

AS.210 (GERMAN & ROMANCE LANGUAGES & LITERATURES)

AS.210.101. French Elements I. 4 Credits.

Provides a multi-faceted approach to teaching language and culture to the novice French student. The first semester emphasizes listening and speaking, while laying the foundation in grammar structures, reading, and writing. This course is designed for true beginners: Students with any previous background must take the placement test (http://www.advising.jhu.edu/placement_french.php) and receive below 30. Must complete both semesters successfully in order to receive credit. May not be taken on a Satisfactory/Unsatisfactory basis.

AS.210.102. French Elements II. 4 Credits.

The second semester of this intensive course for beginners provides students with the tools to read a play (*Antigone* by Jean Anouilh), to polish a written autobiography, and to develop their oral skills. A variety of cultural materials help students acquire grammatical structures and expand their vocabulary. May not be taken on a Satisfactory/Unsatisfactory basis. Pre-requisites: AS.210.101 or AS.210.103. New students must take the placement exam (http://www.advising.jhu.edu/placement_french.php) and contact the instructor: cguille1@jhu.edu.

AS.210.103. Learner Managed French Elements I. 3 Credits.

This beginner course is specifically designed for students who have had some exposure to French. They must take the mandatory placement test: http://www.advising.jhu.edu/placement_french.php, and receive between 30 and 49. They will cover the first semester of French Elements at a pace suited for 'false beginners' with major online components to supplement class instruction. Must complete the year with 210.102 to obtain credit. May not be taken on a Satisfactory/Unsatisfactory basis.

AS.210.111. Spanish Elements I. 4 Credits.

This is an introductory Spanish language course. On completion of this course, the students will have acquired the basic communication and grammatical skills necessary for speaking, writing, listening and reading in Spanish. Students will demonstrate these skills through their performance in class, by completing several online assignments, and by taking part in three group presentations in addition to two comprehensive exams which focus on the following thematic topics: Greetings, University Life, Family and Leisure. Students will also be introduced to the culture, history and geography of various Spanish and Latin American countries. The content covered in Spanish Elements I is the foundation for all consecutive Spanish courses. A placement exam is required to ensure the appropriate level. Students wishing to retain credits for Spanish Elements I must complete Spanish Elements II with a passing grade. Your enrollment in Spanish Elements I will not be considered for approval until you have emailed the Spanish Language Director.

AS.210.112. Spanish Elements II. 4 Credits.

This introductory Spanish language course is a continuation of the content covered in Spanish Elements I. On completion of this course, the students will have further developed the communication and grammatical skills necessary for speaking, writing, listening and reading in Spanish. Students will demonstrate these skills through their performance in class, by completing several online assignments, and by taking part in three group presentations in addition to two comprehensive exams which focus on the following thematic topics: Food, Sports, Shopping, Travel, and Health. Students will also be introduced to the culture, history and geography of various Spanish and Latin American countries. The content covered in Spanish Elements II prepares the students for Intermediate Spanish. May not be taken satisfactory/unsatisfactory. No new enrollments permitted after 4th class session. Prerequisite: AS.210.111 or appropriate placement exam score. **Prerequisite(s):** AS.210.111 or Spanish placement exam score.

AS.210.150. Program Abroad: Preliminary Portuguese. 3 Credits.

Summer Abroad Program. First semester college-level Portuguese. Students will develop basic listening, speaking, reading and writing skills. Some cultural readings are included. This course is intended for program participants with little or no prior Portuguese language instruction. Open to Brazil Program applications only. Course must be taken for a letter grade. Writing Intensive

AS.210.151. Italian Elements I. 4 Credits.

This is a four-credit course, and Italian Elements II (AS.210.152) must be completed in the Spring to receive credit. The aim of the course is to provide students with basic listening, reading, writing, speaking and interactional skills in the language. All classes are conducted in Italian; oral participation is strongly encouraged from the beginning. Students wishing to retain credits for Italian Elements I must complete Italian Elements II with a passing grade. No Satisfactory/Unsatisfactory option.

AS.210.152. Italian Elements II. 4 Credits.

Course helps students develop basic listening, reading, writing, speaking, and interactional skills in Italian. The content of the course is highly communicative, and students are constantly presented with real-life, task-based activities. Course adopts a continuous assessment system (no mid-term and no final). May not be taken Satisfactory/Unsatisfactory. No previous knowledge of Italian is required.

Prerequisite(s): AS.210.151 or Placement Exam Part I.

AS.210.161. German Elements I. 4 Credits.

Four skills introduction to German language and culture. Develops proficiency in speaking, writing, reading, and listening skills through the use of basic texts, multi-media, and communicative language activities. Online tools required. May not be taken on a Satisfactory/Unsatisfactory basis. Tuesday section is a mandatory hour; choose your section based on the MWF time. Conflicts with Tuesday hour can be resolved after start of semester. Language Program Director. Deborah Mifflin. Students wishing to retain credits for German Elements I must complete German Elements II with a passing grade.

AS.210.162. German Elements II. 4 Credits.

Continuation to the introduction to the German language and a development of reading, speaking, writing & listening through the use of basic texts and communicative activities. The culture of the German-language countries is also incorporated into the curriculum. May not be taken on a Satisfactory/Unsatisfactory basis. Tuesday hour is mandatory. May not be taken for S/U.

Prerequisite(s): AS.210.161 or appropriate score on placement exam.

AS.210.163. Elementary Yiddish I. 3 Credits.

