then go on to consider: poems about religious transcendence; poems about rapturous communication with nature; visionary poems; dream poems; poems about ghosts and haunting; and poems which explore the possibility of saying the unsayable. Donne and other Metaphysical poets, Wordsworth, Dickinson, Christina Rossetti, Whitman, Hardy, Edward Thomas, T. S. Eliot, and Seamus Heaney will be among those poets discussed. Workshop time will be divided equally between critical discussion, and the presentation of original work by students.
Instructor(s): A. Motion
Area: Humanities.

AS.220.623. Fiction Workshop.
Discussion and critique of fiction manuscripts by students enrolled in the M.F.A. program. Some assignments possible.
Instructor(s): D. Evans.

AS.220.624. Graduate Fiction Workshop.
Discussion and critique of fiction manuscripts by students enrolled in the MFA program. Some assignments possible.
Instructor(s): A. McDermott.

AS.220.625. Poetry Workshop.
Discussion and critique of poetry manuscripts by students enrolled in the M.F.A. program. Some assignments possible.
Instructor(s): A. Motion.

AS.220.626. Graduate Poetry Workshop.
Discussion and critique of poetry manuscripts by students enrolled in the MFA program. Some assignments possible.
Instructor(s): D. Yezzi.

A study of three major poets--Caribbean, Irish, and Russian--who self-identified with at least two cultures. We'll examine these poets' literary friendship and their shared engagement with subjects such as tyranny, empire, home, exile, and the English language. Exploration of these poets' shared debt to a predecessor, Robert Frost, and the debt owed to them by younger poets, will lead to students' own original projects in poetry and prose.
Instructor(s): M. Salter
Area: Humanities.

We will read all--or most--of Chekhov's short stories, his "notebook," as well as the letters that have been translated into English.
Instructor(s): J. McGarry.

A study of three major poets (English, Irish, American) who each introduced signature tones, techniques, and themes in modern poetry. Some other figures, such as Louise Bogan and the World War I poets, may be discussed.
Instructor(s): M. Salter.

AS.220.646. Graduate Readings in Pedagogy: Teaching Fiction and Poetry.
A graduate course designed to develop both close reading and genre study, and to support the teaching of Introduction to Fiction and Poetry (IFP) I and II. Readings in selected works of American, English, and European poetry and short fiction. Course required by all graduate students in fiction and poetry.
Instructor(s): J. Arthur; J. McGarry; R. Puchner
Area: Humanities.

This course focuses on three poets whose individual relationships with form, inspiration, and innovation continue to shed light on the poetic process.
Instructor(s): D. Malech
Area: Humanities.

Based on a close reading of major texts, this course will look at the ways in which Romantic and port-Romantic British poetry deals with the passage of time, how it creates elegiac structures, and how it records various kinds of loss: the loss of self, the loss of traditional consolations (especially in terms of the environment), and the threatened loss of poetry itself. Students will be encouraged to respond creatively, as well as critically. Restricted to graduate students in the MFA program.
Instructor(s): A. Motion
Area: Humanities.
AS.220.651. Readings in Fiction: Five from the Fifties.
We will examine five American writers who were emerging or thriving in the middle of the 20th century. John Cheever, Bernard Malamud, Vladimir Nabokov, Jean Stafford, John Updike. We will read short stories by all five, as well as the following novels: Malamud’s The Assistant, Nabokov’s Lolita and Pale Fire. Restricted to graduate students in the MFA program.
Instructor(s): B. Leithauser
Area: Humanities.

This course will look at the way poets have responded to the environment, from the early Romantic period to the present day. In the process, it will study and show how the role of the natural world in poetry has changed from being a cause for celebration and a mirror for self-scrutiny, into a way of continuing these things while also expressing anxiety about the effects of global warming any other dangers to the health of the planet. Poets included in the discussion will include Wordsworth, Clare, Hopkins, Frost, Auden, Hughes and Heaney.
Instructor(s): A. Motion
Area: Humanities.

Which books do writers often foist on other writers, telling them “You have to read this”? In this course, we’ll look at books that have yet to find much popular appeal, but which writers often speak about in reverential tones. Authors may include James Salter, Paula Fox, Dezso Kosztolanyi, J. L. Carr, Juan Rulfo, Tom Drury, Christina Stead, Evan S. Connell, Leonard Gardner, Joy Williams, and Penelope Fitzgerald.
Instructor(s): R. Puchner
Area: Humanities.

