

# 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.

## Programs

- Writing Seminars, Bachelor of Arts (<http://e-catalog.jhu.edu/arts-sciences/full-time-residential-programs/degree-programs/writing-seminars/writing-seminars-bachelor-arts/>)
- Writing Seminars, Master of Fine Art (<http://e-catalog.jhu.edu/arts-sciences/full-time-residential-programs/degree-programs/writing-seminars/writing-seminars-master-fine-art/>)

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

## Courses

### AS.220.105. Fiction/Poetry Writing I. 3 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.

Area: Humanities  
Writing Intensive

### AS.220.106. Fiction/Poetry Writing II. 3 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.

**Prerequisite(s):** AS.220.105  
Area: Humanities  
Writing Intensive

### AS.220.108. Introduction to Fiction & Nonfiction. 3 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.

Area: Humanities  
Writing Intensive

### AS.220.142. Seriously Funny: Writing Humor Poetry. 3 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.

Area: Humanities

### AS.220.152. Words of Light: Poetry and Photography. 3 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.

Area: Humanities

### AS.220.162. Writing for Children: The Tales We Can't Seem to Forget. 1 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 reimaginations 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.

Area: Humanities

### AS.220.165. Writing Unreality: Fantastical Fiction. 3 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.

Area: Humanities

**AS.220.200. The Craft of Fiction. 3 Credits.**

"[I]n literature, only trouble is interesting," Janet Burroway says in *Writing Fiction*. Conflict is often referred to as the heart or the engine of a story: in this workshop-centered course, we'll investigate conflict within short fiction, giving attention to all its related components, such as narrative structure, pacing, character development, and dialogue. Both in workshop and in our weekly discussions of assigned readings, we'll always return to the question of how a story provokes readers' sense of anticipation and keeps readers engaged. This course builds upon the material covered in the Introduction to Fiction and Poetry course sequence and will prepare students for further study at the Intermediate and Advanced levels. Course readings include diverse and contemporary authors such as Han Kang, Z.Z. Packer, Carmen Maria Machado, Haruki Murakami, George Saunders, and Curtis Sittenfeld.

**Prerequisite(s):** AS.220.105 AND AS.220.106

Area: Humanities

Writing Intensive

**AS.220.201. The Craft of Poetry. 3 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.

**Prerequisite(s):** AS.220.105 AND AS.220.106

Area: Humanities

Writing Intensive

**AS.220.204. Introduction to Dramatic Writing: Film. 3 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.

Area: Humanities

Writing Intensive

**AS.220.206. Writing about Science I: Daily News Journalism. 3 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 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.

Area: Humanities

Writing Intensive

**AS.220.211. Journalism for Writers. 3 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."

Area: Humanities

**AS.220.212. Line and Lineage: A Survey of Poetry Writing. 3 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.?

**Prerequisite(s):** AS.220.105 AND AS.220.106

Area: Humanities

Writing Intensive

**AS.220.213. Fiction Survey: Once Upon a Time. 3 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.

**Prerequisite(s):** AS.220.105 AND AS.220.106

Area: Humanities

**AS.220.218. Writers on Film. 3 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.

Area: Humanities

Writing Intensive

**AS.220.219. Readings in Fiction and Literary Nonfiction. 3 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.

**Prerequisite(s):** AS.220.105 OR AS.220.108

Area: Humanities

Writing Intensive

**AS.220.220. Reading Korean Literature in Translation: A Survey. 3 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.

Area: Humanities

Writing Intensive

**AS.220.221. Modernist Literature and Film. 3 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.

Area: Humanities

Writing Intensive

**AS.220.230. Reading Contemporary Korean Fiction in Translation. 3 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.

Area: Humanities

**AS.220.311. Intermediate Fiction: Point of View. 3 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.

Area: Humanities

Writing Intensive

**AS.220.312. Intermediate Fiction: Detail and Description. 3 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.

**Prerequisite(s):** AS.220.105 AND AS.220.106

Area: Humanities

**AS.220.313. Writing about the Arts. 3 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

Area: Humanities

**AS.220.317. Writing about Science II: Feature Writing Journalism. 3 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.

Area: Humanities

Writing Intensive

**AS.220.318. Intermediate Fiction: Voice. 3 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.220.327. Intermediate Fiction: Characters. 3 Credits.**

How do fiction writers create believable people? A study of Characters. Readings to include E. M. Forster's Aspects of the Novel and A Room with a View, James Baldwin's Giovanni's Room, and various short stories.

