

# AS.450 ( LIBERAL ARTS)

## AS.450.082. MLA Capstone: Portfolio.

The MLA Portfolio is a zero-credit Capstone option. Students who select the Portfolio option will take 10 courses in the program (one core course and 9 electives), and register for the zero-credit portfolio in their final semester. The portfolio will be completed within the same semester as the 10th course. The portfolio consists of a sampling of the best papers and projects written over the course of the student's graduate career, and it is designed to highlight the intellectual points of convergence in each student's course of study, presenting the student's reflections on knowledge gained and lessons learned.

## AS.450.600. MLA Core: Interdisciplinary Graduate Research Methods. 3 Credits.

This seminar will introduce students to current trends in interdisciplinary research in the liberal arts. It is recommended for any students who plan to complete a thesis as their Capstone Graduate Project. This course will lead students through the process of designing original scholarly research for the MLA Program: from developing a research question to identifying primary sources and defining current debates concerning their chosen topic. In each session, in addition to weekly discussions, students will be guided through a writing exercise or a new step in the research process. In this course, students will learn how to critically examine sources, define a theoretical framework, use standards of logical demonstration, and develop a comprehensive thesis project proposal.

## AS.450.601. Forbidden Knowledge: the 'Metaphysical Rebel' in Myth and Literature. 3 Credits.

But from the tree of the knowledge of good and evil you shall not eat' (Gen. 2:17). This interdisciplinary course explores the theme of forbidden knowledge in the various forms it takes in the Bible, the Epic of Gilgamesh, Greek tragedy, folklore and folktale, and in western literary classics ranging from Milton's Paradise Lost through the versions of the Faust story in Marlowe, Goethe, and Thomas Mann, to short stories by Nathaniel Hawthorne, and Mary Shelley's Frankenstein. What do we make of the parallels between the Greek hero Prometheus and the Biblical Satan? How are we to understand the figure of Dr. Frankenstein as 'the Modern Prometheus'? Does Faust's pursuit of conventionally forbidden areas of knowledge anticipate 20th and 21st century quests to unveil the secrets of nuclear power, or of artificial intelligence, or of genetic engineering of the human genome? In addition to our literary readings, we will discuss a variety of operas and other relevant musical works; films from Bride of Frankenstein and Dr. Strangelove, to Hannibal; and transgressive visual imagery from Paleolithic cave art to the work of contemporary performance artists ? in a collective quest to find and define the boundaries of 'the forbidden.'

## AS.450.605. Art Since 1960. 3 Credits.

What is contemporary art, and what are the factors that shaped it? This course will attempt to answer those questions through a chronological and thematic investigation of some of the most influential artworks, movements, and theories of the past 60 years. Beginning with a close look at mid-century modernism, we will move into a consideration of Pop, Minimalism, conceptual art, land art, performance art, postmodernism, AIDS activism, and relational aesthetics. Along the way, we will also consider the relevance of feminist and phenomenological theory and of institutional critique and globalization; at the same time, we will explore ways in which art of our own time constitutes both an extension of, and reaction against, some of the historical ideas we encounter. Throughout, students will have a chance to read and discuss both primary and secondary texts, and a range of resources and assignments will offer a variety of analytical angles and interpretive possibilities.

## AS.450.606. Ethics for a Multicultural World. 3 Credits.

This is a course in applied philosophy, a practical approach to ethical thinking based principally on the Discourse Ethic of Jurgen Habermas. Using a "Moral GPS," the course works through the basic steps of a discernment and decision process that takes into account the particular ethical challenges of the 21st-century multicultural world. Through the work of this course, Students will: 

- analyze the principal ethical theories and their relation to each other;
- evaluate their own ethical assumptions and those of others in relation to those ethical theories;
- be able to validate ethical claims in ways compatible with cross-cultural dialog;
- be able to guide ethical dialog toward consensus for effective action

## AS.450.607. Through a Glass, Darkly: American Film Noir. 3 Credits.

In Film Noir (French for "dark, or black film") the city provides the backdrop for stories featuring the dark underbelly of society. Morally conflicted, cynical hardboiled detectives, corrupt officials, low-lives, mysterious, double-crossing dames and set in a landscape of trash strewn alleys, dimly lit bars, tenements, and other dark corners of the city. There are no happy endings in Film Noir and the mood is one of paranoia, pessimism, desperation and existential angst. The course will employ an interdisciplinary understanding of the characters, themes, and gritty visual style and mood of the classic Film Noirs of the 1940s and 1950s. Roots of the Film Noir form come through a fusion of German Expressionism, 1930s gangster movies, and, in particular, the hard-boiled detective novel upon which some of the greatest noir films were based. The first section of the course utilizes a "read and screen" approach beginning with a close textual reading of Dashiell Hammett's The Maltese Falcon, James Cain's Double Indemnity, and Raymond Chandler's The Big Sleep and then a screening of the films to analyze the distinctive visual style (light and shadow, tilted camera angles, mysterious silhouettes) which contribute to the mood and define the formula. Major auteurs of the form like authors (Chandler), directors (Hawks, Lang, Wilder, Welles) and actors (Bogart and Bacall) will also be studied for what they bring to this formula. Among the films considered are M\_(Germany-1931), \_The Maltese Falcon (1941), Double Indemnity\_(1944), \_The Big Sleep (1946), Gilda (1946), \_ Touch of Evil (1958), The course will conclude with analysis of neo-noir films like Alfred Hitchcock's Strangers on a Train\_(1951) and Roman Polansky's Chinatown (1974). Students will need to find these films to screen on your own. (Netflix, Amazon Prime, local libraries).

**AS.450.608. Renaissance Women: Portraits, Patrons, and Painters. 3 Credits.**

This seminar will explore the artistic experience of women in Renaissance Italy. A large body of recent scholarship has sought to “recover those women...who have been erased from history in modern literature, rendered invisible or obscured by history or scholarship, as well as those who were overshadowed by male relatives, political accident, or spatial location” (Katherine A. McIver, preface to *Wives, Widows, Mistresses and Nuns in Early Modern Italy*). Drawing upon a consideration of both current research and primary sources, this course will investigate the role women played as the makers, the commissioners, and the subjects of art in Italy during the period from ca. 1250-1600. Among other issues, we will examine the constraints that limited women's contribution to the arts in this period when women's participation in public life were quite circumscribed, as well as the various means they found to overcome them. We will investigate what types of women were able to become artists. We will learn what categories of women were most likely to commission art, and what kinds of art they generally commissioned. Lastly, we will examine portraits of women, to understand what these representations tell us about the view of women in Renaissance society. Students will develop their own critical positions on the issues through a close reading of both texts and works of art, participation in online discussions, and in several substantial writing assignments.

**AS.450.609. 1900: The Birth of Modernism in Vienna, Paris, and London. 3 Credits.**

The year 1900 was the pivotal fulcrum of the turn of the century, that short but crucial era we call the fin-de-siècle, ranging from 1890 to WW I. This explosively creative period of literary and artistic expression witnessed the dramatic transition from the cultural order of old Europe to the new worlds of modernity: Freud's Vienna, Toulouse Lautrec's Paris, and the London of George Bernard Shaw and Oscar Wilde. It was an exciting new era of steam, speed and electrification, of the exhilarating cultural life of world's fairs, crowded boulevards, cafes, music halls, art galleries, and photographer's studios. New styles of painting by Viennese Secessionists Gustav Klimt, Egon Schiele, and Oscar Kokoschka, along with Picasso's Cubist experiments, would change people's ideas of what art could do and even of what art was for. Colorful posters featured a new world of travel and consumerism, of daring cabaret performers and uninhibited night-life, and of 'new women' shown smoking cigarettes, riding bicycles, and claiming public space. Radical performances by Diaghilev's innovative company, the Ballets Russes, could provoke controversy, and even rioting in the concert halls. The excitement of Belle Époque Paris is legendary, but London may have felt the most vibrant polarizations of all: on the one hand, the sternly patriarchal imperial and colonialist culture celebrated by Rudyard Kipling, with comic relief provided by Gilbert and Sullivan; and on the other, the subterranean currents of aestheticism and gender-bending decadence explored by Oscar Wilde and Aubrey Beardsley, who pushed the boundaries of what Victorian London would tolerate, up to and beyond its limits. Our interdisciplinary exploration will range from the fine arts and music, through architecture, urban design and city planning, to popular culture and the radical social changes marking this turn of the century epoch.

**AS.450.610. Twice-Told Tales: Classic Texts and their Contemporary Retellings. 3 Credits.**

This course offers a comparative study of classic texts and their modern or contemporary retellings—in literature and on stage and screen—with a focus on how these ancient stories, which have endured through the ages and helped define our sense of what it means to be human, have been refashioned to reflect modern realities. Examining “second stories” provides the pleasure of seeing the familiar from a fresh and surprising perspective (e.g., the wanderings of Odysseus seen through the eyes of his stay-at-home wife, Penelope) and also allows us to study the cultural content of the tales through a bifocal lens. How does the political protest of Sophocles' *Antigone* change its thrust when it is retold by a 20th-century French existentialist writing during the Nazi occupation of France? Our twice-told pairings are Homer's *Odyssey* and Margaret Atwood's *Penelopiad*; Sophocles' *Antigone* and Anouilh's *Antigone*; Shakespeare's *The Tempest* and Frederick Buechner's *The Storm*; and Virginia Woolf's *Mrs. Dalloway* and Michael Cunningham's *The Hours*.