Year-long course. Includes the four language skills, reading, writing, listening, and speaking, and introduces students to Yiddish culture through text, song, and film. Emphasis is placed both on the acquisition of Yiddish as a tool for the study of Yiddish literature and Ashkenazic history and culture, and on the active use of the language in oral and written communication. This class will be using In Eynem, the brand new Yiddish language program from the Yiddish Book Center. Both semesters must be taken with a passing grade to receive credit. Cannot be taken Satisfactory/Unsatisfactory.

AS.210.164. Elementary Yiddish II. 3 Credits.

Year-long course that includes the four language skills—reading, writing, listening, and speaking—and introduces students to Yiddish culture through text, song, and film. Emphasis is placed both on the acquisition of Yiddish as a tool for the study of Yiddish literature and Ashkenazic history and culture, and on the active use of the language in oral and written communication. Both semesters must be taken with a passing grade to receive credit. Recommended Course Background: AS.210.163 or instructor permission.

AS.210.171. Accelerated Italian Elements I for Advanced Spanish Speakers. 4 Credits.

Course draws on the many similarities between Spanish and Italian to help students develop basic listening, reading, writing, speaking, and interactional skills in Italian in an accelerated fashion. The content of the course is highly communicative, and students are constantly presented with real-life, task-based activities. Course is taught in Spanish and Italian. Students completing both semesters with a grade of A- or higher will be able to place into Advanced Italian I (AS.210.351)

Area: Humanities

AS.210.172. Accelerated Italian Elements II for Advanced Spanish Speakers. 4 Credits.

Course draws on the many similarities between Spanish and Italian to help students develop basic listening, reading, writing, speaking, and interactional skills in Italian in an accelerated fashion. The content of the course is highly communicative, and students are constantly presented with real-life, task-based activities. Course is taught in Spanish and Italian. Students successfully completing the course with a grade of A- or higher will be allowed to place into Advanced Italian I (AS.210.351)

Prerequisite(s): AS.210.171 with a grade of A- or higher.

Area: Humanities

AS.210.177. Portuguese Elements I. 4 Credits.

This one-year course introduces students to the basic skills in reading, writing, and speaking the language. Emphasis is placed on oral communication with extensive training in written and listening skills. Class participation is encouraged from the very beginning. All classes are conducted in Portuguese. Students must complete both semesters with passing grades to receive credit. May not be taken on a Satisfactory / Unsatisfactory basis. No previous knowledge of Portuguese is required.

AS.210.178. Portuguese Elements II. 4 Credits.

This course expands students knowledge of the basic language skills: reading, writing, listening, speaking. It uses a multifaceted approach to immerse students in the cultures of Brazil, Portugal, and Portuguese-speaking Africa. The focus of the course is on oral communication with, however, extensive training in grammar. The course is conducted entirely in Portuguese. Lab work required. Students must complete both semesters with passing grades to receive credit.

Prerequisite(s): AS.210.177 or equivalent score on placement test or instructor approval.

AS.210.201. Intermediate French I. 3 Credits.

This course develops skills in speaking, listening comprehension, reading, and writing. Systematic review of language structures with strong focus on oral communication and acquisition of vocabulary; extensive practice in writing and speaking; readings and films from French-speaking countries. Recommended Course Background: AS.210.102 or AS.210.104 or score between 65 and 89 on Placement test I.

Prerequisite(s): Students may take AS.210.201 or AS.210.203, but not both.

Area: Humanities

AS.210.202. Intermediate French II. 3 Credits.

Focus on oral communication; develops skills in oral and written expression, listening comprehension, and reading, with extensive study of films and readings from French-speaking countries. Online component via Blackboard. Continuation of AS.210.201. Recommended course background: AS.210.201 or AS.210.203.

Area: Humanities

AS.210.211. Intermediate Spanish I. 3 Credits.

Intermediate Spanish I is a comprehensive study of Spanish designed for students who have attained an advanced elementary level in the language. The course is organized around a thematic approach to topics relevant to contemporary Hispanic culture. Students will practice the four language skills in the classroom through guided grammatical and creative conversational activities and through the completion of three comprehensive exams. Outside of class, students will complete extensive online assignments and write three major compositions (as part of the three exams). In addition, students will broaden their knowledge of Hispanic culture by viewing a Spanish-language film and by reading several literary selections. Successful completion of Intermediate Spanish I will prepare students for the next level of Spanish (Intermediate Spanish II). There is no final exam. May not be taken satisfactory/unsatisfactory. No new enrollments permitted after the third class session.

Prerequisite(s): AS.210.112 or appropriate Spanish placement exam score.

Area: Humanities

AS.210.212. Intermediate Spanish II. 3 Credits.

Intermediate Spanish II is a comprehensive study of Spanish designed for students who have attained a mid-intermediate level in the language or who have completed Spanish 212. The course is organized around a thematic approach to topics relevant to contemporary Hispanic culture. Students will practice the four language skills in the classroom through guided grammatical and creative conversational activities and through the completion of three comprehensive exams. Outside of class, students will complete extensive online assignments and write three major compositions (as part of the three exams). In addition, students will broaden their knowledge of Hispanic culture by viewing a Spanish-language film and by reading several literary selections. Successful completion of Intermediate Spanish II will prepare students for the next level of Spanish (Advanced Spanish I). There is no final exam. May not be taken satisfactory/unsatisfactory. No new enrollments permitted after September 13th.

Prerequisite(s): AS.210.211 or appropriate Spanish placement exam score.

Area: Humanities

AS.210.250. Program Abroad: Objective Portuguese - Level II. 3 Credits.

