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.

AS.220.105 Fiction/Poetry Writing I
AS.220.106 Fiction/Poetry Writing II
Four courses of English literature.*
Two courses in philosophy (AS.150.xxx or cross-listed with Philosophy).
Two courses in history (AS.100.xxx or cross-listed with history), history of art (AS.010.xxx), or history of science and technology (AS.140.xxx).
AS.220.200 Introduction to Fiction
AS.220.201 Introduction to Poetry
One fiction course at the 300-400 level.
One poetry course at the 300-400 level.
One advanced writing workshop.
Three elective courses at the 200-400 level within the department.
Foreign language proficiency through the second semester of the intermediate level is required.

* Four semesters of literature at the 100-400 level, in the Department of English (O60) or cross listed in English (with the exception of Expository Writing). Courses in literature offered in departments other than English, whether in the original language or in translation, also fulfill this requirement when the department is numbered AS.212-216 (German and Romance Languages and Literatures) and AS.300 (Contemporary Thought and Literature). Literature courses in additional departments may apply if approved by the Director of Undergraduate Studies.

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

Sample Program Plan:

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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

Senior Lecturers
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

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.220.105. Fiction/Poetry Writing I. 3.0 Credits.
An introduction to basic strategies in the writing of poetry and fiction, with readings by Joyce, Woolf, Baldwin, Munro, Garcia Marquez, Donne, Bishop, Yeats, Komunyakaa, Tretheway, and others. Students will learn the elements of the short story and try their hand at a variety of forms: realist, fantastical, experimental. They’ll also study the basic poetic forms and meters, from the ballad to the sonnet, iambic pentameter to free verse. Students will compose short stories and poems and workshop them in class. 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): Staff
Area: Humanities
Writing Intensive.

AS.220.106. Fiction/Poetry Writing II. 3.0 Credits.
The second half of IFP, this course delves deeper into the finer points of fiction writing, including tone, description, and point of view; students will also enrich their knowledge of poetic forms and devices, such as figurative language, verse rhythm, and the poetic line. Readings include work by Paley, Mahfouz, Calvino, Lessing, Richard Wright, Plath, Rich, Auden, Li-Young Lee, and others. Students will write and workshop their own stories and poems, and complete a final portfolio. This course is a prerequisite for most upper level courses.
Prerequisites: AS.220.105
Corequisites: NA
Instructor(s): S. Cheney
Area: Humanities
Writing Intensive.

AS.220.108. Introduction to Fiction & Nonfiction. 3.0 Credits.
A course in realist 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Cavanaugh-Simpson
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Greer
Area: Humanities
NA.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Greer
Area: Humanities
NA.

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.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Smith
Area: Humanities
NA.

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 surrealist and magic realist 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.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Robinson
Area: Humanities
NA.

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
Corequisites: NA
Instructor(s): D. Evans; K. Noel; S. Robinson
Area: Humanities
NA.

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
Corequisites: NA
Instructor(s): K. Kemler; M. Salter
Area: Humanities
NA.

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.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Lapadula
Area: NA
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): D. Grimm
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.
Prerequisites: NA
Corequisites: NA
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.<U+200B>
Prerequisites: AS.220.105 AND AS.220.106
Corequisites: NA
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
Corequisites: NA
Instructor(s): J. McGarry
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.
Prerequisites: NA
Corequisites: NA
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
Corequisites: NA
Instructor(s): J. Cavanaugh-Simpson
Area: Humanities
Writing Intensive.