**AS.450.611. Social History of Medicine. 3 Credits.**

This course focuses on major developments in modern medicine from the scientific revolution and the Enlightenment to the late 20th century and considers those developments within their social, political, cultural, and economic contexts. The focus is on the growth of scientific/bio medicine. However, the parallel growth of lifestyle choices and holistic medicine is also important. Some of the themes of the course are: the development of the medical profession and institutions; changing concepts of insanity; the impact of industrialization and the linking of dirt with disease; drug discoveries and their consequences; the impact of eugenics theories; gender and medicine; war as a catalyst for medical innovation; growing government involvement in health care provision as well as socialized medicine and its relevance today.

**AS.450.612. Tough Neighborhood: A History of U.S.-Central American Relations. 3 Credits.**

This course examines the tumultuous history of the United States' relationship with Central America, from William Walker's filibustering in the 1850s to the recent wave of migration from the Northern Triangle. We will consider how US policymakers, organizations, and individuals have judged the isthmus in economic and national security terms and intervened accordingly, and we will examine how Central Americans have viewed the United States as a model of modernization, an interloper, and a site of refuge, as well as the ways in which they have shaped the North-South relationship despite the asymmetry of political, economic, and military power. Sources will include works of scholarship such as *Confronting the American Dream* and *The Last Colonial Massacre*, as well as texts from Central American authors, including the poetry of Roque Dalton, the personal testimony of Rigoberta Menchu, and the reporting of Óscar Martínez.

**AS.450.613. British Victorian Women. 3 Credits.**

This course embraces the broad sweep of primarily British Victorian women's experiences. It analyzes the emergence of the Victorian stereotype of middle and upper class women and compares that stereotype to the reality of individual case studies. It also explores the variety of expectations and demands on working class women - focusing on geographical, industrial and rural factors and the resulting lives of women working and living across the British Isles. In addition, there is an emphasis on Victorian women as agents of change in the fields of literature, medicine, teaching and social work both at home and abroad, as well as in local and national politics.

**AS.450.617. The Constitution and the Criminal Justice System. 3 Credits.**

Examines how the Supreme Court establishes and enforces the constitutional rules that govern law enforcement in the United States, including the 4th Amendment's provisions on searches and arrests, the 5th and 6th Amendment protections for individuals charged with a crime, and the 8th Amendment's requirement for bail and its ban on cruel and unusual punishments. We will also examine what it means to have a fair trial, the process of plea bargaining which resolves most criminal cases, and the continuing controversy over criminal sentencing. And we will continually be exploring the meaning and the reality of 'justice.'

**AS.450.620. Gender and Media. 3 Credits.**

This course addresses the intersection of communication, culture, and identity through an examination of gender and the U.S. media system. The course will first introduce students to key approaches to studying gender and media, and will subsequently examine: 1) media representations of gender, sexuality, and intersectionality; 2) diversity in media industries and gendered labor markets; 3) gendered audiences and fan cultures; and 4) gender, power, and identity in a digital era of communication. We will explore these topics through literature from communication and media studies, cultural studies, feminist theory, internet/new media studies, and sociology.

**AS.450.621. The Self in Question: Readings in Lit & Psychol. 3 Credits.**

What is a "self" and what is its nature? Is the self discovered or invented? Is it synonymous with character, with personality, with soul? Or is the self primarily a storyline? Thinkers throughout the ages have probed the riddle of our human identity and come to distinctly differing conclusions. Buddha considered the self an illusion, while for Plato, the self is a slumbering sage. For Freud, it is an instinctual hunger; for Sartre, a useless passion; for B.F. Skinner, a machine; for Buckminster Fuller, a verb. Modern literature and psychology have further complicated our conceptions of selfhood, challenging traditional notions of the stable ego and expanding our understanding of personal identity to include race, class, gender, and culture. From 'selves in the making' to 'selves under siege,' from the lonely, existential self to the transpersonal, communal self, in this class we explore questions of selfhood from the perspectives of literature and psychology –two key disciplines devoted to understanding the perplexities of human nature. We consider the approaches of Freudian, Jungian, feminist, Buddhist, Marxist, and existential psychologists, and we read literary selections by Kafka, Thomas Mann, Saul Bellow, Toni Morrison, Milan Kundera, Margaret Atwood, and Z.Z. Packer. Our interdisciplinary focus will enable us to see the ways in which psychology and literature illuminate and enrich each other—and also where they are in conflict, both in their methodologies and in their basic assumptions about the "knowability" of human nature and behavior.

**AS.450.622. The Shape of Things: Embodiment and Sexuality in American Culture. 3 Credits.**

This course examines theories and experiences of embodiment, sexuality, and bodily difference in contemporary American culture, focusing on understandings, experiences, misconceptions, and marginalizations. Drawing on feminist-informed gender, fat, disability, and critical race studies, the course introduces phenomenological, poststructuralist, and new materialist perspectives on the body, and interrogates the implications of diverse embodiments for human subjectivity and social life. Myths and misconceptions of differences that circulate throughout popular and professional cultures, and inform public policies and everyday practices are analyzed. Course readings and audio/visual texts emphasize the problematics of normalcy across the life span and among diverse populations, and reflect on issues of sexual experience, gender, body size, disability and difference, illness and disease, aging and racialized bodies, and sexual variance. Our bodies and the scrutiny they are under in American culture inform so much of our lived experience. Drawing on a wide range of texts we will examine the scope of sexuality and embodiment in this critical moment.

**AS.450.624. Follow the North Star: Hist, Stories of Slaves Escaping MD. 3 Credits.**

The course examines the many ways in which slaves sought or were able to escape from slavery by running away, or by assistance from nature. Included will be an examination of the ads for runaway slaves that appeared in newspapers, the stories of the ship Pearl and the brig Enterprise, the fate of slaves who fled to the British during the War of 1812, and the path to freedom followed by slaves who enlisted in the Union Army prior to Maryland's abolition of slavery in 1864. The course is designed to broaden one's understanding of the choices and paths enslaved Maryland residents were able to follow to freedom, from the Declaration of Independence to the case of Elizabeth Turner decided by Chief Justice Salmon P. Chase after the Civil War.

**AS.450.627. MLA Core: Critical Theory. 3 Credits.**

This course introduces critical theory in the context of struggles for social justice. From Plato to Judith Jack Halberstam, we will trace the history of Critical Theory by analyzing perspectives from psychoanalysis, Marxism, the Frankfurt School, postcolonial theory, poststructuralism, deconstruction, feminism, critical race theory, and queer theory. We will pay particular attention to how critical theory has been intimately and contentiously linked with politics and social justice. Among the authors studied are: Plato, Aristotle, Edmund Burke, Karl Marx, Sigmund Freud, Ferdinand De Saussure, Walter Benjamin, Claude Levi-Strauss, Jacques Lacan, Roland Barthes, Frantz Fanon, Michel Foucault, Monique Wittig, Helene Cixous, Eve Sedgwick, bell hooks, Paul Gilroy, Judith Jack Halberstam.

**AS.450.630. 'Orientalism' vs. 'Occidentalism': A Brief History of Two Illusions. 3 Credits.**

This course examines the evolution of regional attitudes that shape national discourses that create global discourse that influence the ways peoples and therefore nations at both ends of the Eurasian continent perceive and deal or do not deal with each other. Primary focus will be upon the sectarian religious, ethnic, social-economic conflicts that frame popular images, upon competitive power groups, international and domestic, that manage and model leadership politics, and upon the domestic and international press that play a significant role in shaping public perceptions. Students will view documentaries and films, read, weigh, consider and discuss a wide range of literary and media sources, including a film based upon Kipling's *The Man Who Would Be King* and other films, essays by world leaders, from the 19th-century father of modern India, Raja Rammohan Ray and Henry Louis Vivian Derozio, to the 20th- and 21st-century writers, such as Kishore Mahbubani (*Can Asians Think*), Steward Gordon (*When Asia Was the World*), Edward Said (*Orientalism*), and Ian Buruma and Avishai Margalit (*Occidentalism, The West in the Eyes of Its Enemies*). (Available online)

**AS.450.631. Western Theatre History: The Dynamic Interplay of Social, Economic and Cultural Forces. 3 Credits.**

Theatre offers unique insight into the development of western civilization by depicting people in their relationships to themselves, to each other, and to society. Theatre history provides a distinctive lens through which to explore the social, economic, cultural, geographical and other forces shaping those relationships over the past 2500 years. Beginning with the inception of theatre in religious ritual up to the present postmodern era, *Western Theatre History: The Dynamic Interplay of Social, Economic and Cultural Forces* will explore the demographics of audiences, the reasons for attending the theatre, who presented theatre, where theatres were located, what theatre space looked like and why they looked that way in order to track the dynamics of western political and social history. Major works of dramatic literature will serve as the entry point into various periods and as reflections of the historical forces at work. The major periods to be studied are: Classical Greek and Rome, Medieval, Renaissance (Italy, England and Spain), 18th and early 19th centuries, the modern era and the postmodern present.