Summer Abroad Program. Third semester college-level Portuguese. Students develop basic listening, speaking, reading and writing skills. Cultural readings included. The class is designed to further develop and strengthen the language skills acquired in Portuguese 210.177 & 210.178. Open to Brazil Program applications only. Course must be taken for a letter grade.

Writing Intensive

AS.210.251. Intermediate Italian I. 3 Credits.

Taught in Italian. Course continues building on the four essential skills for communication presented in Italian Elements courses (listening, speaking, reading, writing) on topics of increasing complexity. Course adopts a continuous assessment system. May not be taken Satisfactory/Unsatisfactory.

Prerequisite(s): AS.210.152 or placement exam.

Area: Humanities

AS.210.252. Intermediate Italian II. 3 Credits.

Taught in Italian. Course continues building on the four essential skills for communication presented in Intermediate Italian I (listening, speaking, reading, writing) on topics of increasing complexity. Course adopts a continuous assessment system. May not be taken Satisfactory/Unsatisfactory.

Prerequisite(s): AS.210.251 or appropriate placement exam scores (Parts I & II).

Area: Humanities

AS.210.261. Intermediate German I. 3 Credits.

Taught in German. This course continues the same four-skills approach (speaking, writing, reading, and listening) from the first-year sequence, introducing and practicing more advanced topics and structures.

Expansion and extension through topical readings and discussion and multi-media materials. Online tools required. Language Program Director: Deborah Mifflin

Prerequisite(s): AS.210.162 or placement by exam.

Area: Humanities

AS.210.262. Intermediate German II. 3 Credits.

Taught in German. This course is designed to continue the four skills (reading, writing, speaking and listening) approach to learning German. Readings and discussions are topically based and include fairy tales, poems, art and film, as well as readings on contemporary themes such as Germany's green movement. Students will also review and deepen their understanding of the grammatical concepts of German. May not be taken for S/U.

Prerequisite(s): AS.210.261 or placement by exam.

Area: Humanities

AS.210.263. Intermediate Yiddish I. 3 Credits.

For students who have completed one year of Yiddish language study or equivalent, this course will provide the opportunity to broaden and deepen their knowledge of Yiddish culture while continuing to improve their skills in reading, writing, listening and speaking Yiddish. Alongside textbook-based language work, students will read, listen to and interact with a variety of texts, for example literature, journalism and oral history.

Area: Humanities

AS.210.264. Intermediate Yiddish II. 3 Credits.

Continuation of Intermediate Yiddish I: this course will focus on the Yiddish language as a key to understanding the culture of Yiddish-speaking Jews. Topics in Yiddish literature, cultural history and contemporary culture will be explored through written and aural texts, and these primary sources will be used as a springboard for work on all the language skills: reading, writing, listening, and speaking.

Area: Humanities

AS.210.265. Individualized Yiddish Practicum. 3 Credits.

This course will allow students at any stage of Yiddish language acquisition to hone their skills in reading, writing, listening and speaking. The program will be individualized for each student according to his or her needs while at the same time providing joint activities in which all can participate.

Area: Humanities

AS.210.266. German Conversation. 1.5 Credits.

This course is designed for intermediate and above students who wish to improve their conversational and oral presentational language skills. The syllabus aims to provide useful, relevant language and necessary discourse structures to hold conversations and presentations on varied topics of an everyday, as well as academic nature. Students will practice German to build confidence, develop fluency, and improve pronunciation and accuracy. Short texts, audio and films will provide the basis for discussion. Students' fields of study and interests will be incorporated into the syllabus and tasks will be matched to the ability level of the students enrolled. Recommended Course Background: AS.210.262 or two years of college German or equivalent. May be taken concurrently with other courses in German. May be taken Pass/Fail. Not for major or minor credit.

AS.210.269. Intermediate Yiddish Texts I. 3 Credits.

For students who have completed at least one year of Yiddish language study, this course will provide the opportunity to broaden and deepen their knowledge of Yiddish culture while continuing to improve their skills in reading, writing, listening and speaking Yiddish. Alongside textbook-based language work, students will read, listen to and interact with a variety of texts, for example literature, journalism and oral history.

Prerequisite: AS.210.164 or equivalent, or permission of instructor.

Area: Humanities

AS.210.275. Fast Portuguese for Spanish Speakers and speakers of other Romance Languages I. 4 Credits.

NO PREVIOUS KNOWLEDGE OF PORTUGUESE IS REQUIRED. This fast-paced one-semester course covers all content for Portuguese Elementary I and II. Upon the successful completion of this course with a grade of C or higher, students may enroll in 210.277 Portuguese Intermediate. This course is designed as an accelerated introductory course for speakers with a sound knowledge of Spanish OR other romance languages. The course will cover introductory aspects of Portuguese grammar and present relevant points of the cultures of the Portuguese speaking countries. All classes are conducted in Portuguese. THERE IS NO FINAL EXAM. May not be taken on a Satisfactory / Unsatisfactory basis.

Area: Humanities

AS.210.277. Intermediate Portuguese I. 3 Credits.

More advanced training in the skills of the language with emphasis on vocabulary building, ease and fluency in the language through the use of a multifaceted approach. Materials used immerse students in the cultures of Brazil, Portugal, and Portuguese-speaking Africa, and reflect the mix of cultures at work in the contemporary Lusophone world. All classes are conducted in Portuguese. Lab is required. May not be taken on a Satisfactory/Unsatisfactory basis. Prereq: AS.210.178, or placement test.

Prerequisite(s): AS.210.178 or equivalent score on placement test or instructor approval.

Area: Humanities

AS.210.278. Intermed/Adv Portuguese. 3 Credits.