Area: Humanities

**AS.220.331. Intermediate Fiction: Forms of Fiction. 3 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.

**Prerequisite(s):** AS.220.200[C]

Area: Humanities

**AS.220.332. Intermediate Fiction and Poetry: Poet-Novelists. 3 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.

**Prerequisite(s):** AS.220.200 AND AS.220.201

Area: Humanities

**AS.220.333. Intermediate Fiction: Plot and Narrative Structure. 3 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.

**Prerequisite(s):** AS.220.200

Area: Humanities

**AS.220.356. Intermediate Fiction: A Story's Beginnings. 3 Credits.**

Where does a story best begin? How does it successfully launch itself? We will look closely at a great many opening paragraphs and pages, analyzing the various strategies by which writers grab and hold a reader's interest. Most of the reading will be short fiction, drawn from various countries and languages.

**Prerequisite(s):** AS.220.200

Area: Humanities  
Writing Intensive

**AS.220.363. Intermediate Fiction: Writing about Adolescence. 3 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.

**Prerequisite(s):** AS.220.200

Area: Humanities

**AS.220.370. Intermediate Fiction: Dialogue and Exposition. 3 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.

**Prerequisite(s):** AS.220.105 AND AS.220.106

Area: Humanities  
Writing Intensive

**AS.220.372. Intermediate Fiction: Style and Voice. 3 Credits.**

In this course, we'll focus on the writing and workshoping 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.

Area: Humanities

**AS.220.377. Intermediate Poetry: Poetic Forms. 3 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.

**Prerequisite(s):** AS.220.201

Area: Humanities

**AS.220.378. Contemporary Poetic Forms. 3 Credits.**

In Contemporary Poetic Forms, we will look at exciting, mostly younger poets writing in a wide array of metrical forms. From Anthony Hecht to Erica Dawson, you will read a book a week and write eleven poems, and the assignments will be keyed but not beholden to those challenging authors.

**Prerequisite(s):** AS.220.201[C]

Area: Humanities  
Writing Intensive

**AS.220.391. Performing Poetry & Fiction: An Acting Workshop for Writers. 3 Credits.**

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.

Area: Humanities  
Writing Intensive

**AS.220.398. Intermediate Fiction: Fictional Frames. 3 Credits.**

In this course, we'll focus on writing and workshoping 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.

**Prerequisite(s):** AS.220.200

Area: Humanities

**AS.220.400. Advanced Poetry Workshop. 3 Credits.**

In this course we'll explore poetic responses to myth and legend, looking at how poets from different cultures and eras have responded imaginatively to established stories about gods, heroes, and the supernatural, whether for the sake of aligning themselves with tradition, or for the sake of challenging it. Our discussions will take place in the context of a rigorous poetry workshop, where students will experiment with figurative language, management of the line, narrative organization, and the control of rhythm in both form and free verse. At the end of the semester students will turn in a final portfolio of revised poems, accompanied by a reflective letter that demonstrates a mature understanding of verse technique.

**Prerequisite(s):** AS.220.201

Area: Humanities  
Writing Intensive

**AS.220.401. Advanced Fiction Workshop. 3 Credits.**

Topics in Advanced Fiction

**Prerequisite(s):** AS.220.200

Area: Humanities  
Writing Intensive

**AS.220.403. Readings In Poetry: Dramatic Verse. 3 Credits.**

Why and how do playwrights make their characters speak in verse? What can we learn about writing—and speaking—"naturally" but with artifice? Blank verse is the most important model we have in English dramatic poetry, but not the only one. Readings in this course will range from Shakespeare's *King Lear* to modern verse plays by Caryl Churchill, Derek Walcott, and David Hirson. Students will write their own one-act verse play.

**Prerequisite(s):** AS.220.201

Area: Humanities  
Writing Intensive

**AS.220.406. Readings in Fiction: Italian war-time and post-war fiction: Italo Calvino, Primo Levi, and Natalia Ginzburg. 3 Credits.**

We'll read these three masterly fiction writers who found new ways to write about hard times.

**Prerequisite(s):** AS.220.200

Area: Humanities

Writing Intensive

**AS.220.407. The Illustrated Short Story. 4 Credits.**

A collaboration of The Writing Seminars and The Center for Visual ArtsStudents 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.