**AS.450.634. Italian Renaissance Art and Thought. 3 Credits.**

In what sorts of intellectual contexts was Italian Renaissance art produced and received? What, in other words, were the connections among Renaissance art, philosophy, theology, mathematics, rhetoric, and history? This seminar will investigate a number of answers to such questions through a consideration of primary evidence and recent scholarship. Among other things, we will consider Aristotle's theory of magnificence as it was applied to Renaissance architecture, the development of perspectival systems, the notion of a Renaissance or golden age, and Vasari's efforts to conceptualize art of the Renaissance in metaphorical terms. Several substantial writing assignments will allow students to develop critical positions of their own, and throughout the term there will be an emphasis upon close reading of both texts and artworks. (Available online)

**AS.450.635. How the War was Remembered: The Film and Literature of the Vietnam War. 3 Credits.**

The Vietnam War continues to be one of the most controversial and deeply divisive events in U.S. history. The seeds for the war began early in the 20th century, intensified within the Cold War emerging in the years after 1945, and tore the country apart when boots hit the ground in 1965 to fight a war with no clear objectives or enemies. The legacy of Vietnam is difficult to understand but it is clear that the lessons of the war have been most "remembered" through the films and the powerful perspective of the veteran's voice in the literature of the war. We will ask how writers and film makers presented the experience of those on the battlefield and the home front; how very public and symbolic battles were fought over how the war should be interpreted and remembered; and how these artifacts help to illustrate the construction of a mediated cultural memory of the war. Particular attention will be paid to the 'veteran's voice' and the role of autobiography. The course will consider the war from both liberal and conservative perspectives, and we will add an often-missing voice from the story; that of the Vietnamese. Ken Burn's new documentary series, *The Vietnam War* will anchor the class. Other films to be considered may include *The Quiet American*, *The Green Berets*, *Apocalypse Now*, *Rambo*, *The Deer Hunter* and *Platoon*, *The Little Girl of Hanoi* (\_Em bé Hà Noi) as well as other documentaries including *Why Vietnam*, Peter Davis' *Hearts and Minds*, and *Four Hours in My Lai*. Important literary works by veterans of the war may include those by Michael Herr, Philip Caputo, Bao Ninh, Le Ly Hayslip, Tim O'Brien and Ron Kovic among others. Please note that most of the films are readily available from multiple streaming sources (e.g. Netflix, Amazon Prime, Public Library, etc.). Students will be required to have watched a particular film in advance of class as noted in the syllabus.

**AS.450.637. Native American Art History. 3 Credits.**

This course examines Native American art as both internal and external communication centered in American Indian households, workshops, studios, and communities. Internal communication has met community and Tribal expectations for thousands of years as art has been engaged in ongoing economic, religious, political, and social activities that have created and maintained ethnic identity. External communication has placed art in the relationship between American Indian communities and non-Indian participants in the process of military conquest and colonization; and in galleries, museums, Powwows, and other public events. From the Colonial period to the present day Native American art has been admired and collected and has, in this way, mediated the relationships between Native communities and dominant American culture. We will use powerpoint slides, readings, and in-person consideration of Native American art at the National Museum of the American Indian to look at stylistic characteristics of various regions and time periods, and the messages and relationships embodied in specific examples of art.

**AS.450.638. MLA Core: What is History?. 3 Credits.**

What is history? What makes history, as a field of scholarship and a way of knowing, different from any other discipline? This course will introduce students to a vibrant and evolving field of study, and to the tensions, diversity, debates and controversies that shape it. Themes explored will include an examination of the parameters of the field (such as the relationship between popular and academic history; the tension between description and interpretation; the evaluation of sources; the role of the historian as a public intellectual; the craft of historical writing; and digital history as a new field of study) as well as an analysis of the topics and approaches undertaken by contemporary historians (such as the reframing of dominant narratives; the emergence of dominated voices and of new thematic fields such as sexuality, globalism and popular culture; and ongoing critiques of previously established narratives and theoretical frameworks). Students will read historical scholarship in a wide variety of fields, as well as critical theory, popular literature and documentaries.

**AS.450.639. The American Southwest: Crossroads of Cultures. 3 Credits.**

The course begins at the time when the Southwest was the homeland of the ancient Pueblo people (the "Anasazi"). Our survey moves from the major archaeological sites such as Chaco Canyon and Mesa Verde to the historical communities of the Hopi and Zuni and other Pueblo peoples of New Mexico and Arizona, along with the Navajo and Apache. We then move on to focus on the period of Spanish incursion, when the region became first part of colonial New Spain and then part of independent Mexico. We look at the narratives of the earliest Spanish arrival, and at the long tradition of Spanish colonial art and architecture, culture and religion in the region. We then move on to the incorporation of the region into the U.S. after the Mexican-American war, and with its impact on the Native American and Hispanic populations. The 19th century saw the arrival of the railroads and of an Anglo population of Easterners, and the genesis of the Southwest as a fine art center, sometimes called the Santa Fe-ization of the Southwest. More recently, the area has witnessed the "re-arrival" of a Mexican-American, or Chicano, population along with the retrieval and revival of Mexican cultural traditions such as the Day of the Dead and the cult of Guadalupe. Today the region, for all its cultural conflicts, is the site of an ongoing evolution of a modern multicultural Southwest. The course includes reading and discussion of literary works by such authors as Willa Cather, Leslie Marmon Silko, Gloria Anzaldúa, Ed Abbey and Tony Hillerman, and an extensive look at the arts of the Pueblo and Navajo peoples, the paintings of the Taos School and the work of Georgia O'Keeffe, and the contemporary revival of Southwest folk art.

**AS.450.640. Nature and the American Imagination. 3 Credits.**

This course offers an interdisciplinary study of the American landscape and the role it has played in shaping American identity. We anchor our study by looking at the way the idea of land has been constructed throughout our history as a kindred spirit by Native Americans, as a "howling wilderness" by the early colonists, as a school for spirit by the New England Transcendentalists, as a precious inheritance in need of preservation by 19th century conservationists such as John Muir and Teddy Roosevelt, and in keeping with Manifest Destiny, as a rich resource that was 'ours for the taking.' Philosophically, we explore the influence on early colonists of Biblical and Enlightenment thought, of the European Romantic movement, the moral ambiguities of the slave experience of the American land, the ideas of Romanticism that gave rise to Emersonian Transcendentalism (America's first homegrown philosophy), the competing theories behind the national park movement, and more recently the revival of Native American holistic values in ecological paradigms. Beginning with Thoreau, who "went to the woods to learn to live deliberately," we read primary texts of American nature writing, arguably one of America's finest contributions to world literature, and we experiment with keeping nature journals. Finally, we discuss the bridging of the two cultures, science and art, in the writings of paleontologist Loren Eiseley and conservationists Aldo Leopold, Rachel Carson, and Al Gore.

**AS.450.642. Yesterday's Tomorrows: Utopian and Dystopian Futures in Science Fiction Literature. 3 Credits.**

Beginning with Thomas More's seminal work *Utopia* (1516), this course will engage in an interdisciplinary discussion of the construction of utopian/dystopian-cacotopian worlds in science fiction, or more broadly speculative fiction, and the accompanying philosophical issues and concerns raised in these stories. We'll draw on novels, history, philosophy, graphic novels, and film to grapple with the meaning and importance of utopian and dystopian thinking and writing across the 20th century. The authors react to and against major historical paradigm shifts caused by, for example, the Industrial Revolution, Modernity, War, the Cyber Revolution, and millennialism, along with the overarching "End of Days" stories. Some of the authors under consideration are H.G. Wells, Edward Bellamy, Yevgeny Zamyatin, Aldous Huxley, Ursula Le Guin, Philip K. Dick, Margaret Atwood, William Gibson, Octavia Butler, Marge Piercy, and Neil Stephenson. Through these stories the authors project both possible futures and offer incisive commentary on contemporary realities.

**AS.450.643. Leadership and the Classics. 3 Credits.**

This course explores constants and changes in leadership over time through a selection of readings that ranges from ancient philosophy to 20th-century fiction, including works by Confucius, Plato, Sophocles, Shakespeare, Machiavelli, Hannah Arendt, Martin Luther King, Jr., Anne Tyler, and others. Through directed reading and discussion, students gain valuable insights into how leaders can foster creative initiatives and responses to change. A historical perspective enables students to understand and appreciate the challenge of leadership in the 21st-century multicultural world. They can then develop a framework for interpreting and evaluating responses to that challenge. (Available online)

**AS.450.644. U.S. Environmental History. 3 Credits.**

Environmentalism is a multifaceted phenomenon infused with many different schools of thought about the nature of environmental problems as well as the most appropriate solutions for those problems. This course will examine the major historical influences on the varied approaches to environmentalism and environmental practice. Students will explore the influence of environmental ideas and actions in the US from the 19th century to the present. The goal is to deepen our understanding of contemporary environmental practice – by others and ourselves – by tracing the influence of these historical trends in current debates and actions. Topics include conservationism, preservationism, transcendentalism and green romanticism, toxic construct, the wilderness construct, and sustainability.