AS.220.654. Readings in Fiction: Rediscovered Masters.
Readings from modern novels and collections of short fiction which, however well received at time of publication, fell into subsequent eclipse before undergoing something of a revival. Many of the titles will be drawn from the series of New York Review of Books Classics.
Instructor(s): B. Leithauser
Area: Humanities.

A study of the interplay of the line and the sentence in poetry, with an emphasis on syntax. Some prose works will also be used for context. Poets employing syntax with great verve and precision, whether they obey or disrupt the rules, will be read in order to inform students’ own stylistic choices.
Instructor(s): J. Arthur
Area: Humanities.

AS.220.656. Readings in Fiction: Doing Likewise: Imitation, Continuation, Updating, Upending.
In this course, we will look at stories and novels that take their inspiration from other authors, mostly Shakespeare. We’ll consider both the old work and the new. Written assignments will require class members to do likewise.
Instructor(s): A. McDermott
Area: Humanities.

A study of major figures, including Dickinson, Moore, Bishop, Clampitt, Brooks, and others. The theme of place and displacement will be a focus.
Instructor(s): M. Salter
Area: Humanities.

"Translation is impossible" and "All is translation": between these rival claims literary translating takes place. In this workshop course, students will translate a foreign-language poet of their choice and learn to place their approach to translating within the appropriate historical and theoretical contexts. Writing Seminars majors only. Special Notes: Students should have reading knowledge of at least one foreign language.
Instructor(s): C. Childers
Area: Humanities.

AS.220.800. Independent Study.
Instructor(s): Staff.

Instructor(s): J. Arthur.

Cross Listed Courses

Film and Media Studies
AS.061.148. Storytelling for Film and Fiction. 3.0 Credits.
Through the analysis of narrative films, short fiction, myths, fairy tales, and ghost stories, and through the workshopping of their own creative writing, students will explore the art and science of "a good story well told." This course is an essential primer for upper-level screenwriting.
Instructor(s): L. Bucknell
Area: Humanities
Writing Intensive.

AS.061.205. Introduction to Screenwriting. 3.0 Credits.
In this course we will explore the basic principles of visual storytelling in narrative film as they apply to the design and execution of a screenplay. During the course of the semester, each student will work on different writing exercises while they search for their specific story and the best way to approach it. We will study different narrative tools and methods of screenwriting by analyzing films to ascertain how they work or fail to do so at script level. Through in-class critiques, group discussions and one-on-one sessions, students will apply these techniques to their own work as they undergo the process of designing, breaking down, outlining and writing a screenplay for a short film. In-class analysis and debate on the strengths and challenges posed by the students’ work will help shape the thematic emphasis of the second half of the course.
Instructor(s): Staff
Area: Humanities
Writing Intensive.

AS.061.316. Characters for the Screenplay. 3.0 Credits.
A workshop devoted to creating complex characters for the screen. Students will examine memorable film characters from the silent era to the present, with attention to how these characters are revealed through both the drama and the mise en scene. Weekly screenings. Short critical and creative written exercises and a longer, creative final project. $50 Lab Fee.
Prerequisites: AS.061.148 OR AS.061.270 OR AS.061.205
Instructor(s): L. Bucknell
Area: Humanities
Writing Intensive.

AS.061.371. Unrealities: The Fantastic in Film & Fiction. 3.0 Credits.
The fantastic, the absurd, the blackly comic in films by Cocteau, Hitchcock, and others; and in the short fiction of Barthelme, Cortázar, Hrabal, and others. Several short creative exercises and a longer final project.
Instructor(s): L. Bucknell
Area: Humanities
Writing Intensive.
**AS.061.373. Intermediate Dramatic Writing: Film. 3.0 Credits.**

This course will explore different approaches towards understanding the fabric of story as it pertains to film. Students will be exposed to key challenges in conceiving, structuring and executing a compelling, memorable and vibrant feature-length screenplay. By studying key examples, we will discuss possible solutions to these issues. In every class, students will share their work in progress and will help each other find approaches or solutions to their specific challenges and issues. We will analyze films with screenplays that effectively play with the form to create lasting, thought-provoking and affecting stories. Through in-class critiques, group discussions and one-on-one sessions, students will apply new tools and approaches to their own work as they undergo the process of designing, breaking down, outlining and writing a full step outline, a beat sheet and the first ten pages of a feature length screenplay. As the semester progresses, in-class analysis and debate on the strengths and challenges posed by the students’ work will shape the thematic emphasis of each class.