This course is conducted entirely in Portuguese. Emphasis is placed on vocabulary building, ease and fluency in the language through the use of a multifaceted approach. Materials used immerse students in the cultures of Brazil, Portugal, and Portuguese-speaking Africa, and reflect the mix of cultures at work in the contemporary Lusophone world. Lab work required.

Prerequisite(s): AS.210.177 AND AS.210.178 or equivalent score on placement test or instructor approval.

Area: Humanities

AS.210.288. Portuguese: Conversation through Film & Music. 3 Credits.

Improve your Portuguese conversational and speaking skills through colorful Brazilian media. This course is designed for highly motivated undergraduate and graduate students who want to SPEAK Portuguese. Conversation sessions provide intensive work on communication skills through discussion on issues raised in films, news media & music.

Grammar will be reviewed as needed outside of class with tutors or TA, freeing class time for more communicative activities. May not be taken on a Satisfactory / Unsatisfactory basis. Prereq: one semester of Portuguese (AS.210.177), two semesters of Spanish or Placement test.

Area: Humanities

AS.210.290. Accelerated Portuguese. 4 Credits.

NO PREVIOUS KNOWLEDGE OF PORTUGUESE IS REQUIRED. This accelerated one-semester course covers all content for Elementary Portuguese. Upon the successful completion of this course with a grade of C or higher, students may enroll in 210.277 Intermediate Portuguese. Encourages rapid acquisition by intensive exposure to the language through immersion activities, videos and culture. The course will cover relevant aspects of the Portuguese language grammar. Students will be encouraged to use the language through communicative activities, listening and writing activities. THERE IS NO FINAL EXAM. May not be taken on a Satisfactory/ Unsatisfactory basis.

Area: Humanities

AS.210.301. Advanced French for Writing. 3 Credits.

Students in AS.210.301 will focus primarily on written expression, learning to 'decipher' classic and contemporary French texts, in order to expand their vocabulary and communicate their ideas in writing with clarity and accuracy. (A primary focus on oral expression is provided in AS.210.302; the two advanced-level courses may be taken in either order or simultaneously.)

Area: Humanities

Writing Intensive

AS.210.302. Advanced French for Speaking. 3 Credits.

Students in 210.302 will focus primarily on oral expression through individual and group work on contemporary media (music, film, current events) in order to expand their vocabulary and become fluent in conversation across social-cultural contexts. (A primary focus on written expression is provided in 210.301; the two advanced-level courses may be taken in either order or simultaneously.)

Area: Humanities

AS.210.306. Medical French. 3 Credits.

This interactive course is designed to provide students with specific linguistic tools used in medical and public health fields, as well as a comprehensive understanding of health care systems in the French and francophone world. Through a wide range of media (newspaper articles, scenes from TV series, excerpts of historical and literary texts) and group discussions, we will focus on topics such as physical and mental health, consultation and diagnosis, hospitalization, specialized fields (epidemiology, neurology, psychiatry, etc.) and deontology.

Prerequisite(s): AS.210.201 OR AS.210.202 or equivalent or permission.

Area: Humanities

AS.210.309. The Sounds of French. 3 Credits.

This course introduces students to the sound system of French: its development over centuries, its standardized Parisian form versus regional and international dialects and accents, and the popularity of 'word games' (abbreviations, acronyms, and verlan). The course will include extensive practice in perceiving, articulating, and transcribing sounds, words, and intonation groups through viewing film clips, listening to songs, and completing in-class lab assignments. Recorded speech samples obtained at the beginning, middle, and end of the semester will allow students to track their progress in moving toward more native pronunciation and intonation. Recommended Course Background:

AS.210.202 or equivalent

Area: Humanities

AS.210.311. Advanced Spanish I. 3 Credits.

This course is a comprehensive study of the Spanish language focused on the continuing development of students' communicative abilities and their knowledge of Hispanic cultures. Students will expand their use of basic structures of Spanish with a special emphasis on more difficult grammatical and vocabulary aspects, and further improve both their oral and written skills. Students will sharpen their critical thinking skills and listening abilities utilizing movies and written texts. This course combines an extensive use of an online component with class participation and three exams. Upon successful completion of this course, students will have acquired extended complex language tools that facilitate proficiency in Spanish and its use in various professional contexts. There is no final exam. May not be taken satisfactory/unsatisfactory. No new enrollments permitted after the third class session.

Prerequisite(s): AS.210.212 OR AS.210.213 or appropriate Spanish placement exam score.

Area: Humanities

AS.210.312. Advanced Spanish II. 3 Credits.

This course is thorough review of the Spanish language focused on the development of students' communicative abilities and their knowledge of Hispanic cultures. Students will both expand their knowledge of the basic structures of Spanish, with special emphasis on more difficult grammatical and vocabulary aspects, and further improve on oral and written skills. Students will increase their critical thinking skills and listening abilities utilizing movies and written texts. This course combines an extensive use of an online component, class participation and three exams. Upon successful completion of this course, students will have acquired more complex language tools to become proficient in Spanish and its use in various professional contexts. There is no final exam. May not be taken satisfactory/unsatisfactory. No new enrollments permitted after the third class session.

Prerequisite(s): AS.210.311 or appropriate Spanish placement exam score.

Area: Humanities

AS.210.313. Medical Spanish. 3 Credits.