**AS.450.648. Fakes, Lies, and Forgeries: A History of “Fake News” from The Flood to the Apocalypse. 3 Credits.**

In our digital age of hacking, on-line bots, and trolls stealing, faking, and confounding information across the Internet, it is often forgotten that “fake news” has, in fact, always been with us. The history of fakes, lies, and forgeries transcends human history and encompasses nearly every discipline within the liberal Arts, from literature, art, and philosophy, to history, religion, and archaeology. Human civilization has been filling gaps in the historical record and inventing alternative narratives for all sorts of reasons: political, commercial, evangelical, and personal. This course examines this dark undercurrent within human achievement across historical time, exploring specific examples of historical and literary forgeries that date from the biblical Flood to the future Apocalypse. We will explore the textual traditions of false archaeological discoveries and fabricated epigraphic fragments from classical antiquity, manufactured time capsules bearing pagan prophecies of the coming of Jesus, fake “illuminations” of Christopher Columbus and Joan of Arc, preposterous accounts of the world’s great “travel liars,” and even look at books from Shakespeare’s own library bearing his personal “annotations.” In the process, we will learn that history’s fakes and forgeries are also, in part, creative and imaginative enterprises that require considerable knowledge, creativity, and even inspiration, to pull them off effectively. At every stage this on-line course will draw upon the riches of JHU’s own Bibliotheca Fictiva, the world’s premier rare book and manuscript research collection dedicated to literary forgeries across the millennia.

**AS.450.651. Western Political Philosophy. 3 Credits.**

This is intended as a broad survey of Western political thought, particularly as it developed in the European historical context from the classical era to the 20th century. The thinkers we will discuss can be thought of as engaged in what Robert Hutchins called a ‘great conversation’ across the centuries on the central questions of political philosophy. These questions include: What are the purposes of government? What is the best form of government? How are justice and liberty best realized in a political system? What are rights - and where do they come from? What is sovereignty and in whom does it reside? What principles make political authority legitimate? Is disobedience to political authority ever justified? In many ways these questions are perennial ones, as relevant in our own time as in the distant past. Moreover the divergent systems of thought developed to answer these questions continue to shape much of contemporary political life - e.g. democracy, constitutionalism, liberalism, socialism, and conservatism. Among the political philosophers who will be examined are Plato, Aristotle, Augustine, Thomas Aquinas, Machiavelli, John Locke, Edmund Burke, Thomas Hobbes, Jean Jacques Rousseau, Friedrich Nietzsche, Karl Marx, Hannah Arendt, and Leo Strauss. (Available online)

**AS.450.654. ‘When the lamps went out’: WWI as history, memory and commemoration. 3 Credits.**

The centenary of the conclusion of World War One is a fitting moment to re-examine the cataclysmic impact that war had on world affairs at both a micro and macro level. The war ended the “long nineteenth century” and ushered in an era of questioning and doubt for many who survived. It was the first manifestation of total war, made both necessary and possible because of industrialization and advances in transportation and weaponry. The resulting catastrophic loss of life among the military and civilians led to the assumption of new roles. This course looks at the different theaters of war; the social impact of the war on gender and class; the effect the war had on colonies in Africa and Asia; and the overall global political and economic ramifications of the war. There will be scope for students to pursue research on a specialized topic within this framework and within the following themes: World War One and literature, art, gender, medicine, propaganda, music, independence movements.

**AS.450.661. History of Russia. 3 Credits.**

This course will first address the issue of Geography, which more than history dominated the thinking of the Eurasian Steppe, a centrifugal plain which caused the people to adopt centripetal institutions; it will include study of the region of Siberia—the land of the Shaman east of the sun; the constant stream of foreign invasions throughout Russian history and their indelible marks on the character and culture of the people; the periodization of important leaders (Peter the Great, Ivan the Terrible, Catherine the Great, etc) of Russian History; the enormous contribution of its 19th century literature (Pushkin, Dostoevsky, Tolstoy, Chekov, etc); the spiritual influence of the Russian Orthodox Church; the causes and effects of the Russian Revolution in 1917—and arguably the most important world event in the 20th Century; Stalin, Khrushchev and the age of the Cold War; and the Post-Communist search for identity (Gorbachev, Yeltsen, Putin, and Dimitry Medvedev).

**AS.450.667. The Bildungsroman as Literary Form—Chronicling Personal Growth in Countries and Cultures. 3 Credits.**

The bildungsroman, often referred to as the Novel of Adolescence or Coming of Age novel, is one of the world’s most fascinating literary forms because of its manifestations in the literatures of many cultures and countries. The development of the form closely parallels the development of nations, the emergence of philosophical, social, and literary movements which have defined the world from the Eighteenth Century onward. Many major writers of the Romantic, Modern, and Post-modern periods have experimented with the form in compelling works such as Portrait of the Artist as A Young Man, Mrs. Dalloway, Madame Bovary, Great Expectations, Native Son, Catcher in the Rye, and The Famished Road. The illusiveness of the form derives in part from its ubiquitous nature. The classical German bildungsroman differs significantly from its English, French, American, African American, Asian, and African counterparts. This course examines the bildungsroman in several of its manifestations: the rise of the form in Eighteenth Century Germany, its adoption among French and English writers, its adaptation in Joyce’s Ireland, its popularity among American and African American writers, and its unique presentation in Asian and African literatures. Students will read several major bildungsromans and discuss the constructs of the form as well as the ways it differs among countries and cultures, races and ethnicities, and between genders. Some attention will be paid to the social and societal contexts associated with the form, as well as the ways in which it has been shaped by prevailing philosophies. Students will be encouraged to participate in The Bildungsroman Project, a Digital Humanities project designed to catalog and explore the form (<http://bildungsromanproject.com/>). (Available online)

**AS.450.669. Family in Cross-Cultural Perspective. 3 Credits.**

This course examines the family from various cross-cultural perspectives. Throughout the semester we will examine the family as a social institution through the lenses of race, gender, age, social class, and sexual orientation. First we will explore how the notion of family has changed over time in the United States. Next we will explore the social processes that take place within the context of the family such as dating, courtship, marriage, and parenting. We will also look at other issues that affect families such as immigration policy, work inside and outside the home, poverty, and domestic violence. (Available online)

**AS.450.673. Monstrosity & Metamorphosis: Imagining Animals in Early Art & Literature. 3 Credits.**

From humankind's earliest artistic expressions on the walls of caves, animals have figured centrally in the human imagination. One can argue, in fact, that much of early art and literature does not differentiate fully between the human and the animal, that human self-awareness evolved, in part, through interactions with animals, and through the imaginative fusion of human and animal forms. This course will study the representation of animals and of human/animal hybrids in the ancient and medieval worlds, weaving together stories presented through visual art and literature. Our journey will take us through East and West, touching on texts including (but not limited to) the Epic of Gilgamesh, the Hebrew Scriptures, the Vedas, and Ovid's *Metamorphoses*.

**AS.450.675. Literary Analysis of the Hebrew Bible. 3 Credits.**

This course focuses on narrative criticism of the Hebrew Bible, comparing it to similar methodologies (poetics, rhetorical criticism, etc.) and contrasting it with other forms of exegesis (historical criticism, deconstruction, etc.). Students will study key literary terms and discuss the elements that work together to form a story. The class will consider the narrator's voice in relation to the text and the reader, examining narrative omniscience, key type scenes, and themes in the Hebrew Bible and ancient Near Eastern (ANE) literature. This course attempts to discern narrative criticism's place in the history of Biblical interpretation. Long overshadowed by historical criticism and increasingly seeking to find its place in the midst of a number of reader oriented approaches, narrative criticism can be a valuable partner to both. This class examines narrative criticism's value as a tool for exegesis by studying its roots and the methodologies incorporated by narrative critics of the Hebrew Bible. (Available online)

**AS.450.678. Religions of the Emerging World. 3 Credits.**

The emerging world of the 21st century is globally interconnected: All peoples are now neighbors. In this world, competing religious claims to unique truth pose a serious threat. Yet abandoning such claims can reduce religions to quaint cultural relics. How can religious believers maintain the vitality of their spiritual heritage while fully appreciating the faith/wisdom traditions of others? This course explores the insights of one man who has sought that balance of religious consciousness—philosopher Huston Smith—as he reflects on Hinduism, Buddhism, Confucianism, Taoism, Judaism, Christianity, and Islam. Rather than competing, he found, the world's religious traditions can greatly enrich one another. (Available online)

**AS.450.683. The History of the Book from the Ancient World to the Digital Humanities. 3 Credits.**

'What is the future of the book?' This course will tackle that question in two distinct ways. First, we will delve into the distant historical past together and explore the circumstances governing the transmission of knowledge itself, from its origins in Bronze Age cuneiform, hieroglyphic and Semitic-language manuscripts, up to the Greco-Roman period, in the form of inscribed tablets, papyrus rolls, and epigraphic fragments. The next portion of the course will address the medieval "manuscript revolution," marking the epochal technological transition to the codex book-form still in use today. Here we will address the progress of paleography—the forensic development of Western handwriting over time—and the proliferation of book illustration and illumination alongside the parallel development of traditional sacred and novel secular textual genres, partly made possible through these same innovations in book production. In the interest of presenting an especially focused study over the final half of the course, we will then move from the late Middle Ages to the "Printing Revolution," from the middle of the 15th c. up to the close of the 17th c. We will hone in on the first era of "information overload" (before our present-day digital revolution) and its broader cultural impact on the cultures of book history and the reception of knowledge over time. (Available Online)

**AS.450.689. Introduction to Digital Humanities in the Liberal Arts. 3 Credits.**

This introductory course in the MLA program's digital humanities concentration is designed to familiarize students with digital encoding tools, web platforms, assorted search engines and other methodologies directly relevant to a wide range of research agendas in the liberal arts. In the course of the semester, students will receive a comprehensive introduction to selected tools and methodologies, such as the Text Encoding Initiative (TEI) and text mining software (e.g. Voyant and Collatex). Assigned text encoding projects will guide students in identifying appropriate textual markup strategies, resolving issues generated through digital research, and finally in selecting appropriate tools for edition making. The semester will conclude with group critiques of these assigned projects from the standpoint of both content and user experience. (Available online)

**AS.450.694. Philosophy of Beauty. 3 Credits.**

Since Plato, 'Beauty' has proven to be a crucial topic in Western Philosophy. Philosophers have seen fit to address numerous questions surrounding the topic: what is beauty, what distinguishes and constitutes it, who can create it, who can discern and appreciate it? Is it subjective or objective? We will consider a variety of other critical questions via the prominent thinkers we will read in this class, such as: what is the point in creating art? Who or what is it for? What is its desired or intended impact on the audience? What are the germs of creativity, or what is the critical environment for its emergence? Is creativity and artistic inspiration an individual privilege, or can it be shared broadly in society, or in a community? What is the political role or place of the artist and his/her work? Philosophers read in this class may include Plato, of course, but also Aristotle, Augustin, Aquinas, Hume, Burke, Kant, Hegel, Schopenhauer and Nietzsche, among others. If time permits, we will also look at more recent philosophers writing on the topic—and why beauty might no longer be a concern for art and artists.