**Prerequisites:** AS.220.204 OR AS.061.205 OR AS.061.270

Instructor(s): R. Buso-garcia

Area: Humanities

Writing Intensive.

**AS.061.376. Arts and Culture Journalism: Interactive Media, Online Publishing.** 3.0 Credits.

Students will participate in the ongoing creation of BmoreArt.com, an online arts and culture publication that serves the Baltimore community. In conjunction with visiting professionals, students will investigate the Baltimore cultural community and create different types of editorial content using interactive media including film, video, sound, and writing. Students will produce creative content utilizing their individual areas of expertise - such as visual art, art history, music, literary arts, film, and theater - while working together as a professional organization. A strong emphasis will be placed on the student’s collaborative participation and creative experimentation. Students with differing backgrounds in media will approach this project from unique perspectives, which will be valued and cultivated. Students with previous experience in journalism are welcome. An introductory writing or film course is suggested as a prerequisite.

Instructor(s): C. Ober

Area: Humanities

Writing Intensive.

**AS.061.404. Advanced Screenwriting. 3.0 Credits.**

Intensive workshop course where students will write both a first draft and a full revision of a feature length screenplay. Classes will be designed and centered on the specific challenges of the students’ works-in-progress, with an emphasis on exploring and discussing different narrative approaches and solutions that will enhance their writing and revision processes. Select films will be screened and analyzed as they pertain to the students’ scripts. Students will aim to have a polished draft of their screenplay to be submitted to industry-recognized screenwriting labs at the end of the semester.

Instructor(s): A. Rodgers

Writing Intensive.

**Anthropology**

**AS.070.203. Healing: Politics and Poetics. 3.0 Credits.**

Metaphors of health and illness; individual and social. The body in pain and the body politic. Ethnographies of historical memory vis-à-vis medicine, epidemics, sacredness, shamanism, terror, humanitarianism, truth and reconciliation.

Instructor(s): J. Obarrio

Area: Humanities, Social and Behavioral Sciences.

**AS.070.337. Digital Media, Democracy, and Control. 3.0 Credits.**

This course examines how digital technologies enable new publics that circumvent state and social controls as well as how they are mobilized to confirm existing racial, gendered, and political hierarchies.

Instructor(s): L. Humphreys

Area: Humanities, Social and Behavioral Sciences

Writing Intensive.

**German Romance Languages Literatures**

**AS.211.472. Barbers and countesses: conflict and change in the Figaro trilogy from the age of Mozart to the 20th century. 3.0 Credits.**

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

Instructor(s): E. Refini

Area: Humanities

Writing Intensive.

**AS.211.479. Dante’s Journey through the Afterlife. 3.0 Credits.**

Dante’s Divine Comedy presents a complete picture of the medieval world-view in all its aspects: physical (the structure of the cosmos), historical (the major actors from Adam to Dante himself) and moral (a complete system of right and wrong). Dante shows how the Christian religion portrayed itself, other religions, the nature of God, humans, angels and devils, and human society. We will explore these topics both from the viewpoint of Dante’s own time, and in terms of its relevance to our own societal and cultural concerns.

Instructor(s): W. Stephens

Area: Humanities

Writing Intensive.

**AS.212.205. Winter Is Coming: Writing and Rewriting French Dark Ages. 3.0 Credits.**

This course will explore different approaches towards understanding the fabric of story as it pertains to film. Students will be exposed to key challenges in conceiving, structuring and executing a compelling, memorable and vibrant feature-length screenplay. By studying key examples, we will discuss possible solutions to these issues. In every class, students will share their work in progress and will help each other find approaches or solutions to their specific challenges and issues. We will analyze films with screenplays that effectively play with the form to create lasting, thought-provoking and affecting stories. Through in-class critiques, group discussions and one-on-one sessions, students will apply new tools and approaches to their own work as they undergo the process of designing, breaking down, outlining and writing a full step outline, a beat sheet and the first ten pages of a feature length screenplay. As the semester progresses, in-class analysis and debate on the strengths and challenges posed by the students’ work will shape the thematic emphasis of each class.