Medical Spanish is a comprehensive examination of vocabulary and grammar for students who either work or intend to work in medicine and health-related fields in Spanish-speaking environments. The student will be able to participate in conversations on topics such as contrasting health systems, body structures, disorders and conditions, consulting your doctor, physical and mental health, first-aid, hospitalization and surgery on completion of this course. In completing the course's final project students will apply, synthesize, and reflect on what has been learned in the class by creating a professional dossier individualized to their professional interests. There is no final exam. May not be taken satisfactory/unsatisfactory. Not open to native speakers of Spanish. No new enrollments permitted after the third class session.

Prerequisite(s): AS.210.311 OR AS.210.312 or appropriate Spanish placement exam score.

Area: Humanities

AS.210.314. Spanish for International Commerce. 3 Credits.

Spanish for international business is an overview of business topics in an international Spanish-speaking context with an emphasis on deep review of grammar and vocabulary acquisition. On completion of this course the student will have developed the ability to read and critically discuss business and government relations in Latin America and will have examine entrepreneurship, finance, marketing, business ethics, human resources and commerce in the Spanish speaking world. In completing the course's final project students will apply, synthesize, and reflect on what has been covered in the class by creating a professional dossier individualized to their own professional interests. Concepts learned in this course will be directly applicable to careers linked to international relations and will apply to various careers in business. There is no final exam. May not be taken satisfactory/unsatisfactory. Not open to native speakers of Spanish. No new enrollments permitted after the third class session. Language Program Director: Loreto Sanchez-Serrano

Prerequisite(s): AS.210.311 or or appropriate Spanish placement exam score.

Area: Humanities

AS.210.315. Spanish for International Relations. 3 Credits.

Spanish for international relations is an advanced examination of grammar and an analysis of international relations' topics in Spanish. By completion of this course the student will have developed the ability to read, critically discuss and demonstrate mastery of political and socio-economic issues in Spanish-speaking environments. Potential topics include a survey of the professions in international relations, NGOs in Latin America, intellectual property, cultural diplomacy, remesas, regional coalitions and treaties, and the environment. Class presentations and final projects will allow students to apply, synthesize, and reflect on what has been learned in the class by participating in a global simulation that will include a written exercise individualized to their professional interests. May not be taken satisfactory/unsatisfactory. Not open to native speakers of Spanish. No new enrollments permitted after the 4th class session.

Prerequisite(s): AS.210.311 or appropriate webpage score

Area: Humanities

AS.210.316. Advanced Spanish Conversation. 3 Credits.

Conversational Spanish surveys high-interest themes, discusses short films by contemporary Hispanic filmmakers and offers a thorough review of grammar. The student will be able to participate in conversations on topics such as personality traits, social media, political power, art and lifestyles on completion of this course. Conversational skills mastered during the course apply to all careers interconnected by Spanish. There is no final exam. May not be taken satisfactory/unsatisfactory. Not open to native speakers of Spanish. No new enrollments permitted after the third class session.

Prerequisite(s): AS.210.311 or appropriate Spanish placement exam score.

Area: Humanities

AS.210.317. Adv Spanish Composition. 3 Credits.

This third-year course is a hands-on and process-oriented introduction to discussion and compositional analysis. On completion of this course, students will have improved their Spanish writing skills in various types of compositions they might be expected to write in academic settings and in real-life formats such as film reviews, letters to the editor, cover letters, etc. The course also focuses on refinement of grammar and vocabulary use. May not be taken satisfactory/unsatisfactory. Not open to native speakers of Spanish. No new enrollments permitted after September 13th.

Prerequisite(s): AS.210.312 or appropriate Spanish placement exam score.

Area: Humanities

Writing Intensive

AS.210.318. Spanish for Engineering. 3 Credits.

Spanish for engineering is a comprehensive examination of vocabulary and grammar for students who either work or intend to work in the engineering field to develop their communicative strategies in the field of engineering. On completion of this course, students will be able to participate in conversations on topics such as applications of biomedical engineering in the diagnosis and treatment of different medical conditions, efficient use of energy and materials, design and construction of public works, development of electrical systems and development of solutions to environmental problems. In completing the course's final project students will apply, synthesize, and reflect on what has been learned in the class by creating a professional dossier individualized to their professional interests. There is no final exam. May not be taken satisfactory/unsatisfactory. Not open to native speakers of Spanish. No new enrollments permitted after the third-class session.

Prerequisite(s): AS.210.311

Area: Humanities

AS.210.350. Program Abroad: Objective Portuguese - Level III. 3 Credits.

Summer Abroad Program. Fifth semester college-level Portuguese. Students further improve conversation and comprehension proficiency. Develop reading and writing skills through literary analysis and grammar review. The class is designed to further develop and strengthen the language skills acquired in Portuguese 210.277 & 210.278. Open to Brazil Program applications only. Course must be taken for a letter grade. Writing Intensive

AS.210.351. Advanced Italian I. 3 Credits.

Course presents a systematic introduction to a variety of complex cultural and historical topics related to present-day Italy, emphasizing intercultural comparisons and interdisciplinary, and encouraging a personal exploration of such topics. Course adopts a continuous assessment system (no mid-term and no final), and is conducted entirely in Italian. Year course; must complete both semesters for credit. No Satisfactory/Unsatisfactory option. Language Program Director. Alessandro Zannirato

Prerequisite(s): AS.210.252 or placement exam

Area: Humanities

Writing Intensive

AS.210.352. Advanced Italian II. 3 Credits.

Course presents a systematic introduction to a variety of complex cultural and historical topics related to present-day Italy, emphasizing intercultural comparisons, interdisciplinarity, and encouraging a personal exploration of such topics. Course adopts a continuous assessment system (no mid-term and no final).

Prerequisite(s): AS.210.351 or appropriate placement exam scores (Parts I, II and III).