AS.220.220. Reading Korean Literature in Translation: A Survey. 3.0 Credits.
An introduction for students unfamiliar with the Korean language but interested in Korean culture / literature. Students will read a variety of translated texts, especially of works written in the 20th and early 21st centuries by authors including Kim Tong-in, Hwang Sun-won, Pak Wanso, Hwang Sok-yong and Han Kang; there will also be classes on traditional sijo poetry. Students will become familiar with Korean literary genres and formal features, and develop a broad understanding of the historical and sociocultural context of Korean literature.
Prerequisites: NA
Corequisites: NA
Instructor(s): K. Kim
Area: Humanities

AS.220.221. Modernist Literature and Film. 3.0 Credits.
This course explores the exchange of ideas and techniques between modernist literature and cinema in response to the social and technological changes of the twentieth century. Prominent figures include Charlie Chaplin, Ezra Pound, T. S. Eliot, Virginia Woolf, Franz Kafka, Sergei Eisenstein, Jean Epstein, John Dos Passos, Zora Neale Hurston, Paul Strand, and Gertrude Stein. Participants will write weekly assignments on films and readings from a critical perspective.
Prerequisites: NA
Corequisites: NA
Instructor(s): K. Stine
Area: Humanities
Writing Intensive.

AS.220.230. Reading Contemporary Korean Fiction in Translation. 3.0 Credits.
This course examines a range of contemporary Korean fiction produced since political liberalization of Korea in the 1990s. Students will see the many different ways in which individual selves relate to the world, question the value systems of a globalized society, and celebrate the instinct to survive and thrive. While exploring these things, students will develop their analytical skills and identify the central components of new Korean narratives.
Prerequisites: NA
Corequisites: NA
Instructor(s): K. Kim
Area: Humanities
NA.
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
Corequisites: NA
Instructor(s): K. Noel
Area: Humanities
NA.

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
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Smith
Area: Humanities
NA.

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 will include how to compose scenes, create three-dimensional characters, create narrative tension, and conduct on-site reporting. Class speakers will include award-winning science journalists from New York to DC, who will share the secrets of their craft. 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" is recommended as a prerequisite for this course. If you have not taken this, please contact instructor (dgrimm5@jhu.edu) to enroll.
Prerequisites: NA
Corequisites: NA
Instructor(s): D. Grimm
Area: Humanities
NA.

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

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

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: AS.220.200[C]
Corequisites: NA
Instructor(s): B. Leithauser
Area: Humanities
NA.

AS.220.332. Intermediate Fiction and Poetry: Poet-Novelists. 3.0 Credits.
We will look at writers in English who excelled at both fiction and poetry. We will ask: How does a talent in one genre show itself in another? Novels will include: Thomas Hardy’s Return of the Native, Sylvia Townsend Warner’s Lolly Willowes, Vladimir Nabokov’s Lolita, John Updike’s, Rabbit, Run. Other writers who may be included: Rudyard Kipling, D. H. Lawrence, Malcolm Lowry, Richard Wright, Muriel Spark.
Prerequisites: AS.220.200 AND AS.220.201
Corequisites: NA
Instructor(s): B. Leithauser
Area: Humanities
NA.

AS.220.333. Intermediate Fiction: Plot and Narrative Structure. 3.0 Credits.
This class is primarily a workshop. Students will write two 10-20 page short stories to present for discussion and critique. The craft focus of the class is plot and narrative structure. Through the assigned reading and a few short writing exercises, we will think about storytelling and the elements (character, conflict, desire, causality, consequence) that make a question a plot or narrative question, and how stories are shaped and structured by these questions. The course reading will begin with a variety of short stories. Later in the semester, we will discuss braided narratives and read novels by Virginia Woolf, Rebecca Makkai and Valeria Luiselli.
Prerequisites: AS.220.200
Corequisites: NA
Instructor(s): D. Evans
Area: Humanities
NA.
AS.220.363. Intermediate Fiction: Writing about Young Adults. 3.0 Credits.
Only fairly recently has adolescence been recognized as a developmental period distinct from childhood or adulthood. In this course, we'll read a range of classic and contemporary literature that takes on the challenge of writing about this complicated and fraught stage of life. Readings may include work by Shakespeare, Louisa May Alcott, Colson Whitehead, Louise Erdrich, and others. Students will write and workshop their own stories or novel chapters.
Prerequisites: AS.220.200

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

AS.220.372. Intermediate Fiction: Style and Voice. 3.0 Credits.
In this course, we’ll focus on the writing and workshopping of student fiction, with special attention to style and voice. What distinguishes a good sentence from a bad one? How does one develop a style that feels both natural and distinctive at the same time? What do we even mean by “voice,” and how on earth is a writer supposed to find one? In addition to each other’s work, we’ll read stories by authors with particularly unique voices, focusing on what makes their sentences sing.
Prerequisites: NA

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

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.
Prerequisites: AS.220.201[C]
Corequisites: NA
Instructor(s): G. Williamson
Area: Humanities
NA.