Area: Humanities

**AS.220.408. Readings in Poetry: War Poetry From Troy to Afghanistan. 3 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.

**Prerequisite(s):** AS.220.201

Area: Humanities

**AS.220.411. Community-Based Learning: Nonfiction and Social Engagement. 3 Credits.**

In this Community-Based Learning course, students will read and write memoir and discuss issues of social concern with high-school age writers from Baltimore public schools in partnership with the organization Writers in Baltimore Schools Please note that this class is not a traditional workshop focusing on critique, but will instead explore how writing can build connection and foster conversation. Participation in some events outside of class time may be required.

Area: Humanities

Writing Intensive

**AS.220.413. Fiction Survey: Pairings Across Time. 3 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 Hawthorne). A few films may be shown, but not during class.

Area: Humanities

**AS.220.414. Readings in Fiction: The Lyric Mode. 3 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.

**Prerequisite(s):** AS.220.201

Area: Humanities

**AS.220.415. Community-Based Learning: Teaching Creative Writing in Baltimore Schools. 3 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.

Area: Humanities

**AS.220.418. Readings in Fiction: The Novella. 3 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?

Area: Humanities

Writing Intensive

**AS.220.422. Readings in Fiction: Race, Passing, and Performance. 3 Credits.**

This course will explore the context and craft of racial passing texts in the U.S, asking students to think critically about literal passing narratives and their persistence over time, and more broadly about how we write about cultural passing, codeswitching, and identity as conscious performance. We'll start with texts that ground us in the genre—Chopin, Larsen, Fauset, Ellison, and Morrison—and read our way into contemporary texts, potentially including work by Danzy Senna, Mat Johnson, Brit Bennett, Min Jin Lee, and Marcelo Hernandez Castillo. Students will write a critical paper, a craft paper, and a short story or novella.

**Prerequisite(s):** AS.220.200

Area: Humanities

**AS.220.424. Science as Narrative. 3 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.

Area: Humanities

Writing Intensive

**AS.220.425. Readings in Fiction: The Story Cycle. 3 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.

Area: Humanities

**AS.220.427. Readings in Fiction: The Novella. 3 Credits.**

A study of the novella as a literary form. Authors may include Melville, Turgenev, Tolstoy, Chekhov, Kafka, James, Wharton, Baldwin, Porter, Rulfo, Smiley, and others.

**Prerequisite(s):** AS.220.200

Area: Humanities

Writing Intensive

**AS.220.437. Creating the Poetry Chapbook. 3 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.

**Prerequisite(s):** AS.220.400

Area: Humanities

Writing Intensive

**AS.220.438. Readings in Poetry: Of Late: Poetry & Social Justice. 3 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.

Area: Humanities

**AS.220.441. Readings in Poetry: Shakespeare and Company. 3 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.

**Prerequisite(s):** AS.220.201[C]

Area: Humanities

**AS.220.442. Readings in Fiction: Narrative Strategies of Jane Austen. 3 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

Area: Humanities

**AS.220.443. Readings in Poetry: International Voices. 3 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

**Prerequisite(s):** AS.220.105 AND AS.220.106 AND AS.220.201

Area: Humanities

**AS.220.446. Readings in Fiction: The Art of Fiction: the Novels of Henry James and Robert Louis Stevenson. 3 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.

Area: Humanities

**AS.220.447. Theater and Social Concern. 3 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.

Area: Humanities

**AS.220.449. Readings in Poetry: Exploring Baltimore Through Poetry. 3 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.

**Prerequisite(s):** AS.220.105 AND AS.220.106

Area: Humanities

**AS.220.452. Reading Proust. 3 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, \*Guermites Way\*, and \*Time Regained\*.

**Prerequisite(s):** AS.220.200

Area: Humanities

**AS.220.453. Border Crossings: Contemporary Writing from Canada. 3 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.

**Prerequisite(s):** AS.220.105 AND AS.220.106 AND AS.220.201

Area: Humanities

**AS.220.454. Poetry and Social Engagement. 3 Credits.**

In this Community-Based Learning course, students will explore poetry of social and political concern in partnership with high-school age writers from Baltimore public schools. Students will put learning into practice by engaging in community conversation and collaboration. Participation in some events outside of class time will be required.