**AS.450.695. American Political Theory and Practice. 3 Credits.**

Our purpose in this course is not to provide an account of the mechanics of American government, but to examine the principles that underlie those mechanics, and the way in which those principles change over time. In other words, we are going to examine the political philosophy that serves as a basis for the American regime (or regimes, if one is so inclined). This means that in addition to questions of justice and right we will examine how the thinkers of the Founding era understood the human being, and the sort of governmental structures that are built on this understanding. We will also consider the revolution in American politics that occurs in the 20th century. The progressive movement of the 20th century builds on a different view of human nature and metaphysics (originating in, but ultimately transcending, Hegelian Idealism), and therefore finds itself in tension with the principles of the Founding. This tension is one of the animating forces of American political partisanship today, so an understanding of the development of American political theory will help us to better understand political disagreements in our own day. (Available online)

**AS.450.697. All in the Family: Power, Scandal, and Fall. 3 Credits.**

From the Roman Empire through today, ruling families have had a profound effect on the social, political, and cultural lives of their people. It was believed wealth, power, and nobility from birth formed the perfect formula to rule over the lower class. However, the rise of humanistic study, merchants, explorers, revolutions, and colonialism threatened and ultimately destabilized their wealth and power. As a result, the rise of the middle class, emerging political systems, and development of national identities gave way, arguably, to the dissolution of absolute power predominately in the Western world. We will consider the following ruling families: the Julio-Claudian, Ptolemaic, Ming, Hohenstaufen, Habsburg, Medici, Aragon-Castille, Tudors, Capetian, Romanovs, and current House of Windsor.

**AS.450.698. African American Poetry and Poetics. 3 Credits.**

This course will explore the category, history, and development of African American poetry from Phillis Wheatley to the present. We will focus on poetry and poetics specifically but will consider the general movement of literature produced by African American writers over the course of three centuries. We will read works by the key contributors to this particular American literary tradition with the goal of understanding the aesthetic, cultural, and critical legacy of African American poetry to the American literary and musical sensibility of the twenty-first century. From eighteenth-century odes to the blues, hip hop, and rap tradition, we will examine the role that race, cultural identity, legal status, and the impersonal structures (or shackles) of poetic forms have played in shaping and reshaping African American verse. We will use several Digital Humanities tools (e.g. Voyant Tools and NGram Viewer) to map the evolution of African American poetry from the 18th century to the present. (Available online)

**AS.450.699. Great Books in Great Contexts. 3 Credits.**

What makes a "great book" great? In this course, which emphasizes deep reading and discussion of some of the influential writings that have shaped the intellectual and cultural heritage of our world, we will begin to try to answer that question. Along our journey, we will explore seminal texts including Homer's *Odyssey*, *The Song of Roland*, Shakespeare's *Henry V*, Shelley's *Frankenstein*, and Conrad's *Heart of Darkness*. In studying these great books and their historical contexts, we will employ elements of literary criticism, identify common and enduring narrative themes, and reflect on the inclusion of each of these texts as part of the Western Canon. Students will select one text on which to write an in-depth research paper (in consultation with the instructor).

**AS.450.700. 'The Souls of Black Folk': Evolving Conceptions of Leadership in African American Literature and Culture. 3 Credits.**

Equal parts historical study, sociological investigation, and cultural analysis, W. E. B. Du Bois' classic work, *The Souls of Black Folk*, exemplifies the type of interdisciplinary and multidimensional approach employed by political and social theorists in their efforts to make sense of the fundamental conditions, contours, and characteristics of political life in modern societies. Paying particular attention to Du Bois' account of race, the role political leadership, and the relationship between leaders and the masses, we will put Du Bois' seminal work in conversation with a number of other prominent Afro-American voices, including Frederick Douglass, Booker T. Washington, Ralph Ellison, Martin Luther King Jr., James Baldwin, Cornel West, Barack Obama, Ta-Nehisi Coates, and Keeanga-Yamahtta Taylor. By attending to Du Bois' political engagements as well as literary representations of political leadership that have been influenced by him in one way or another, students will have the opportunity to explore the premises and implications of racial politics as well as some of the creative ways in which African Americans have sought to overcome racial domination. What are the appropriate roles and responsibilities of political leaders? What is the nature of their relationship to the community? What are the foundations of legitimate leadership and authority? What form should black politics take in order to overcome white supremacy? How should we understand the relationship between class, gender, race, and sexuality? (Available online)

**AS.450.704. Poetry and the Visual Arts. 3 Credits.**

This seminar will explore relationships between the languages of poems and those of the visual arts, including painting, drawing, sculpture, and photography. We will begin by discussing theoretical essays contrasting verbal and visual artistic expression, and go on to consider, for example, poems based on paintings (Auden's *Musee des Beaux Arts* and Breughel's *Fall of Icarus*); poetic images that make use of a pictorial tradition (Chinese ink painting in Li-Young Lee's *Persimmons*); reciprocal tensions in the poetry and visual art of a single artist (Derek Wolcott); the use of similar techniques, such as the symbolic coding of color, in poems (Wallace Stevens) and in painting (Marc Chagall); and the individual responses of several poets to the same work. The class will use a blog for the posting of visual images and other class-related materials. Requirements will include short papers/commentaries and one long paper.

**AS.450.710. The Mind of Leonardo Da Vinci. 3 Credits.**

Leonardo da Vinci (1452–1519) was one of the most fascinating individuals in history. He is the creator of what are arguably the world's two most famous paintings: the *Last Supper* and the *Mona Lisa*. He was also a brilliant scientist and engineer; he made dozens of original anatomical discoveries (for example, he injected hot wax into an ox brain to demonstrate the shape of the ventricles), and he invented hundreds of devices (from ball bearings to a steam cannon). He was well-known as a musician, court entertainer, and even as a practical joker. Who was Leonardo? What do we know of his personal life, including his thoughts on religion, sexuality, or politics? What personal traits shaped his genius? This course explores his thousands of pages of manuscripts; his paintings and other artistic projects; his scientific projects (including anatomy, physiology, botany, and geology); and his civil and military engineering projects. (Available online)

**AS.450.716. The Photo Essay, Phyllis Berger. 3 Credits.**

In this photography course, students combine images and text to create a narrative. On fieldtrips to places such as Baltimore's old Chinatown and the ghostly shopping district of Howard Street they will learn the art of the interview, elements of composition and camera operation. In the classroom, students will become adept at the art of post-processing images and will gain insight into the art of the photo essay by examining the great practitioners of that art such as Margaret Bourke-White, James Agee and Walker Evans and Cornell Capa. This course has a limit of 10 students. It will be held in the Center for Digital Arts lab., Mattin 204.

**AS.450.717. School and Society: Education Reimagined, Possibilities Disclosed. 3 Credits.**

This course will engage in a discussion of the current realities and challenges present within the United States' PK-12 education system. We will examine a range of perspectives on what does (and doesn't) work in our educational policies and practices. While this endeavor will entail a critical examination of the status quo, it also will invite students to recognize what is possible and inspiring in the work many courageous educators accomplish in the midst of challenging times. The course will address the following questions:

- What are the aims and purposes of education?
- What should be the content of the curriculum?
- What are the implications of structural inequality in schools?
- What are the roles and responsibilities of teachers and students?
- What are the issues that impact 21st century schools?

Instead of seeking tidy answers to these course questions, you should approach this class as an invitation to enter into an ongoing discussion of:

- The factors that characterize the relationship that exists between school and society;
- The principles that underlie the decisions made by those who have the power or capacity to alter that relationship;
- The challenges faced by those who strive (and usually struggle) to resolve competing demands upon this relationship.

Please note: this course does not require a background in the field of education. Although practicing teachers are welcome to join this course, it has been developed for a wider audience.

**AS.450.723. WWII in Visual and Literary Art. 3 Credits.**

The length and massive scope of World War II make it singular in the history of warfare: never before had the entire globe been involved in such a protracted and technologically sophisticated war. Since the end of World War I, the weapons and machinery of war had become increasingly lethal, culminating in the advent of advanced, long-range aircraft and the successful manufacture of the atomic bomb. Fighting took place on land, at sea, and in the air, and casualties were huge: over 60 million people were killed, including c. 50 million civilians. Predictably, the war generated new forms of literature and art and made particular use of photography, which for the first time enabled a detailed and often horrific visual record of events. In this seminar, students will focus on important novels and films that appeared in response to WWII, as well as on the photographic record of the war. An emphasis will be placed on using these sources to understand the major historical and military events of World War II as well as the efforts made by soldiers and civilians to survive it.