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.
Prerequisites: NA
Corequisites: NA
Instructor(s): D. Yezzi
Area: NA
Writing Intensive.

AS.220.398. Intermediate Fiction: Fictional Frames. 3.0 Credits.
In this course, we’ll focus on writing and workshopping student fiction while reading contemporary parallel texts representing a variety of styles, subgenres, and forms. We’ll look at exceptionally short works, stories of intermediate lengths, and longer, novella-length works in an effort to understand what kinds of stories lend themselves to particular lengths and styles. How do you know whether your story should be a work of flash fiction or a novel? What kinds of stories can you tell in each form? We’ll read work by Lydia Davis, Kirstin Valdez Quade, Jenny Zhang, Bret Anthony Johnston, Paul Yoon, Lauren Groff, Bryan Washington, and more.
Prerequisites: AS.220.200
Corequisites: NA
Instructor(s): N. Brown
Area: Humanities
NA.

AS.220.399. Intermediate Poetry: Playwriting for Poets: Suiting the Action. 3.0 Credits.
Many of the finest modern and contemporary poets were also groundbreaking dramatists, including Goethe, Yeats, Eliot, Millay, Cummings, Brecht, and Walcott. Taking these writers’ poetic dramas as models, students will explore the elements of playwriting - plot, character, rhythm, etc. - in order to create original dramatic works. Speeches, scenes, and short plays will be read aloud in class and considered in a workshop setting.
Prerequisites: NA
Corequisites: NA
Instructor(s): D. Yezzi
Area: Humanities
Writing Intensive.
AS.220.400. Advanced Poetry Workshop. 3.0 Credits.
The capstone course in poetry writing. Consideration of various poetic models in discussion, some assigned writing, primarily workshop of student poems. Students will usually complete a "collection" poems. (Formerly AS.220.396.)
Prerequisites: AS.220.201
Corequisites: NA
Instructor(s): A. Motion
Area: Humanities
NA.

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
Corequisites: NA
Instructor(s): B. Leithauser; J. McGarry
Area: Humanities
NA.

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.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. McGarry
Area: Humanities
NA.

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
Corequisites: NA
Instructor(s): A. Motion
Area: Humanities
NA.

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 (Philip 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 <U+200B>Hawthorne). A few films may be shown, but not during class.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Leithauser
Area: Humanities
NA.

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, Marilynne Robinson, and Virginia Woolf.
Prerequisites: AS.220.201
Corequisites: NA
Instructor(s): J. Arthur
Area: Humanities
NA.

AS.220.415. Community-Based Learning: Teaching Creative Writing in Baltimore Schools. 3.0 Credits.
In this course, students will work alongside writing teachers from the non-profit organization Writers in Baltimore Schools (WBS) to lead creative writing workshops in local public middle schools. Students and WBS teachers will also meet as a group once a week to plan classes, discuss pedagogy, and share ideas. Students will write weekly responses to reading assignments, write reflections on the volunteer experience, and help to assemble a final project at their worksite. Upon completion of the class, students will have the opportunity to apply to become instructors with Writers in Baltimore Schools.
Prerequisites: NA
Corequisites: NA
Instructor(s): K. Noel
Area: Humanities
NA.

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?
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Leithauser
Area: Humanities
Writing Intensive.
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.
Prerequisites: NA
Corequisites: NA
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.
Prerequisites: NA
Corequisites: NA
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, Rufio, Smiley, and others.
Prerequisites: AS.220.200
Corequisites: NA
Instructor(s): R. Puchner
Area: Humanities
Writing Intensive.