**Prerequisite(s):** AS.220.201

Area: Humanities

**AS.220.455. Readings in Fiction: Low, High, and Back Again: Experiments in Genre. 3 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 Allan Poe, Carmen Machado, Raymond Chandler, Joan Didion, Zane Grey, and Charles Portis.

**Prerequisite(s):** AS.220.200

Area: Humanities

**AS.220.456. The Long Work. 3 Credits.**

A course in the composition of a novella or short-story collection. Students will write and revise a thesis of 50 to 60 pages of fiction. Open to seniors by invitation.

Area: Humanities  
Writing Intensive

**AS.220.501. Independent Study. 3 Credits.**

Ordinarily no more than one independent study course may be counted among the eight Writing Seminars courses presented for graduation.

**Prerequisite(s):** You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration & Online Forms.

**AS.220.502. Independent Study. 1 - 3 Credits.**

**Prerequisite(s):** You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration & Online Forms.

**AS.220.505. Writing Seminars Internship. 1 Credit.**

**Prerequisite(s):** You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration & Online Forms.

**AS.220.506. Writing Seminars Internship. 0 - 3 Credits.**

**Prerequisite(s):** You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration & Online Forms.

**AS.220.507. Honors Thesis. 3 Credits.**

Permission Required.

**Prerequisite(s):** You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration & Online Forms.

**AS.220.508. Honors Thesis. 0 - 3 Credits.**

Department Permission Required.

**Prerequisite(s):** You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration & Online Forms.

**AS.220.509. Professional Internship. 1 Credit.**

The Professional Internship is a one-credit independent course created to document internships in journalism, publishing, the arts, or other writing-related fields. Internships require a minimum of 120 work hours and a short final paper. Permission required. Satisfactory/ Unsatisfactory only.

**Prerequisite(s):** You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration & Online Forms.

**AS.220.510. Professional Internships. 1 Credit.**

The Professional Internship is a one-credit independent course created to document internships in journalism, publishing, the arts, or other writing-related fields. Internships require a minimum of 120 work hours and a short final paper. Permission required. Satisfactory/ Unsatisfactory only.

**Prerequisite(s):** You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration & Online Forms.

**AS.220.513. Teaching Writing. 3 Credits.**

Permission Required.

**Prerequisite(s):** You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration & Online Forms.

**AS.220.592. Internship - Summer. 1 Credit.**

**Prerequisite(s):** You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration & Online Forms.

**AS.220.594. Professional Internships. 1 Credit.**

The Professional Internship is a one-credit independent course created to document internships in journalism, publishing, the arts, or other writing-related fields. Internships require a minimum of 120 work hours and a short final paper. Permission required. Satisfactory/ Unsatisfactory only.

**Prerequisite(s):** You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration & Online Forms.

**AS.220.596. Teach Writing-Internship. 1 Credit.**

**Prerequisite(s):** You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration & Online Forms.

**AS.220.598. Independent Study. 3 Credits.**

**Prerequisite(s):** You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration & Online Forms.

**AS.220.603. Readings in Poetry: Epic Modernism.**

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.220.606. Readings in Poetry: The Visionary Gleam: Poetry and Transcendence.**

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.

Area: Humanities

**AS.220.607. Readings in Fiction: The Laws, License, and Liability of First-Person Narration.**

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.

Area: Humanities

**AS.220.608. Readings in Poetry: Sonnet and Sequence.**

This course will use the sonnet form as a through line to consider both aesthetic shifts and the enduring lyric impulse across centuries of poetry in English, with a particular focus on how contemporary poets are working with the form through individual poems, sequences, and book-length works. Coursework will include reading, critical writing and presentation, discussion, and completion of an original lyric sequence.

Area: Humanities

**AS.220.609. Readings in Fiction: The Novelist as Poet.**

An examination of some half-dozen English-language novelists who were also significant poets. Readings will include both novels and poems. The course seeks to bridge the gap between the two genres.

Area: Humanities

**AS.220.619. Graduate Poetic Forms I.**

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.

**AS.220.623. Fiction Workshop.**

Discussion and critique of fiction manuscripts by students enrolled in the M.F.A. program. Some assignments possible.

**AS.220.624. Fiction Workshop.**

Discussion and critique of fiction manuscripts by students enrolled in the MFA program. Some assignments possible.

**AS.220.625. Poetry Workshop.**

Discussion and critique of poetry manuscripts by students enrolled in the M.F.A. program. Some assignments possible.