**Prerequisites:** AS.220.204 OR AS.061.205 OR AS.061.270

Instructor(s): R. Buso-garcia

Area: Humanities

Writing Intensive.

**AS.212.207. Winter Is Coming: Writing and Rewriting French Dark Ages. 3.0 Credits.**

This course will explore different approaches towards understanding the fabric of story as it pertains to film. Students will be exposed to key challenges in conceiving, structuring and executing a compelling, memorable and vibrant feature-length screenplay. By studying key examples, we will discuss possible solutions to these issues. In every class, students will share their work in progress and will help each other find approaches or solutions to their specific challenges and issues. We will analyze films with screenplays that effectively play with the form to create lasting, thought-provoking and affecting stories. Through in-class critiques, group discussions and one-on-one sessions, students will apply new tools and approaches to their own work as they undergo the process of designing, breaking down, outlining and writing a full step outline, a beat sheet and the first ten pages of a feature length screenplay. As the semester progresses, in-class analysis and debate on the strengths and challenges posed by the students’ work will shape the thematic emphasis of each class.

**Prerequisites:** AS.220.204 OR AS.061.205 OR AS.061.270

Instructor(s): R. Buso-garcia

Area: Humanities

Writing Intensive.
AS.213.361. The Holocaust in Film and Literature. 3.0 Credits.
How has the Holocaust been represented in literature and film? Are there special challenges posed by genocide to the traditions of visual and literary representation? Where does the Holocaust fit into the array of concerns that the visual arts and literature express? And where do art and literature fit in to the commemoration of communal tragedy and the working through of individual trauma entailed by thinking about and representing the Holocaust? These questions will guide our consideration of a range of texts — nonfiction, novels, poetry — in Yiddish, German, English, French and other languages (including works by Elie Wiesel, Primo Levi, and Isaac Bashevis Singer), as well as films from French documentaries to Hollywood blockbusters (including films by Alain Resnais, Claude Lanzmann, and Quentin Tarantino). All readings in English.
Instructor(s): S. Spinner
Area: Humanities

AS.213.387. Major City, Minor Literature? Berlin in German-Jewish and Yiddish Literature. 3.0 Credits.
Between the two World Wars, a period of intense artistic and intellectual vitality, Berlin was an international center for theater, visual arts, and literature. Many important Yiddish-language writers were drawn to Berlin and, together with their German-language counterparts, produced a body of literature that explores issues of modernity and identity. By comparing works in Yiddish and German, and the implications of writing in a minor language (Yiddish). We will read works by authors including Joseph Roth and Alfred Döblin in German, and Moyshe Kulbak and Dovid Bergelson in Yiddish. All texts will be in translation. Some questions we will explore include: • What is a minority/minor language or literature? • How did German and Yiddish interact in cultural and social spheres? • Can texts in different languages comprise a single body of literature? • What did it mean to be German and what did it mean to be Jewish? • Are assimilation and hybridity useful concepts? • Is there such a thing as Jewish modernism? • How did literature of the period respond to the rise of the Nazi party and the intensification of antisemitism?
Instructor(s): S. Spinner
Area: Humanities

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

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

AS.216.342. The Holocaust in Israeli Society and Culture. 3.0 Credits.
This course examines the role of the Holocaust in Israeli society and culture. We will study the emergence of the discourse of the Holocaust in Israel and its development throughout the years. Through focusing on literary, artistic and cinematic responses to the Holocaust, we will analyze the impact of its memory on the nation, its politics and its self-perception.
Instructor(s): N. Stahl
Area: Humanities
Writing Intensive

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

AS.215.653. The Poetics of Writing Prose and Poetry in Modern Latin America: Vallejo, Mistral, Borges, Paz, Lisboa, Castellanos and Pizarnik. This course will focus on the art of writing poetry, the art of reading poetry and the poetics of each of the poets whose work is the textual matter of the course.
Instructor(s): S. Castro-Klaren
Area: Humanities
Writing Intensive