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.
Prerequisites: NA
Corequisites: NA
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 workshop course, but students will have the opportunity to respond artistically as well as analytically to the course readings.
Prerequisites: NA
Corequisites: NA
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 Chekov. Readings include novels, stories, and diaries.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. McGarry
Area: Humanities

AS.220.437. Creating the Poetry Chapbook. 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.
Prerequisites: AS.220.400
Corequisites: NA
Instructor(s): B. Leithauser
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): D. Malech
Area: Humanities

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.
Prerequisites: AS.220.201(C)
Corequisites: NA
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
Corequisites: NA
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
Corequisites: NA
Instructor(s): A. Motion
Area: Humanities
NA.

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.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Motion
Area: Humanities
NA.

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.
Prerequisites: NA
Corequisites: NA
Instructor(s): D. Yezzi
Area: Humanities
NA.

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
Corequisites: NA
Instructor(s): J. Arthur
Area: Humanities
NA.

AS.220.452. Reading Proust. 3.0 Credits.
An excursion through the 3,000 page, seven-volume masterpiece, *In Search of Lost Time.* We will closely read *Swann’s Way* and *Within a Budding Grove*; we will cover, in a less intensive way, *Guermantes Way*, and *Time Regained*.
Prerequisites: AS.220.200
Corequisites: NA
Instructor(s): J. McGarry
Area: Humanities
NA.

AS.220.453. Border Crossings: Contemporary Writing from Canada. 3.0 Credits.
A survey of contemporary Canadian poetry and fiction. Course readings will include work by Margaret Atwood, Christian Bök, Anne Carson, Anne Michaels, Alice Munro, Michael Ondaatje, Madeleine Thien, and others. Students will have the opportunity to respond artistically as well as analytically to the course readings.
Prerequisites: AS.220.105 AND AS.220.106 AND AS.220.201
Corequisites: NA
Instructor(s): J. Arthur
Area: Humanities
NA.

AS.220.455. Readings in Fiction: Low, High, and Back Again: Experiments in Genre. 3.0 Credits.
In this course, we’ll take a look at the increasingly obsolete notion of “genre fiction” and the way that many contemporary writers are borrowing the conventions of once-frowned-upon genres, from sci-fi to horror to crime, and imbuing them with the concerns of the “literary novel” (character, language, social critique, etc.). The course will pair classics of genre fiction with more contemporary works that take the genre in surprising directions. We’ll also do a fair bit of writing ourselves, experimenting with various genres. Authors might include Mary Shelley, Colson Whitehead, Philip K. Dick, Kazuo Ishiguro, Edgar Allen Poe, Carmen Machado, Raymond Chandler, Joan Didion, Zane Grey, and Charles Portis.
Prerequisites: AS.220.200
Corequisites: NA
Instructor(s): R. Puchner
Area: Humanities
NA.