Area: Humanities

Writing Intensive

AS.210.361. Advanced German I: Cultural Topics of the Modern German-speaking World. 3 Credits.

Taught in German. Required for Major & Minor. Typically, this course focuses on defining moments in cultural history in German speaking countries in the 2nd half of the 20th century. Films, texts and other media provide a basis for discussing events in post-war Germany from 1945 to 1989. A review and expansion of advanced grammatical concepts and vocabulary underlie the course. Focus on improving expression in writing and speaking. Language Program Director: Deborah Mifflin

Prerequisite(s): AS.210.262 or placement exam.

Area: Humanities

Writing Intensive

AS.210.362. Advanced German II: Contemporary Issues in the German Speaking World. 3 Credits.

Taught in German. Typically, this course focuses on contemporary issues such as national identity, multiculturalism and the lingering social consequences of major 20th century historical events. Readings include literary and journalistic texts, as well as radio broadcasts, internet sites, music and film. Students read a full-length novel. Emphasis is placed on improving mastery of German grammar, development of self-editing skills and practice in spoken German for academic use. Introduction/Review of advanced grammar.

Prerequisite(s): AS.210.361 or equivalent score on placement test.

Area: Humanities

Writing Intensive

AS.210.363. Business German. 3 Credits.

Taught in German. Course is designed to familiarize students with the vocabulary and standards for doing business in Germany. Taking a cultural approach, students read texts and engage in discussion that elucidate the works of business, commerce & industry in Germany, the world's third largest economy. Emphasis is placed on vocabulary expansion and writing as it relates to business.

Area: Humanities

AS.210.365. German for Science and Engineering. 3 Credits.

Taught in German. This course is designed to provide language training in German tailored to students of science & engineering. Germany has long been a world leader in engineering, most notably in chemical and mechanical engineering. Over the past decades, Germany also has taken a lead in environmental sciences and information technology. In addition, Germany is now becoming an increasingly attractive place to pursue degrees in the technical fields. This course will provide practice and expansion in all language skill areas: analysis of texts, hands-on-activities, preparation of presentations, and discussion of topics. Specific areas of interest to the course members will be taken into consideration for the selection of materials. [Does not replace 210.362 as prerequisite for upper level courses or as major requirement.]

Prerequisite(s): AS.210.262 OR AS.210.361 OR AS.210.362 or equivalent or placement exam.

Area: Humanities

AS.210.371. From the yidische gas to the Yiddish Farm: Yiddish Identity and Yiddish Community. 3 Credits.

In premodern Ashkenaz, the vernacular Yiddish was an important factor maintaining a distinct Jewish communal identity. With the advent of modernity, and the abandoning of Yiddish by some Jews as their daily language, the choice to speak Yiddish and to use it as a vehicle of modern cultural production became a distinct strand in the web of new Jewish identities. In this course, students will develop a sociolinguistic understanding both of the place of Yiddish in premodern Jewish society, and ways in which the language was – and is – seen as essential to living a Jewish life in the modern world. Since this is an advanced language course, readings, discussion and written work will be in Yiddish. Grammar will be reviewed as necessary, according to the needs of the students.

Area: Humanities, Social and Behavioral Sciences

AS.210.375. Avant-garde movements: The MODERNISM in Portuguese speaking countries. 3 Credits.

This course surveys the avant-garde movements in Portuguese speaking countries, giving special attention to Portugal and Brazil. In the first half of the past century, Brazilian and Portuguese writers started a movement that later was considered as a revolution in the literary world. Analysis and discussion of the movement, on both sides of the Atlantic, will offer the opportunity to contemplate authors including, but not limited to Fernando Pessoa, Almada Negreiros, Sá-Carneiro, Branquinho da Fonseca, Gaspar Simões, Casais Monteiro, José Régio, and on the Brazilian side Mario de Andrade, Oswald de Andrade, Manuel Bandeira, Menotti del Picchia, and much later, Graciliano Ramos, Rachel de Queiroz, José Lins do Rego and obviously Jorge Amado. It explores the impact the Lusophone Modernism had in other avant-garde movements. Readings in Portuguese; the class is taught in Portuguese. THERE IS NO FINAL EXAM. May not be taken on a Satisfactory / Unsatisfactory basis. Prereq: Advanced Portuguese and Literature I (AS.210.391) or Placement test.

AS.210.391. Advanced Portuguese Language & Literature I. 3 Credits.

This third-year course focuses on reading, writing, and oral expression. Students will read two complete works by major Brazilian, Portuguese, and/or Afro-Portuguese writers each semester, followed by intense writing and oral discussion on the topics covered. Grammar will be reviewed as necessary. All classes are conducted in Portuguese. Prereq: 210.278, placement test or instructor approval.

Prerequisite(s): AS.210.278 or equivalent score on placement test or instructor approval.

Area: Humanities
Writing Intensive

AS.210.392. Advanced Portuguese: Language and Literature II. 3 Credits.

This course focuses on reading, writing, and oral expression. Under the supervision of the instructor, students will read several works by major Brazilian, Portuguese, and/or Afro-Portuguese writers, followed by intensive writing and oral discussion on the topics covered. Grammar will be reviewed as necessary. The course is conducted entirely in Portuguese. No satisfactory/unsatisfactory. Pre-requisites: 210.391 or placement test.

Prerequisite(s): AS.210.391 or equivalent score on placement test or instructor approval.

Area: Humanities
Writing Intensive

AS.210.394. Portuguese for the professions. 3 Credits.