AS.214.479. Dante Visits the Afterlife: The Divine Comedy. 3.0 Credits.
Dante's Divine commedia is the greatest long poem of the Middle Ages; some say the greatest poem of all time. We will study the Commedia critically to find: (1) What it reveals about the worldview of late-medieval Europe; (2) how it works as poetry; (3) its relation to the intellectual cultures of pagan antiquity and Latin (Catholic) Christianity; (4) its presentation of political and social issues; (5) its influence on intellectual history, in Italy and elsewhere; (6) the challenges it presents to modern readers and translators; (7) what it reveals about Dante's understanding of cosmology, world history and culture. We will read and discuss the Commedia in English, but students will be expected to familiarize themselves with key Italian terms and concepts. Students taking section 02 (for 4 credits) will spend an additional hour working in Italian at a time to be mutually decided upon by students and professor.
Instructor(s): W. Stephens
Area: Humanities
Writing Intensive
AS.216.370. Israel Through Prose. 3.0 Credits.
This course examines representations of various aspects of Israeli society and culture in contemporary Israeli prose. The course will follow both a thematic and chronological path in order to study the ways in which Israeli prose reflects political, ideological, social and cultural aspects of contemporary Israel. In this context, we will read works by several major authors such as: Agnon, Shabtai, Kahanah-Carmon, Oz, Kenaz, Yehoshua, Grossman, Castel-Bloom, Matalon, Laor, Kashua and Hoffmann. Students who sign up for section 2 will work an additional hour in Hebrew with Professor Cohen at a time mutually agreed upon by the professor and the students enrolled. -Carmon, Oz, Kenaz, Yehoshua, Grossman, Castel-Bloom, Matalon, Laor, Kashua and Hoffmann.
Instructor(s): N. Stahl; Z. Cohen
Area: Humanities
Writing Intensive.

AS.216.373. War in Israeli Arts and Culture. 3.0 Credits.
In this course we will study the various representations of what functions as one of Israel's most unifying and yet dividing forces: war. By analyzing literary and cinematic works as well as visual art and popular culture we will attempt to understand the role of war in shaping Israeli society, culture and politics. Topics such as commemoration and mourning, heroism, dissent and protest, trauma and memory and the changing image of the soldier will stand at the center of the course.
Instructor(s): N. Stahl; Z. Cohen
Area: Humanities
Writing Intensive.

AS.216.398. Zionism: Literature, Film, Thought. 3.0 Credits.
This course studies the relations between modern Hebrew and Israeli culture and Zionism. Based on a close reading of both literary and non-literary Zionist texts, we will explore the thematic, social and political aspects of the Zionist movement. The course focuses on primary sources and its main goal is to familiarize students with the various ways in which Zionism was formed and understood. In the last part of the semester we will investigate the different meanings of Post-Zionism through contemporary literary and non-literary texts as well as recent Israeli films.
Instructor(s): N. Stahl; Z. Cohen
Area: Humanities

AS.216.412. The Divine in Literature and Cinema. 3.0 Credits.
This course studies various issues concerning literary and cinematic representations of the divine. We will investigate theoretical, theological, generic and aesthetic aspects of the topic and will familiarize ourselves with the general problem of the relation between religion, literature and cinema. Among the topics to be discussed are, negative theology in literature and film, theodicy and anti-theodicy, the question of religion and literary modernism, providence and narratology in the modern novel and in contemporary cinema.
Instructor(s): N. Stahl.

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

Theatre Arts Studies
AS.225.324. Adaptation for the Stage. 3.0 Credits.
For aspiring playwrights, dramaturgs, and literary translators, this course is a workshop opportunity in learning to adapt both dramatic and non-dramatic works into fresh versions for the stage. Students with ability in foreign languages and literatures are encouraged to explore translation of drama as well as adaptation of foreign language fiction in English. Fiction, classical dramas, folk and fairy tales, independent interviews, or versions of plays from foreign languages are covered.
Instructor(s): J. Martin
Area: Humanities
Writing Intensive.

AS.225.330. Playwriting Strategies. 3.0 Credits.
A seminar and workshop in playwriting with Dr. Joe Martin, playwright and dramaturge. Student writers, developing their plays, will learn how to open up to the creative process, "brainstorm," refine their work, and shape it toward an act of artistic communication. Writer’s techniques, such as attending to plot or "story," delineation of character, creating effective “dialog,” even overcoming “writer’s block,” will be addressed. This course is designed to be complementary to – not a replacement for – playwriting classes in the Writing Seminars.
Instructor(s): J. Martin
Writing Intensive.