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

AS.220.502. Independent Study. 1.0 - 3.0 Credits.
NA
Prerequisites: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.
Corequisites: NA
Instructor(s): Staff
Area: NA
NA.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Credits</th>
<th>Prerequisites</th>
<th>Corequisites</th>
<th>Instructor(s)</th>
<th>Area</th>
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<tbody>
<tr>
<td>AS.220.505</td>
<td>Writing Seminars Internship. 1.0 Credit.</td>
<td></td>
<td>You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration &gt; Online Forms.</td>
<td>NA</td>
<td>T. Davies</td>
<td>NA</td>
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<tr>
<td>AS.220.506</td>
<td>Writing Seminars Internship. 0.0 - 3.0 Credits.</td>
<td></td>
<td>You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration &gt; Online Forms.</td>
<td>NA</td>
<td>T. Davies; J. McGarry</td>
<td>NA</td>
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<tr>
<td>AS.220.507</td>
<td>Honors Thesis. 3.0 Credits.</td>
<td></td>
<td>Permission Required.</td>
<td>NA</td>
<td>T. Davies</td>
<td>NA</td>
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<tr>
<td>AS.220.508</td>
<td>Honors Thesis. 0.0 - 3.0 Credits.</td>
<td></td>
<td>You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration &gt; Online Forms.</td>
<td>NA</td>
<td>T. Davies</td>
<td>NA</td>
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<tr>
<td>AS.220.509</td>
<td>Practicing Journalism Internship. 1.0 Credit.</td>
<td></td>
<td>You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration &gt; Online Forms.</td>
<td>NA</td>
<td>T. Davies; J. McGarry</td>
<td>NA</td>
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<td>AS.220.510</td>
<td>Practicing Journalism. 1.0 Credit.</td>
<td></td>
<td>Permission Required.</td>
<td>NA</td>
<td>T. Davies</td>
<td>NA</td>
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<tr>
<td>AS.220.513</td>
<td>Teaching Writing. 3.0 Credits.</td>
<td></td>
<td>Permission Required.</td>
<td>NA</td>
<td>T. Davies</td>
<td>NA</td>
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<tr>
<td>AS.220.513</td>
<td>Teaching Writing. 3.0 Credits.</td>
<td></td>
<td>Permission Required.</td>
<td>NA</td>
<td>T. Davies</td>
<td>NA</td>
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<tr>
<td>AS.220.592</td>
<td>Internship - Summer. 1.0 Credit.</td>
<td></td>
<td>You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration &gt; Online Forms.</td>
<td>NA</td>
<td>G. Williamson; J. Arthur</td>
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<tr>
<td>AS.220.594</td>
<td>Practicing Journalism Internship. 1.0 Credit.</td>
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<td>You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration &gt; Online Forms.</td>
<td>NA</td>
<td>J. Arthur; J. McGarry</td>
<td>NA</td>
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<tr>
<td>AS.220.596</td>
<td>Teach Writing-Internship. 1.0 Credit.</td>
<td></td>
<td>You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration &gt; Online Forms.</td>
<td>NA</td>
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<tr>
<td>AS.220.598</td>
<td>Independent Study. 3.0 Credits.</td>
<td></td>
<td>You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration &gt; Online Forms.</td>
<td>NA</td>
<td>T. Davies; J. McGarry</td>
<td>NA</td>
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<tr>
<td>AS.220.603</td>
<td>Readings in Poetry: Epic Modernism. NA Credit.</td>
<td></td>
<td>Permission Required.</td>
<td>NA</td>
<td>T. Davies</td>
<td>NA</td>
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<tr>
<td>AS.220.602</td>
<td>Readings in Poetry: Epic Modernism. NA Credit.</td>
<td></td>
<td>Permission Required.</td>
<td>NA</td>
<td>T. Davies</td>
<td>NA</td>
</tr>
</tbody>
</table>

AS.220.505: 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.

AS.220.508: Department Permission Required.

AS.220.509: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.

AS.220.513: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.

AS.220.513: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.

AS.220.592: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.


AS.220.596: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.

AS.220.598: You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration > Online Forms.

AS.220.603: 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.

AS.220.602: 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.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Motion
Area: Humanities
NA.

Study of classic/modernist novels written by the "I": Christopher Isherwood, Gertrude Stein, Albert Camus, Ford Madox Ford, and other practitioners. Mostly close study of texts, but some writing practice, too.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. McGarry
Area: Humanities
NA.

AS.220.619. Graduate Poetic Forms I. NA Credit.
We will read and write a variety of traditional and less traditional poetic forms with a keen ear toward meter, rhyme, and other prosodic curiosities.
Prerequisites: NA
Corequisites: NA
Instructor(s): G. Williamson
Area: NA
NA.

AS.220.623. Fiction Workshop. NA Credit.
Discussion and critique of fiction manuscripts by students enrolled in the M.F.A. program. Some assignments possible.
Prerequisites: NA
Corequisites: NA
Instructor(s): R. Puchner
Area: NA
NA.

AS.220.624. Graduate Fiction Workshop. NA Credit.
Discussion and critique of fiction manuscripts by students enrolled in the MFA program. Some assignments possible.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. McGarry
Area: NA
NA.

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

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

AS.220.633. Readings in Poetry: Walcott, Heaney, and Brodsky. NA Credit.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): M. Salter
Area: Humanities
NA.