**AS.450.724. Science Fiction Film in the 20th Century. 3 Credits.**

This course provides a survey of Science Fiction Film from the early part of the 20th century and the very beginnings of film, through 2002. We will look at influential filmmakers including George Melies, Fritz Lang, Stanley Kubrick, George Lucas, and Steven Spielberg and will analyze the basic components of the genre through science fiction origins (A Trip to the Moon, Metropolis), "classics" (The Day the Earth Stood Still, Invasion of the Body Snatchers), cult/fan favorites (Blade Runner) and will conclude with a section focused on the 1990s and the dystopic imagination (The Matrix, Minority Report, 12 Monkeys, Gattaca, Handmaid's Tale, and Dark City among others). The goal is to develop critical analytical skills in understanding the role of science fiction within culture. How is science fiction defined? What is the role of science fiction literature in the creation and development of the formula? What is the "science" that drives the science fiction? What does it mean to be human? What is the view of the future, of technology? How are cultural and social concerns expressed through formula? The films and filmmakers are placed within a larger historical, cultural, and social context as we explore film as an industry, as a technology, as a form of communication, and as an artifact of culture.

**AS.450.728. On the Shoulders of Giants. 3 Credits.**

Since the year 1865 and the passage of the 13th Amendment, America has struggled with its ability to assure the right of all Americans to achieve full participation in our democracy. There have been short periods of advancement, but they have typically been followed by devastating rollbacks of hard fought gains. The new Jim Crow has a chameleon-like character, disguising its true intent and malevolent designs with code words and strategic policies that erode the rights of all citizens, but are detrimental to African Americans and communities of color more than to others.

This course will focus on a number of social justice giants and critical movements or organizations from the 1940s through the present. Key topics will include an examination of certain critical flashpoints in U.S. history that are strikingly similar to the years immediately leading up to, encompassing and following the Obama presidency, with an eye to identifying the social, economic and cultural forces that are at once the precipitants and undoing of these unique movements in time. We will attempt to understand how these forces shaped and were in turn shaped by powerful women like Anna Julia Cooper, Nancy Cunard, and Audre Lord whose life work inspired and provided the intellectual framework for the activism of later generations, led by Angela Davis, Fannie Lou Hamer, and Kimberle Crenshaw. The poet, novelist, playwright, and columnist Langston Hughes, who, along with WEB Dubois, was one of the most committed artists and intellectuals of the Harlem Renaissance, provides a bridge from that period to a new vanguard of voices like James Baldwin, Ralph Ellison, Lorraine Hansberry, Gwendolyn Brooks, Sonia Sanchez, Nikki Giovanni, Maya Angelou, Toni Morrison, August Wilson and many others. This period of cultural literacy was also responsible for rediscovery of influential writers like Zora Neal Hurston, who shared the stage with Langston Hughes during the Renaissance. Hughes, along with Paul Robeson, a true giant among men, confront head on, the worst of American paranoia and censorship, providing an example of courage and perseverance with enormous relevance to the writers, actors, and filmmakers of today and to the artists of all future generations.

Our hope in this journey is that we might find the paths to elevation of our own spirit and commitment to our fellow man.

**AS.450.731. History of the Papacy: Pope Francis in Context. 3 Credits.**

This course will cover the history of the papacy from Late Antiquity until the present day. It will pay particular attention to the growth of the papacy as an institution, its ideological expression, and the historical roots of today's Pope. The acclaimed historian, Thomas F.X. Noble, has noted that the papacy is the "world's oldest continuously functioning institution." Its longevity alone has prompted curiosity and interest, inspired scholarly works and attracted popular attention; to many, it has been the model of tradition for two millennia. But upon closer inspection, another story, one of transformation, also emerges. The approach of most papal histories, beginning with the Liber Pontificalis in the sixth century up to and including many twentieth-century accounts, is to weave a seamless narrative. These histories attempt to reinforce the notion that the papacy was (and still is) moving inexorably toward some preordained end. Most historians today disagree with this approach, and prefer to acknowledge far more contingency: the papacy as an institution has witnessed periods of monumental transformation over its 2000-year history. This course will highlight these developments, place them within their proper historical context, and demonstrate that perhaps no institution has witnessed more change and continuity than the papacy. This course satisfies the interdisciplinary core requirement. (available online)

**AS.450.733. Why Tonality Matters: Symphonic Music and its Practitioners in Western Cultures. 3 Credits.**

Early in the 20th century, composers of the "Second Viennese School," believed that tonality and Romanticism in western music had gone far enough, and their answer was "atonality," music written to avoid any formal relation to a central key. In this course, students will learn why this theory largely failed, and why tonality won out. Through in-class demonstration and listening, students will discover that tonality is likely an unavoidable phenomenon of nature, and that we, as human beings, naturally seek harmonic structure. Important to the discussion will be the study of the harmonic series, a physical reality, and the tempered scale. With assigned readings, there will be on-going discussion about the composers who succeeded where others failed and why. Assignments will include required viewing of Leonard Bernstein's six Norton lectures recorded in 1973 at Harvard University, "The Unanswered Question."

Listening assignments will feature popular symphonies, operas, and other works by Mozart in the 18th century; Beethoven, Schumann, Brahms, Dvorak, Sibelius in the 19th century; and Rachmaninov, Vaughan Williams, Hindemith, and William Walton in the 20th century. Several classes will be devoted to Sonata-Allegro form, the foundation upon which all of the above mentioned composers relied. We will also listen to contemporary examples of the same tonal relationships in music for the stage, for film, and for TV.

By course end, students will become better aware of, and better listeners to, an art form that has influenced western culture for over 200 years. They will also begin to identify tonal relationships between resolving chordal structures in music, and recognize how important the harmonic series and the tempered scale was and remains in the development of western symphonic music to this day. With the knowledge thereof, students will begin to know what to listen for.

**AS.450.734. Rebirth of a Nation: The Harlem Renaissance. 3 Credits.**

This course will examine twentieth century American history through the lens of the Harlem Renaissance, probing the music, literature, theatre, film, and other visual arts of that era for the key themes and messages that would profoundly influence the twentieth century civil rights movement and radically transform the cultural, social, and political landscape of post-slavery America. This course intends to 'humanize' American history by exposing students to a uniquely powerful artistic movement through which ordinary people gave expression to their personal experience of key historical events as witnesses, participants, and agents of change. It is anticipated that the integration of cultural material into the analysis of historical facts will awaken students to dimensions of America's racial past not previously explored and provide a platform from which they may engage in critical and constructive analysis of the sociopolitical landscape of twenty-first America.

**AS.450.736. Medieval England: From Beowulf to the Battle of Bosworth. 3 Credits.**

This course traces this history of England from the Anglo-Saxon invasions of the fifth and sixth centuries to the political unrest and economic crises of the fourteenth and fifteenth centuries. Approaching medieval England through the broad lenses of myth-making, nation-building, and identity-creation, we will focus on some of the larger trends and developments that help explain the distinctive liberalism and individualism of English culture, e.g. the breakdown of feudalism, life in the medieval town and on the manor, the origins and evolution of the common law, and the rise of Parliament. Our exploration will take the shape of a multidisciplinary journey and will include in-depth analysis of art and literature as well as religious and political texts.

**AS.450.738. MLA Core: Why Read the Classics?. 3 Credits.**

There are three questions that rest at the heart of this course: What is meant by the term "classic" when we refer to works of literature and poetry? Why is it worthwhile to read the classics? and What would you include in your personal library of the classics? We will turn to authors, poets, and philosophers for their wisdom and guidance on the topic, and we will read a number of works to help refine our understanding of what the classics mean to us. In doing so, we will engage in close readings of each text, find ways to bring them into dialogue with one another, contemplate the insights they give into the human experience, and explore their relevance in our everyday lives. Students will be asked to write analytical, creative, and reflective responses to these works and to consider the classics that are meaningful to them.

**AS.450.739. Race and Jazz. 3 Credits.**

The music known as jazz has been celebrated and performed by peoples throughout the world. This course will examine the music itself as well as the role that race has played in the creation of jazz, the perception of its history, and the perceived authenticity of present-day jazz. We will examine the music from a historical perspective through the study of the music and lives of its creators and practitioners beginning with precursors in ragtime and minstrelsy and continuing into the modern era. Students will learn to make aesthetic judgments, identify various jazz styles, and discuss their relevance to their time and to the present. Classes are planned to include guest artists from the Baltimore jazz scene, examples in various media, and live performances by the instructor. (Available online)

**AS.450.741. Apocalyptic in the Bible, Religion, and Popular Culture. 3 Credits.**

This course explores primary sources of apocalyptic literature in the Bible, the ancient Near Eastern world, and various religions and cultures. In seeking to define the term “apocalypse,” the class will study the political, social, and economic forces that contribute to the formation of this rich genre of literature. Utilizing this knowledge, students will analyze manifestations of apocalyptic in movies, television shows, comic books, and other media.