Portuguese for the professions is a comprehensive examination of vocabulary and grammar for students who either work or intend to work in a Portuguese speaking environment. It focuses on the development of advanced communication skills according to students' individualized professional interests through conversations, readings, discussions, writings and media. The course also highlights cultural nuances of the professional Portuguese-speaking world. Grammar will be reviewed as needed in class, but most of it will be done outside of class with tutors or a TA, freeing class time for more communicative activities. There is no final exam. May not be taken on a Satisfactory / Unsatisfactory basis. Prereq: one semester of Portuguese (AS.210.177), Two semesters of Spanish or Placement test.

Area: Humanities

AS.210.409. Le monde francophone. 3 Credits.

This course examines both sociolinguistic and cultural aspects of the French-speaking world and the relationship between la francophonie and France itself. We focus on five regions—Sub-Saharan Africa (Cameroun and Senegal), Northern Africa (Morocco and Algeria), the Caribbean (Martinique and Haiti), North America (Quebec), and Europe (Belgium)—and consider language features unique to those regional varieties, the status of French as opposed to other indigenous languages and creoles, the demographics of their speakers, and the representation of their culture in media (particularly in short stories, poetry, song, and film). A semester-long research project on one of these main areas will allow students to combine their study of the French-speaking world with other disciplines of interest to them.

Area: Humanities

AS.210.411. Translation for the Professions. 3 Credits.

Spanish Translation for the Professions surveys the field of contemporary translation theory and provides practice of translation from English to Spanish. Translation exercises may include comparing and contrasting texts of literature, medicine, health, law, technology, politics, and journalism. Students will identify and differentiate terminology specific to these various fields and will focus on practicing correct uses of the grammatical structures relevant to the translation of both English and Spanish. In the course's final projects students will apply, synthesize, and reflect on what has been learned in the class by completing a translation exercise individualized to their professional interests. Strategies of communication mastered in this course will help students of Spanish throughout their careers, in that achievement of the course objectives will help students discern, translate, and evaluate the usefulness of translations in different professional settings. There is no final exam. May not be taken satisfactory/unsatisfactory. Not open to native speakers of Spanish. No new enrollments permitted after the third class session.

Prerequisite(s): AS.210.313 OR AS.210.314 OR AS.210.315 OR AS.210.318 OR AS.210.319

Area: Humanities
Writing Intensive

AS.210.412. Community Based Learning - Spanish Language Practicum. 3 Credits.

This fourth-year course involves a specially designed project related to the student's minor concentration. On completion of this course, the student will be able to use the Spanish language in real world contexts. The student-designed project may be related to each student's current employment context or developed in agencies or organizations that complement student's research and experimental background while contributing to the improvement of his/her language proficiency. There is no final exam. May not be taken satisfactory/unsatisfactory. No new enrollments permitted after first week of class.

Prerequisite(s): AS.210.411

Area: Humanities
Writing Intensive

AS.210.413. Curso de Perfeccionamiento. 3 Credits.

This forth-year course is an in-depth examination of the Spanish grammar, including a wider range of idiomatic expressions and usages than students might have previously encountered. On completion of this course, students will be able to achieve the ACTFL Advanced-Mid to high level in oral and written expression as well as in reading and listening skills. The course will also help to prepare students for the DELE Intermediate or Superior levels, offered by the Instituto Cervantes. May not be taken satisfactory/unsatisfactory. Not open to native speakers of Spanish. No new enrollments permitted after the 4th class session.

Prerequisite(s): (AS.210.312 OR AS.210.317) AND (AS.210.313 OR AS.210.314 OR AS.210.315)

Area: Humanities
Writing Intensive

AS.210.417. Eloquent French. 3 Credits.

This highly interactive, writing intensive course places emphasis on :

1) providing students with linguistic tools that will help them reach a high level of written proficiency (advanced lexical, stylistic and idiomatic expressions, linking words used to develop and enrich complex sentences, stylistic and grammatical differences between French and English) 2) enhancing students' analytical skills by introducing them to the French method of Explication de textes 3) teaching students to develop an academic style of writing by studying the different components of the dissertation française (introduction, problématique, argumentation, conclusion, utilisation de sources) 4) teaching students to develop their own style of writing. To that effect, we will study excerpts of French literary texts that deal with themes likely to enhance their own creative writing (lieux imaginaires, mémoire et autobiographie, création d'un personnage de roman, for example).

Area: Humanities
Writing Intensive

AS.210.450. Program Abroad: Objective Portuguese - Level IV. 3 Credits.

Summer Abroad Program. Emphasis on the development of communication skills: the ability to comprehend both written and spoken texts, admit to speak, read, and write in Portuguese with native-like proficiency. Open to Brazil Program applications only. Course must be taken for a letter grade.

Writing Intensive

AS.210.451. Corso di Perfezionamento. 0 - 3 Credits.

This task-based course is designed to prepare students to acquire Effective Operational Proficiency in Italian (C1 level of the Common European Framework). By the end of the course, successful students will be able to 1) understand a wide range of demanding, longer texts, and recognize implicit meaning, 2) produce clear, well-constructed, detailed texts on complex subjects 3) express themselves fluently and spontaneously without much obvious searching for expressions, and 4) use language flexibly and effectively for social, academic, and professional purposes. Extensive independent work required. Course adopts a continuous assessment system (no mid-term and no final), and is conducted entirely in Italian. No Satisfactory/Unsatisfactory option. Recommended Course Background: AS.210.352 with a grade of B+ or higher, or appropriate placement exam score and interview with Language Program Director.