We will read all--or most--of Chekhov’s short stories, his “notebook,” as well as the letters that have been translated into English.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. McGarry
Area: NA
NA.

AS.220.646. Graduate Readings in Pedagogy: Teaching Fiction and Poetry. NA Credit.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): G. Williamson; J. McGarry; S. Robinson
Area: Humanities
NA.

This course focuses on three poets whose individual relationships with form, inspiration, and innovation continue to shed light on the poetic process.
Prerequisites: NA
Corequisites: NA
Instructor(s): D. Malech
Area: Humanities
NA.
AS.220.650. Readings in Poetry: The English Elegies: Keats, the War Poets, and Larkin. NA Credit.
Based on a close reading of major texts, this course will look at the ways in which Romantic and post-Romantic British poetry deals with the passage of time, how it creates elegiac structures, and how it records various kinds of loss: the loss of self, the loss of traditional consolations (especially in terms of the environment), and the threatened loss of poetry itself. Students will be encouraged to respond creatively, as well as critically. Restricted to graduate students in the MFA program.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Motion
Area: Humanities
NA.

AS.220.651. Readings in Fiction: Five from the Fifties. NA Credit.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Leithauser
Area: Humanities
NA.

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 and other dangers to the health of the planet. Poets included in the discussion will include Wordsworth, Clare, Hopkins, Frost, Auden, Hughes and Heaney.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Motion
Area: Humanities
NA.

AS.220.653. Readings in Fiction: The Writer's Bookshelf: Unsung Novels That Writers Love. NA Credit.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): R. Puchner
Area: Humanities
NA.

AS.220.654. Readings in Fiction: Rediscovered Masters. NA Credit.
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Leithauser
Area: Humanities
NA.

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.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Arthur
Area: Humanities
NA.

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

This hands-on performance workshop, combining literary and theatrical practice, looks closely at what makes poetry performance compelling, clear, and resonant. Through textual analysis, vocal technique, and group discussion and critique, students will create a pliant and powerful reading style, as an integral part of their work.
Prerequisites: NA
Corequisites: NA
Instructor(s): D. Yezzi
Area: Humanities
NA.

AS.220.800. Independent Study. NA Credit.
NA
Prerequisites: NA
Corequisites: NA
Instructor(s): Staff
Area: NA
NA.

AS.220.802. Thesis. NA Credit.
NA
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Arthur
Area: NA
NA.
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.” The course will offer an introduction to dramatic and visual storytelling, and is an essential primer for upper-level screenwriting. Lab fee $50.
Prerequisites: NA
Corequisites: NA
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, creation, and revision of the screenplay. Specifically, we will focus on learning the craft of screenwriting — strategies, processes, and philosophies that writers can develop, practice, and rely upon as they progress through a series of screenwriting exercises and write three short screenplays, which will be critiqued in-class during weekly table reads and with the instructor (one-on-one) during office hours. Select professional screenplays will be read and analyzed — and clips from select films viewed — to further explore what works well on the page, and how it translates to working well onscreen. Students will be required to purchase a license for Final Draft screenwriting software for $99.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Rodgers
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
Corequisites: NA
Instructor(s): L. Bucknell
Area: Humanities
Writing Intensive.

AS.061.373. Intermediate Screenwriting. 3.0 Credits.
This course will explore strategy and process for developing a short screenplay from pre-existing literary or journalistic source material (short story, news/feature article, etc.). By exploring several “case studies” — feature films and the source material that inspired them — students will identify the practical strategies employed by professional screenwriters with the goal of employing such strategies with their own screenplay adaptations. Bulk of class will focus on designing, writing, and rewriting a 20-30 page screenplay, and sharing multiple drafts with the class (and with the professor one-on-one) for critique over the course of the semester. Each student should have 2-3 pieces of material under consideration for possible adaptation by the start of class. Discussions from time to time will also touch on the business of screenwriting.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Rodgers
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): C. Ober
Area: Humanities
Writing Intensive.