**AS.450.745. Aristotle and Hobbes: Physics, Psychology, Ethics and Politics. 3 Credits.**

This will be a course focused on two goals: clarifying the importance of foundational principles (in this case, the different teachings on physics we find in Aristotle and Hobbes), and clarifying the distinctions between the ancients and the moderns. We will be concerned with questions about nature, matter, motion, the soul, ethics, politics, philosophy, and human life – both as such, and in their complex interrelationships. To address these questions, we will read the works of two extremely important thinkers – the ancient Greek philosopher Aristotle, and the 17th century English philosopher Thomas Hobbes. Aristotle, writing at the dawn of what becomes the Western tradition of philosophy and science, investigates everything under the sun, writing foundational works in fields as diverse as rhetoric, psychology, biology, logic, physics, and metaphysics. If one understands Aristotle, one can understand much of what comes after. Thomas Hobbes writes after the modern “revolution” – a revolution accomplished in the thought of diverse thinkers, especially Machiavelli, Bacon, and Descartes. One crucial element of this revolution is the rejection of both Aristotle and Scholasticism (Christian Aristotelianism). In this course, we will engage in close readings of Aristotle’s *Nicomachean Ethics*, as well as parts of his *Physics* and his *On the Soul*, and Hobbes’s *Leviathan*. Reading these two thinkers in dialogue with one another will allow us to see how their fundamental disagreements about physics and causality give rise to subsequent differences in how they conceive humanity, psychology, ethics, and politics. In attending to these differences, we can more clearly identify the debts that we owe to both Aristotle and Hobbes for our understanding of ourselves and our civilization.

**AS.450.746. Deep Ecology: Environmental Ethic. 3 Credits.**

Today, the concerns of Deep Ecology’s movement that started in the so-called Ecological Revolution of the 1960s continue to be debated and addressed as “climate change” with a sense of immediate urgency. Deep Ecology asks deep questions and aims to bring about long-range goals in moving away from anthropocentrism to ecocentrism, calling for a major paradigm shift in perception, values, and lifestyles. Planetary and human survival is at stake due to climate change – this is humanity’s global ultimate concern. Scientists, environmental activists, and representatives of humanities agree that we need a new paradigm shift, that it is unsustainable to treat the living earth organism as an infinite resource of “energy.” Western environmental practices have been based on anthropocentric view of nature where humans occupy the top of the hierarchy in the chain of life. There is an urgent need for a new environmental ethic that will fundamentally reorient humans in their thinking and relating to the natural environment. The course examines cross-cultural perspectives of environmental ethics that are rooted in Western/scientific, Eastern, and Indigenous worldviews and religions. This semester’s readings include current debates concerning climate change, selections from Deep Ecology movement and indigenous perspectives.

**AS.450.748. The Black Politics of Michael Jackson. 3 Credits.**

Michael Jackson was a global superstar who reached crossover appeal in the late 20th century. More than a mainstream pop performer, Michael Jackson was musician, singer, dancer and visual artist who transformed his artistic heritage, deeply grounded in the African American tradition, to reach a broad audience, in the United States and globally. This course aims at reframing Michael Jackson’s cultural and social origins to reveal his anchor in the African American musical, philosophical and political traditions. This course will explore the African American historical context of the 1960s, Black vernacular practices, the Chitlin Circuit, the Great Migration, Black Minstrelsy, the intersection of Blackness, Sexuality and Gender in pop culture, Black Globalism, and 1980s Black Hyper-visibility. In this course, students will closely examine Michael Jackson’s music, videos, writing and performances, Jackson’s meta-narratives, in addition to theoretical texts on critical race theory, American History, gender studies, performance studies and African American Studies.

**AS.450.749. Exploring the Liberal Arts. 3 Credits.**

What do we mean by the ‘liberal arts’ and why are they more important today than ever before? How do the humanities, social sciences, natural sciences, and arts compare and contrast in terms of their methods of acquiring, analyzing, and conveying knowledge? Are the ‘ways of knowing’ for each discipline incremental or sudden and why or when? The course is taught using a thematic approach. Previous versions of the class have included a focus on ‘The DaVinci Code,’ ‘Time,’ ‘The American landscape and the American Imagination,’ ‘Interdisciplinary Perspectives on the Fifties,’ ‘Seeing,’ ‘Memory,’ and ‘Nature and the American Imagination.’

**AS.450.752. Spies, Code-Breaking in WW II. 3 Credits.**

Even though it is common knowledge that the Allied generals and admirals won the Second World War on the battlefields and the high seas, it remains almost unknown and opaque to the general public as to how much information the espionage agents, the deciphering of the Axis codes, the resistance fighters, etc. were able to provide in contributing to the ultimate Allied victory over Nazi Germany and Militarist Japan. Texts for the course include: *Spyglass: An Autobiography of a French Female Spy*, *Cast No Shadow: The Story of an American Female Spy*, *Agent Zigzag: The True Story of Nazi Espionage*, *Escape from Davao: The Forgotten Story of the Most Daring Prison Break of the Pacific War*, and *Codebreakers: The Inside Story of Bletchley Park*, among others.

**AS.450.756. Navigating the Underworld: Homer’s Odyssey, Dante’s Inferno, and Milton’s Paradise Lost. 3 Credits.**

Long before Socrates and Plato mapped the course of underground rivers as pictured in the *Phaedo*, poets and philosophers had been fascinated by the metaphorical implications the earth’s mysterious subterranean landscapes. Flowing through this netherworld under various names were rivers that remain familiar today—Acheron, Cocytus, Phlegethon, Lethe, and Styx. Our goal in this course will be to follow in detail the course of these rivers through the vastly different landscapes created by three epic poets: the grey world of *Shades* in the watery depths of Homer’s *Odyssey*; the elaborately structured geography of punishment in Dante’s *Inferno*; and, finally, the strangely contiguous landscapes of Hell and Eden in Milton’s *Paradise Lost*. Along the way, we will touch briefly on descriptions of the underworld in other Western classics; as a class, we will also investigate parallel stories of subterranean rivers in the literature and mythology of world cultures.

**AS.450.758. American Literature and the 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? What is the relationship between the canon and the archive? Focusing on the relationship between authorship and status in nineteenth- and early twentieth-century American literary history, we will use rare books and archival materials from JHU libraries and digital collections to investigate the writings, publications, archives, and legacies of authors such as Edgar Allan Poe, Walt Whitman, Emily Dickinson, Stephen Crane, Charles Chesnutt, Gertrude Stein, Ezra Pound, Zora Neale Hurston, and Langston Hughes.

**AS.450.761. Documenting Baltimore Through the Photographic Image. 3 Credits.**

In this course, students will explore and photograph six of Baltimore's historic areas: Waverly and Greenmount Avenue, The East Side: Milton at Preston, Druid Hill Park, Old Chinatown and Howard Street, The Northern Arts District, and Stony Run. In the process they will gain proficiency using digital cameras and learn the fundamentals of image processing in Lightroom and Photoshop. There will be a photography field trip and lab each week as well as lectures that concentrate on the documentary image, its history, theory and practice. As the culmination of the course, students will submit a final paper and portfolio of ten images that work together in a series.

Disclaimer 1: This course requires walking distances of up to two miles. If, for any reason, there may be an issue with this requirement, please contact Student Services Coordinator Manal White at 202-663-5956 or [mwhite@jhu.edu](mailto:mwhite@jhu.edu).

Disclaimer 2: A limited number of cameras are available to be loaned, and registered students should inform the professor as soon as possible if they would like to request one.

**AS.450.762. America's Cultural Diversity: the history of race and ethnicity in the United States. 3 Credits.**

This course examines the historical, cultural, and structural dimensions of race and ethnicity in the United States. We will examine key theories about the ways race and ethnicity are constructed and influence intergroup dynamics; engage in debates regarding definitions of race and ethnicity and forms of prejudice and discrimination; and review and analyze empirical evidence related to racial and ethnic disparities in economic status, educational attainment, health, employment, and the criminal justice system. The course will examine the racial and ethnic experiences of a range of individuals and communities, including intersections with gender and immigration status. We will begin by reviewing a series of key readings in racial and ethnic studies that establish central concepts, theories, and historical contexts. Using a variety of sources, this course will examine the racial diversity of America and the enduring implications of racial and ethnic pluralism. Throughout the course, students will work to expand their critical thinking and reflection skills, make meaningful connections between ideas and everyday experiences, and better understand how the personal experience of race and ethnicity interacts with larger social and historical forces. We will also discuss the ways people work to mitigate and overcome racial and ethnic disparities. (Available online)

**AS.450.766. Deconstructing Capitalism. 3 Credits.**

After the fall of the Communist regimes 25 years ago, it was assumed in the West, and throughout much of the world, that the Capitalist economic system is the best possible economic system, indeed, the best by nature, and our destiny as a species. This was of course not always the preponderant view. For most of its history, Capitalism was not supreme, and its supremacy was not self-evident, but rather, it knew significant competition. In recent years, important criticisms of Capitalism have emerged. It seems the Capitalist system may not be so 'inevitable' after all—there are many unhappy with the way it has been rolled out globally, and how it has progressed (or regressed) in the US and Europe. Some critics argue that we just have not been capitalist enough; the key to more widespread prosperity is to embrace capitalism more fully, and a purer version thereof. Some argue that the economic system is not engineered correctly, at the moment, to share its fruits. As a result, we are mired in ever worse inequality, which may prove to pose major political problems in the near future. And then some critics still argue—in light of the environmental damages due to market expansion, for example—that capitalism is incompatible with our furtherance as a species. In this course, we will visit a number of authors and theorists making such cases.