Humanities Center
AS.300.113. Freshmen Seminar: Drama and Gender in Shakespeare’s England. 3.0 Credits.
In this seminar we will read male and female authored plays and discuss how they reflect contemporary social expectations in Tudor and Stuart England. Authors include William Shakespeare; Mary Sidney, Countess of Pembroke; Christopher Marlowe; Elizabeth Cary; Ben Jonson; and Mary Sidney, Lady Wroth.
Instructor(s): E. Patton
Area: Humanities.
AS.300.133. Freshmen Seminar: Women of Epic Fame in Literature and Drama, 800 BCE-1650 CE. 3.0 Credits.
From Homer’s Odyssey to Shakespeare’s Antony and Cleopatra, powerful women who achieve their ends by working from within the system are often overlooked or not fully explored. Our readings and discussions will foreground these women of fiction, while we also consider the social conditions of their living contemporaries. Readings will include: Homer’s Odyssey (Penelope); Virgil’s Aeneid (Dido); Dante’s Inferno (Beatrice); Milton’s Paradise Lost (Eve), and several accounts of Cleopatra in plays by Shakespeare and his contemporary women writers. Cross listed with Theater Arts, Writing Seminars, and WGS.
Instructor(s): T. Tower
Area: Humanities
Writing Intensive.

Comparative Thought and Literature
AS.300.139. Introduction to Intellectual History. 3.0 Credits.
This course offers a conceptual and historical introduction to Intellectual History. What makes the “history of ideas” different from the history of other objects? What, if anything, distinguishes the history of ideas from the history of philosophy? What is it exactly that we call “ideas”? In what sense do they have a history? These are examples of the kind of questions addressed in the course.
Instructor(s): P. Marrati
Area: Humanities.

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

Comparative Thought and Literature
AS.300.311. Introduction to Intellectual History. 3.0 Credits.
This course offers a conceptual and historical introduction to Intellectual History. What makes the “history of ideas” different from the history of other objects? What, if anything, distinguishes the history of ideas from the history of philosophy? What is it exactly that we call “ideas”? In what sense do they have a history? These are examples of the kind of questions addressed in the course.
Instructor(s): H. Sirin; P. Marrati
Area: Humanities.

AS.300.321. Rise of the Modern Short Story. 3.0 Credits.
A comparative tour of examples of short stories from three continents that emerged from earlier narrative forms in the 19th and 20th centuries. Attention will be given to new structural, rhetorical, and thematic concerns including the development of new sub-genres, e.g. fictions of detection, case histories, portraits of the artist, and the adaptation of several stories to newer media [at least 2 of the longer narratives translated to film will be screened]. A detailed syllabus of our readings will be available later in the summer; because there is no anthology that quite fits our needs, all the texts or translations, as well as critical and contextual notes will be supplied in digital forms. Note: there will also be an optional hour for questions & discussion TBA.
Instructor(s): R. Macksey
Area: Humanities
Writing Intensive.

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

AS.300.337. The Tragic Tradition. 3.0 Credits.
This course offers a broad survey of tragic drama in the Western tradition, from its origins in ancient Greece to the twentieth century. In weekly lectures and discussion sections, we will study the specific literary features and historical contexts of a range of different works, and trace the continuities and transformations that shape them into a unified tradition. Key questions and themes throughout the semester will include what counts as tragic, the tragedy of social and political conflict, the bearing of tragedy on the meaning and value of life, the antagonistic relation between world and humans, the promises and dangers of tragedy for contemporary culture. Authors to be studied: Sophocles, Euripides, Seneca, Shakespeare, Racine, Goethe, Ibsen, Strindberg, Chekov, Brecht, Pirandello, and Beckett.
Instructor(s): L. Lisi
Area: Humanities.