AS.061.404. Advanced Screenwriting. 3.0 Credits.
Intensive workshop course where students will write a first draft of a feature-length screenplay. Classes will focus on the specific challenges of the students’ works-in-progress, with an emphasis on developing a story idea that is suitable for a feature, and the craft to see it through to completion. Particular emphasis will be placed on the feature screenwriter's central challenge: creating enough of a structure in the early writing stages to keep the screenplay on track, while remaining open to new ideas for scenes and sequences that inevitably arise as the characters come to life. Select professional screenplays will be read and analyzed — and clips from select films viewed—to explore what works well on the page, and how it translates to working well onscreen. Students will aim to have a solid and workable first draft at the end of the semester, at which point avenues for further revision may be discussed. Throughout the course, Instructor will also devote a portion of class time to discuss the business of screenwriting. Students will be required to purchase a license for Final Draft screenwriting software for $99.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Rodgers
Area: NA
Writing Intensive.
Political Science
AS.191.415. Fear and Loathing: Writing About Contemporary American Politics. 3.0 Credits.
This course is focused on reading, analyzing, and, most importantly, producing writing about the American political experience and contemporary events in American politics. We will use scholarly, print, and new media sources from different sides of the political spectrum, drawing on political and literary theory to inform our discussions. We will then try to do better: Students will write and workshop a variety of pieces of different lengths and styles, spending in-class time on peer critique, presentations, and writing exercises, which they will compile into a writing portfolio. We will discuss and write op-eds, memoirs, long-form book reviews, commentary essays, and satire. Throughout, we will devote considerable class time to critique and discussion of students’ writing. Readings will include works by James Baldwin, William F. Buckley, Claudia Rankine, Hunter S. Thompson, Ta-Nehisi Coates, Alexander Chee, Angela Nagle, and Omar el Akkad. We will draw on political commentary from sources ranging from The Washington Post to Jacobin to The Onion, through to Facebook and Twitter. Throughout, we will consider a wide range of topics pertinent to writing about politics, including questions of the make-up of the public sphere and diverse audiences, the use of voice and language, the deployment of facts and rhetoric, the place of fiction and humor in political critique, and the rise of fake news and trolling.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Dutkiewicz
Area: Social and Behavioral Sciences
Writing Intensive.

German Romance Languages Literatures
AS.211.203. Propaganda: From Blut und Boden to Post-Fact. 3.0 Credits.
This course taught by Writing Seminars professor Wayne Biddle and Media Studies professor Bernadette Wegenstein covers the 20th-century history of propaganda with special focus on its visual techniques, on censorship, and how media serve as sites of both control and resistance to power. We will pay particular attention to the influence of misinformation abetted by the new media revolution, and both the rise of the political rhetoric of “fake news” and the massive dissemination of actual fake news since the 2016 election. Students will write papers pegged to current issues and events using the critical framework developed in class. Cap 30 students. Reader: Jason Stanley: How Propaganda Works, Princeton University Press, 2015.
Prerequisites: NA
Corequisites: NA
Instructor(s): B. Wegenstein; W. Biddle
Area: NA
Writing Intensive.

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 bourgeoise. 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.
Prerequisites: NA
Corequisites: NA
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): W. Stephens
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 in to the array of concerns that the visual arts and literature express? And where do art and literature fit in to the commemoration of communal tragedy and the working through of individual trauma entailed by thinking about and representing the Holocaust? These questions will guide our consideration of a range of texts — nonfiction, novels, poetry — in Yiddish, German, English, French and other languages (including works by Elie Wiesel, Primo Levi, and Isaac Bashevis Singer), as well as films from French documentaries to Hollywood blockbusters (including films by Alain Resnais, Claude Lanzmann, and Quentin Tarantino). All readings in English.
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Spinner
Area: Humanities
NA.
AS.213.387. Major City, Minor Literature? Berlin in German-Jewish and Yiddish Literature. 3.0 Credits.
Between the two World Wars, a period of intense artistic and intellectual vitality, Berlin was an international center for theater, visual arts, and literature. Many important Yiddish-language writers were drawn to Berlin and, together with their German-language counterparts, produced a body of literature that explores issues of modernity and identity. By comparing works in Yiddish and German, we will learn about inter-War Berlin's cultural diversity and richness, while also gaining insight into the particular issues of writing about Jewish identity in the 1920s, and the implications of writing in a minor language (Yiddish). We will read works by authors including Joseph Roth and Alfred Döblin in German, and Moyshe Kulbak and Dovid Bergelson in Yiddish. All texts will be in translation. Some questions we will explore include: • What is a minority/minor language or literature? • How did German and Yiddish interact in cultural and social spheres? • Can texts in different languages comprise a single body of literature? • What did it mean to be German and what did it mean to be Jewish? • Are assimilation and hybridity useful concepts? • Is there such a thing as Jewish modernism? • How did literature of the period respond to the rise of the Nazi party and the intensification of antisemitism?
Prerequisites: NA
Corequisites: NA
Instructor(s): S. Spinner
Area: Humanities
NA.