**AS.220.626. Poetry Workshop.**

Discussion and critique of poetry manuscripts by students enrolled in the MFA program. Some assignments possible.

**AS.220.633. Readings in Poetry: Walcott, Heaney, and Brodsky.**

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.

Area: Humanities

**AS.220.638. Readings in Fiction: Chekhov: Stories and Letters.**

We will read all—or most—of Chekhov's short stories, his "notebook," as well as the letters that have been translated into English.

**AS.220.646. 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.

Area: Humanities

**AS.220.649. Readings in Poetry: Form and Freedom: Whitman, Dickinson, and Hopkins.**

This course focuses on three poets whose individual relationships with form, inspiration, and innovation continue to shed light on the poetic process.

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.

Area: Humanities

**AS.220.652. Readings in Poetry: Poetry and the Environment.**

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.

Area: Humanities

**AS.220.653. Readings in Fiction: The Writer's Bookshelf: Unsung Novels That Writers Love.**

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, Dezsó Kosztolányi, J.L. Carr, Juan Rulfo, Tom Drury, Christina Stead, Evan S. Connell, Leonard Gardner, Joy Williams, and Penelope Fitzgerald.

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.

Area: Humanities

**AS.220.655. Readings in Poetry: Line, Sentence, Syntax.**

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.

Area: Humanities

**AS.220.657. Readings in Poetry: American Women Poets.**

A study of major figures, including Dickinson, Moore, Bishop, Clampitt, Brooks, and others. The theme of place and displacement will be a focus.

Area: Humanities

**AS.220.659. Readings in Fiction: The Short Novel.**

Class will read nine short novels and begin to write one.

Area: Humanities

**AS.220.660. Readings in Poetry: Performing Poetry.**

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.

Area: Humanities

**AS.220.662. Readings in Poetry: Poetry in Translation: From the Iliad to the Present Day.**

The course will begin by looking at theories of translation, and thereafter spend half of each class looking at examples of poems in translation before moving on in the second half to look at poems by members of the group - translated poems where people have been able to write them, otherwise at original pieces. I'll be providing texts for study each week.

Area: Humanities

**AS.220.800. Independent Study.****AS.220.802. Thesis.**



## Cross Listed Courses

### Comparative Thought and Literature

#### AS.300.139. Introduction to Intellectual History. 3 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.

Area: Humanities

#### AS.300.311. Introduction to Intellectual History. 3 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.

Area: Humanities

#### AS.300.321. Rise of the Modern Short Story. 3 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.

Area: Humanities

Writing Intensive

#### AS.300.323. Shakespeare and Ibsen. 3 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*.

Area: Humanities

#### AS.300.331. The Authoritarian Image: Russian Cinema from Stalin to Putin. 3 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.

Area: Humanities

Writing Intensive

#### AS.300.337. The Tragic Tradition. 3 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.

Area: Humanities

#### AS.300.339. Introduction to Comparative Literature. 3 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.

Area: Humanities

#### AS.300.372. Dance and the Russian Avant-Garde. 3 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.

Area: Social and Behavioral Sciences

### Film and Media Studies

#### AS.061.148. Storytelling for Film and Fiction. 3 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.

Area: Humanities

Writing Intensive

**AS.061.205. Introduction to Screenwriting. 3 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. Final Draft screenwriting software is required; a FREE 18-week trial will be made available for all students who don't already have Final Draft.

Area: Humanities  
Writing Intensive

**AS.061.218. Modernist Literature and Film. 3 Credits.**

This course explores the exchange of ideas and techniques between literary modernism and modernist cinema: how Virginia Woolf's writings on the cinema connect with her use of shifting points-of-view as literary devices, how James Joyce influenced the Soviet filmmaker Sergei Eisenstein and how Eisenstein in turn influenced the American novelist John Dos Passos, how Franz Kafka's frequent trips to the movies reflect in his fiction, and how artists ventured broadly to develop experimental languages for expressing the new speeds and scales of modern life. Additional texts will be drawn from novels, essays, poems, and films from Ezra Pound, T. S. Eliot, Charlie Chaplin, Claude McKay, Zora Neale Hurston, Anita Loos, Andrei Bely, Dziga Vertov, Gertrude Stein, Louis Aragon, and René Clair. The course fulfills the writing intensive requirement and involves a series of essays on literature and cinema from a critical perspective.