AS.300.339. Introduction to Comparative Literature. 3.0 Credits.
This course offers an introduction to the history, theory, and praxis of comparative literature. We will read texts from some of the founding figures of the discipline and look at the most recent debates in the field, including translation studies, literary theory, and world literature, among others. Particular attention will be given to the methodologies and problems of studying literatures in different linguistic traditions and the relation between literature and other areas of thought and culture, such as philosophy, art history, and psychoanalysis. Case studies in comparative approaches to literature will provide concrete examples to our discussions.
Instructor(s): L. Lisi
Area: Humanities.
Humanities Center

**AS.300.363. Reading Judith Shakespeare: poetry and drama by women writers in Elizabethan England (ca 1558-1650). 3.0 Credits.**

Virginia Woolf's account of the thwarted career of Shakespeare's hypothetical sister, Judith (in A Room of One's Own) frames our reading of plays and poetry by Shakespeare and contemporary women writers, including Isabella Whitney, Elizabeth Cary, Mary Sidney, Aemelia Lanyer, and others. Students will create fictional biographies of "Judith Shakespeare" and her literary accomplishments. Cross listed with English, Theater Arts, Writing Seminars, and WGS.

Instructor(s): E. Patton
Area: Humanities
Writing Intensive.

Study of Women, Gender, Sexuality

**AS.363.445. Reading Judith Shakespeare: Women and Gender in Elizabethan England. 3.0 Credits.**

If Shakespeare had a sister who went to London to be a writer, what would she write? Virginia Woolf's account of the thwarted career of Shakespeare's hypothetical sister, Judith, in A Room of One's Own frames our reading of plays and poetry by Shakespeare and contemporary women writers, including Isabella Whitney, Elizabeth Cary, Mary Sidney, Aemelia Lanyer, and Mary Wroth. Working within a selected historical context, students will create fictional biographies of "Judith Shakespeare," including her perspective on our identified authors and a sample or description of Judith's own literary accomplishments. Secondary course readings will reflect contemporary economic, political, and religious contexts.

Instructor(s): E. Patton
Area: Humanities
Writing Intensive.

Comparative Thought and Literature

**AS.300.372. Dance and the Russian Avant-Garde. 3.0 Credits.**

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

Instructor(s): A. Eakin Moss; C. Dinapoli
Area: Social and Behavioral Sciences.

Interdepartmental

**AS.360.133. Freshman Seminar: Great Books at Hopkins. 3.0 Credits.**

Freshman Seminar: Students attend lectures by an interdepartmental group of Hopkins faculty and meet for discussion in smaller seminar groups; each of these seminars is led by one of the course faculty. In lectures, panels, multimedia presentations, and curatorial sessions among the University's rare book holdings, we will explore some of the greatest works of the literary and philosophical traditions in Europe and the Americas. Close reading and intensive writing instruction are hallmarks of this course; authors for Fall 2018 include Homer, Boethius, Machiavelli, Shakespeare, Descartes, Apha Behn, Mary Shelley, Mozart, Douglass, and Woolf.

Instructor(s): E. Patton; E. Refini; S. Weiss; W. Egginton
Area: Humanities
Writing Intensive.

Center for Africana Studies

**AS.362.304. Reading and Writing Black Poetry. 3.0 Credits.**

This course is an exploration of twentieth and twenty-first century black poetry and poetics. Readings include Paul Laurence Dunbar, Langston Hughes, Gwendolyn Brooks, Amiri Baraka, Sonia Sanchez, Nikki Giovanni, Lucille Clifton, Rita Dove, Natasha Trethewey, Terrance Hayes, Claudia Rankine, and Danez Smith. Texts will be mined for theme as well as formal technique as a basis for poetic experimentation.

Instructor(s): A. Gunn
Area: Humanities
Writing Intensive.
Center for Leadership Education
EN.661.110. Professional Writing and Communication. 3.0 Credits.
This course teaches students to communicate effectively with a wide
diversity of specialize and non-specialized audiences. Projects include
production of resumes, cover letters, proposals, instructions, reports,
and other relevant documents. Class emphasizes writing clearly and
persuasively, creating appropriate visuals, developing oral presentation
skills, working in collaborative groups, giving and receiving feedback, and
simulating the real world environment in which most communication
occurs. Not open to students who have taken EN.661.110 as Technical
Communication or Professional Communication for Science, Business
and Industry or EN.661.120 Business Communication. No audits.
Prerequisites: Students may take EN.661.110 or EN.661.120, but not
both.
Instructor(s): Staff
Writing Intensive.