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

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.
Prerequisites: NA
Corequisites: NA
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): N. Stahl; Z. Cohen
Area: Humanities
NA.

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.
Prerequisites: NA
Corequisites: NA
Instructor(s): N. Stahl; Z. Cohen
Area: Humanities
NA.
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.
Prerequisites: NA
Corequisites: NA
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.
Prerequisites: NA
Corequisites: NA
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): J. Martin
Area: NA
Writing Intensive.

Comparative Thought and Literature
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Patton
Area: Humanities
NA.

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 also consider the social conditions of their living contemporaries. Readings will include: Homer’s Odyssey (Penelope); Virgil’s Aenead (Dido); Dante’s Inferno (Beatrice); Milton’s Paradise Lost (Eve), and several accounts of Cleopatra in plays by Shakespeare and his contemporary women writers. Cross listed with Theater Arts, Writing Seminars, and WGS.
Prerequisites: NA
Corequisites: NA
Instructor(s): T. Tower
Area: Humanities
Writing Intensive.

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

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.
Prerequisites: NA
Corequisites: NA
Instructor(s): L. Lisi
Area: Humanities
NA.
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.
Prerequisites: NA
Corequisites: NA
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): R. Macksey
Area: Humanities
Writing Intensive.

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

AS.300.331. The Authoritarian Image: Russian Cinema from Stalin to Putin. 3.0 Credits.
Vladimir Putin’s charismatic authority has a deep history in Russian culture. We’ll investigate that history through cinema, which Lenin called “the most important of the arts.” While Soviet cinema often served as immersive propaganda, directors also found ways to question authority and power. Films to be screened range from Sergei Eisenstein’s Ivan the Terrible (1944) to the 2013 documentary Pussy Riot: A Punk Prayer. This course will combine study of Russian and Soviet culture from the end of World War II to the present with study of film history, style, and technique.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Eakin Moss
Area: Humanities
Writing Intensive.

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.
Prerequisites: NA
Corequisites: NA
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): L. Lisi
Area: Humanities

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

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.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Ender; E. Patton; M. Reese; S. Nichols; S. Weiss
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): A. Gunn
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.
Prerequisites: NA
Corequisites: NA
Instructor(s): E. Patton
Area: Humanities
Writing Intensive.

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

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

AS.389.343. Edgar Allan Poe and His Afterlives. 3.0 Credits.
We will investigate the creative development and iconic afterlife of a canonical American author, Edgar Allan Poe, as a case-study in literary legacy and cultural heritage. What is the lifespan of a literary work, and how do works “stay alive” for later generations? Students will examine rare Poe materials and create a digital exhibition of Poe archives.
Prerequisites: NA
Corequisites: NA
Instructor(s): G. Dean
Area: Humanities, Social and Behavioral Sciences
NA.
AS.389.359. Modernist Networks in the Archive. 3.0 Credits.
This class examines three American writers who built important and enduring networks, Ezra Pound, Gertrude Stein, and Langston Hughes. We will investigate the artefactual traces of their networks through recently acquired special collections materials and digital representations, in order to address questions about aesthetics and style, politics and power, race and gender, and what is and is not present in the literary archive.

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