Area: Humanities  
Writing Intensive

**AS.061.316. Characters for the Screenplay. 3 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. Recommended Course Background: AS.061.148 OR AS.061.205 OR AS.061.265

Area: Humanities  
Writing Intensive

**AS.061.373. Intermediate Screenwriting. 3 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. Students will be required to purchase a license for Final Draft screenwriting software for \$99. Students are expected to have previously completed AS.061.205 or another lower level screenwriting class.

Area: Humanities  
Writing Intensive

**AS.061.404. Advanced Screenwriting. 3 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.

Writing Intensive

**German Romance Languages Literatures****AS.211.203. Propaganda: From Blut und Boden to Post-Fact. 3 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.

Writing Intensive

**AS.211.479. Dante's Journey through the Afterlife. 3 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.

**Prerequisite(s):** AS.214.479

Area: Humanities

Writing Intensive

**AS.214.479. Dante Visits the Afterlife: The Divine Comedy. 3 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.

Area: Humanities

Writing Intensive

**AS.215.463. Borges: His Fiction and Critical Essays. 3 Credits.**

This course will deal with close readings of Borges fictions and critical essays in order to determine how his thinking on the problem of writing and thinking is fictionalized in his stories.

Area: Humanities

Writing Intensive

**AS.216.300. Contemporary Israeli Poetry. 3 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.

Area: Humanities

**AS.216.342. The Holocaust in Israeli Society and Culture. 3 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.

Area: Humanities

Writing Intensive

**AS.216.373. War in Israeli Arts and Culture. 3 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.

Area: Humanities

**AS.216.398. Zionism: Literature, Film, Thought. 3 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.

Area: Humanities

**AS.216.444. The Apocalypse in Literature and Film. 3 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.

Area: Humanities

Writing Intensive

**Interdepartmental****AS.360.133. Freshman Seminar: Great Books at Hopkins. 3 Credits.**

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 2020 include Homer, Plato, Dante, John Donne, George Herbert, Christina Rossetti, Mary Shelley, Friederick Nietzsche, Isaac Bashevis Singer, Frederick Douglass.

Area: Humanities

Writing Intensive

## Political Science

### AS.191.415. Fear and Loathing: Writing About Contemporary American Politics. 3 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.

Area: Social and Behavioral Sciences

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 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.

Area: Humanities, Social and Behavioral Sciences

### AS.389.329. Author/Canon/Archive. 3 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 Chesnut, and Zora Neale Hurston, along with a few authors you've never heard of, in terms of the relationship between authorship, stewardship, and status.

Area: Humanities, Social and Behavioral Sciences

### AS.389.343. Edgar Allan Poe and His Afterlives. 3 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.

Area: Humanities, Social and Behavioral Sciences

### AS.389.346. Scribbling Women in the Literary Archive. 3 Credits.

Students examine select texts and archival materials related to Emily Dickinson, Frances Ellen Watkins Harper, Edith Wharton, Ida B. Wells, Charlotte Perkins Gilman, Sui Sin Far, Alice Duer Miller, and Zora Neale Hurston. Students interrogate how these writers navigated the constraints of gender, as informed by race and class, in the decades before and after the 19th Amendment and consider literary collecting in relation to gendered cultural politics.

Area: Humanities, Social and Behavioral Sciences

### AS.389.359. Modernist Networks in the Archive. 3 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.

Area: Humanities

## Study of Women, Gender, Sexuality

### AS.363.445. Reading Judith Shakespeare: Women and Gender in Elizabethan England. 3 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.

Area: Humanities

Writing Intensive

## Theatre Arts Studies

### AS.225.318. 21st Century Female Playwrights. 3 Credits.

This is a writing intensive class exploring the current wealth of women playwrights, including Pulitzer Prize winners: Wendy Wasserstein, Paula Vogel, Lynn Nottage, and Jackie Sibblies Drury (2019 Prize for FAIRVIEW). We will discuss Script Analysis and read (and see) plays by numerous writers including Claire Barron, Kia Corthron, Theresa Rebeck, Sarah Ruhl, Danai Gurira, Caleen Sinnette Jennings, and Hansol Jung. This class will include a mid-term and a Final Paper.

Area: Humanities

Writing Intensive

### AS.225.324. Adaptation for the Stage. 3 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.

Area: Humanities

Writing Intensive

### AS.225.330. Playwriting Strategies. 3 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.

Writing Intensive

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