**AS.450.767. American Civil War and Reconstruction. 3 Credits.**

The American Civil War and Reconstruction will include an analysis of the origins, interpretations and causes of the conflict, a study of the institution of slavery and its legacy, a review of the ante-bellum culture of the Old South, a comparison of the political leadership in the Confederacy and the Union, a study of the war years, a comparison of military leaders and their strategies, an examination of the outcomes of the war, an introduction to the rise of the new south and a review of the legacy of Reconstruction.

**AS.450.771. Black Queer History. 3 Credits.**

This course explores the history of black queer cultures in America. In continuous dialogues with mainstream black and LGBT cultures, black queer discourses have unceasingly redefined the boundaries of sexuality, class, color and gender through history. Starting from slavery, this course will explore black queer struggles, desires, imaginations and victories to understand present-day discourses on race and sexuality. Topics explored include: cross-gender behaviors in slavery, same-sex sexualities in slave narratives, homoerotic sadism and lynching, sexological categories and scientific racism, intimate friendships, Drag Balls, The Harlem Renaissance, rent parties, black-and-tan clubs, Jazz, black queer religious leaders, black queer DC, black nationalists and sexuality, Disco, House music, HIV/AIDS, trans identities and TV black queer characters.

**AS.450.772. MLA Core: Ways of Knowing: Historical and Epistemological Foundations of the Liberal Arts. 3 Credits.**

This course addresses the philosophical foundations, historical traditions, and contemporary debates associated with liberal arts education. It will explore the underlying theories and principles of liberal education and it will assist students in understanding the different epistemological principles and assumptions that are present within the disciplines that are associated with the liberal arts. Students will compare the interpretations of knowledge, truth, and validity that exist across quantitative, qualitative, and conceptual ways of knowing and conducting research. By the end of the course, students should have developed a greater understanding of the significance of their MLA degree as well as greater clarity concerning the epistemological foundations of their studies.

**AS.450.774. Existentialism: Philosophy and Social Critique. 3 Credits.**

Alienation, ambiguity, anxiety, absurdity, authenticity, belief, despair, dread, death, freedom, joy, and responsibility—all of these are concerns associated with existentialism and its pursuit of what it means to exist, to be a self, to be a being. This course is structured around a series of critical engagements with some of the most prominent and profound thinkers who contributed to the formation, development, and extension of existentialism; together we will trace trajectories of existentialist thought from early articulations in the 19th century (Kierkegaard, Nietzsche, Dostoevsky), through prominent European pronouncements in the wake of the First and Second World Wars (Jaspers, Sartre, De Beauvoir), to the works of Afro-diasporic writers (Fanon, Wright, Baldwin) who explore the complex relation between being and being black. Through these engagements we will approach existentialism not just as a series of abstract claims, questions, and concerns, but also as a critical method for interrogating issues related to the embodied, interpersonal, and historical dimensions of human life. What critical resources can we find in existentialism for illuminating questions of identity and difference and for making sense of contemporary struggles regarding race, gender, class, and sexuality?

**AS.450.778. Tonality in the Symphonies of Gustav Mahler. 3 Credits.**

Early in the 20th century, composers of the "Second Viennese School," led by Arnold Schoenberg, Alban Berg, and Anton Webern, believed that tonality and Romanticism in western music had gone far enough, and their answer was "atonality," music written to avoid any formal relation to a central key. In this course, students will learn why atonality largely failed, and why the symphonies of Mahler, "rediscovered" some 50 years after his death in 1911, aided and abetted that failure. Through in-class demonstration and listening, students will discover what tonality means and why it is likely an unavoidable force of nature, and that we, as human beings, naturally seek harmonic structure. The class will study each symphony in numerical order, and the course will end with a field trip to New York City in May 2018 to hear a performance of Mahler's 10th symphony by the London Symphony Orchestra, Sir Simon Rattle conducting.

**AS.450.781. The Global Cold War. 3 Credits.**

The Cold War was anything but for much of the so-called Third World. Although the United States and Soviet Union did not come to blows, millions of lives were lost throughout Latin America, Africa, and Asia as the superpower struggle fueled local and transnational conflicts over decolonization and modernization. This course will examine the Cold War's effects across the globe and, conversely, the ways in which conflicts and actors in the global South shaped the outcome of the US-Soviet standoff and shaped the contemporary geopolitical landscape. Sources will include works of scholarship such as *Conflicting Missions*, *Hanoi's War*, and *The Last Colonial Massacre*; primary works like *Discourse on Colonialism* and essays from Jawaharlal Nehru, Fidel Castro, and Ché Guevara; and films such as *The Battle of Chile* and *The Act of Killing*.

**AS.450.789. Reading the Sea:Narratives of Oceans, Rivers, and Other Waters. 3 Credits.**

Our planet's waters have long inspired and engaged writers, with a fascination that stretches from rivers and bays to lakes and the deepest oceans. This fiction/nonfiction reading course, to be first offered in 2016 in Annapolis, Maryland, and around the Chesapeake Bay, features essays, short stories, novels, or factual books that, as Norman Mclean wrote, are haunted by waters. Students read, discuss and learn as they also enjoy writing exercises, field trips, and other activities focused on the Chesapeake and its surrounding lands. This intensive one-week course, which requires advance reading of most material, provides a full elective credit for degree students.

**AS.450.790. Six Degrees of Miles Davis. 3 Credits.**

Miles Davis is one of the most important and influential figures in modern music. His innovations as a bandleader, composer, and musician have made an enormous impact on our concept of jazz music as well as our perception of a jazz musician. Following his personal life leads to Picasso, Norman Mailer, Jimi Hendrix, Prince, Cecily Tyson, and many more. This course will examine his contributions to jazz in particular and his impact on society in general through his autobiography, biographies, and documentaries with special emphasis on his recorded works. We will also use the popular 'six degrees of separation' theory as a starting point in discussing the nature of innovation. (Available online)

**AS.450.791. A Cultural History of New York City II: World's Fair to World Trade Center. 3 Credits.**

This interdisciplinary course begins with a look at what architect Rem Koolhaas has called "Delirious New York": the competitive mania of the skyscraper wars, and the rambunctious and over-the-top worlds of Coney Island, Times Square, and Broadway theater in the early 20th century. We then turn to the decisive turning point of the 1930s when, in the face of the Great Depression, New York City witnessed some of its greatest building projects: the Empire State Building, Rockefeller Center, and the monumental projects overseen by NYC's controversial "master builder", Robert Moses. The New York World's Fair of 1939 serves as a fitting symbol for what the Fair itself proclaimed as "The World of Tomorrow", the world of middle class consumerism, the automobile, the highway and the suburb. A major focus of our study is the unfolding and increasingly controversial career of Robert Moses in attempting to implement this 'World of Tomorrow', and the gathering forces of opposition galvanized by the book *The Death and Life of Great American Cities* written by the Greenwich Village activist Jane Jacobs.

**AS.450.792. Inventing the Tudors: Renaissance Art, Power, and Material Culture. 3 Credits.**

This course will explore the simultaneous processes of invention, imitation, and appropriation that defined England's rise in the 16th and early 17th centuries, from the advent of the Tudor dynasty to the age of William Shakespeare, as a culture of the "Renaissance." This will be conducted through an exploration of works of art in Baltimore and beyond, rare books and manuscripts in the Hopkins Collections, as well as through other forms of material cultural evidence of the period: architecture (from palaces to prisons), music (sacred and secular), fashion (male and female), and so forth.

**AS.450.797. Happiness, Virtue--and Vice: Philosophy in Ancient Rome. 3 Credits.**

In this course, we will study philosophers of the Roman Empire, who were profoundly influenced by their ancient Greek forbears, and reacting to the imperialism, political and cultural crises--surrounding them in Rome. We will work towards texts of the very late Roman Empire, which already usher in the dawn of Christianity, and its particular adoption and adaptation of Greek and Roman thought. The authors we will read include Seneca, Epictetus, Lucretius, Cicero, Marcus Aurelius, Augustine and Boethius. Through these eminent thinkers, we will consider, debate, discuss major philosophical questions from Antiquity, and from all time: what is the good life? What constitutes human happiness? Is happiness even possible? Is there a God, and what might his/her intentions or plan be?

**AS.450.801. MLA Independent Study. 3 Credits.**

**AS.450.830. MLA Capstone: Graduate Project. 3 Credits.**

The Graduate Project allows students to conclude the MLA degree by completing a project of their own design on a topic of their choosing. Students complete this project under the guidance of a faculty member. The graduate project is interdisciplinary in scope and reflects an emphasis or interest that a student has discovered through the MLA program. The project provides the opportunity for the student to apply the concepts and knowledge gained through the program to an independent project of his/her design. The project should be thirty to fifty pages and can include a range of multimedia materials. The final project is generally in the form of a research paper, though it may be in a creative format as well (such as a play or visual arts project).

**AS.450.850. MLA Capstone: Internship. 3 Credits.**

A third option in the MLA Capstone is the Internship; students who choose this option take one IC course, 8 electives, and register for a particular internship, which will culminate in a detailed research report, as the their tenth course. Please contact the program director for more information on internship options.

**AS.450.888. Continuation of Enrollment.**