Prerequisite(s): AS.210.352 with a grade of B+ or higher, or appropriate placement exam score and interview with Language Program Director.
Writing Intensive

AS.210.501. French Independent Study/Language. 3 Credits.

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

AS.210.502. French Indep Study-Lang. 0 - 3 Credits.

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

AS.210.531. Independent study of Spanish. 3 - 4 Credits.

This course is geared towards the student's independent completion of requirements for courses in Spanish. You may complete 210.111-112 Spanish Elements, 210.211-212 Intermediate Spanish or 210.311 Advanced Spanish through this independent study. Students are responsible for completing all work assigned for his/her individual level. Please see individual course description for more information. Independent study of Spanish is taught online.

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

AS.210.541. Italian Independent Study-Language. 0 - 3 Credits.

Prerequisite(s): AS.210.252 or higher or placement exam score Parts I and II.

AS.210.551. Portuguese Independent Study. 3 Credits.

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

AS.210.561. German Independent Study - Language. 3 Credits.

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

AS.210.592. French Independent Study-Summer. 3 Credits.

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

AS.210.596. German Internship - Summer. 1 Credit.

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

Area: Humanities

AS.210.661. Reading and Translating German for Academic Purposes.

Taught in English. Graduate students only. This is the first semester of a year-long course designed for graduate students in other fields who wish to gain a reading knowledge of the German language. Seniors who intend to do graduate study in other disciplines are also welcome, with permission from instructor. Instruction includes an introduction to German vocabulary and grammatical structures as well as discussion of relevant translation practices. The goal of the course is for students to gain confidence in reading a variety of texts, including those in their own fields of study. No knowledge of German is assumed. Seniors by permission.

Area: Humanities

AS.210.662. Reading & Translating German for Academic Purposes II.

Taught in English. Seniors by permission & Graduate students only. This course is designed for graduate students in other departments who wish to gain reading knowledge of the German language and translation practice from German to English. This course is a continuation of the Fall semester. Focus on advanced grammatical structures and vocabulary. For certification or credit.

Prerequisite(s): AS.210.661 or permission of instructor.

Area: Humanities

AS.211.102. The Cosmic Imagination: How Literature Changes Our Understanding of the Universe. 3 Credits.

Since time immemorial humankind has looked to the skies for clues as to our origins, our destiny, and the nature of existence itself. In some ways, one of the hallmarks of western science has been a story of viewing the cosmos in ever-greater clarity and detail. Yet the very nature of the universe—its massive size, the distance and obscurity of its farthest reaches—requires the active intervention of our imaginations to picture it, no matter how powerful the technologies we use. In this course we will look at how western cultures from the middle ages to the present have deployed the literary and philosophical imagination to try to grasp the ungraspable, and how those attempts in some cases helped prepare intellectuals and scientists to make very real advances in understanding the universe.

Prerequisite(s): Students may not take and receive credit for AS.145.102 and AS.211.102.

Area: Humanities, Social and Behavioral Sciences

Writing Intensive

AS.211.117. Freshman Seminar: Writing as Resistance: Jewish Responses to Catastrophe. 3 Credits.

Jewish writers during and after the Holocaust, who took up their pen as a means of resistance and memorialization, stand in a long line of Jewish writers who responded to expulsions, persecutions and pogroms throughout Jewish history. This course will examine the themes, tropes and archetypes of Jewish responses to catastrophe from the destruction of the First Temple in Jerusalem to the Holocaust.

Area: Humanities

AS.211.137. Freshman Seminar: Borges and Scientific Knowledge. 3 Credits.

A survey of the stories and essays of the great Argentine writer Jorge Luis Borges focusing on the theory of knowledge he developed over his long career. Special attention will be paid to the implications his ideas have for the mathematical and physical sciences, in particular cosmology.

Area: Humanities

AS.211.202. Freshman Seminar: A Thousand Years of Jewish Culture. 3 Credits.

This course will introduce students to the history and culture of Ashkenazi Jews through their vernacular, Yiddish, from the settlement of Jews in German-speaking lands in medieval times to the present day. Particular emphasis will be placed on the responses of Yiddish-speaking Jews to the challenges posed by modernity to a traditional society. In addition to studying a wide range of texts—including fiction, poetry, memoir, song, and film—students will learn how to read the Yiddish alphabet, and will prepare a meal of traditional Ashkenazi dishes. No prior knowledge of Yiddish is necessary for this course.

Area: Humanities

AS.211.203. Propaganda: From Blut und Boden to Post-Fact. 3 Credits.

This course taught by Writing Seminars professor Wayne Biddle and Media Studies professor Bernadette Wegenstein covers the 20th-century history of propaganda with special focus on its visual techniques, on censorship, and how media serve as sites of both control and resistance to power. We will pay particular attention to the influence of misinformation abetted by the new media revolution, and both the rise of the political rhetoric of “fake news” and the massive dissemination of actual fake news since the 2016 election. Students will write papers pegged to current issues and events using the critical framework developed in class. Cap 30 students. Reader: Jason Stanley: *How Propaganda Works*, Princeton University Press, 2015.

Writing Intensive

AS.211.217. Freshman Seminar: From Rabbis to Revolutionaries: Modern Jewish Identities. 3 Credits.

Many Jews in the modern period abandoned the traditional religious way of life, but continued to identify strongly as Jews, and even those who remained committed to tradition had to adapt. Through the prism of the Yiddish language, the vernacular of Eastern European Jewry, this course will explore different ways in which Jews reacted to historical developments and embraced political and cultural movements of their time, from the founding of modern Yiddish theater in Romania, to the creation of a Jewish autonomous region in the far east of the Soviet Union, to the development of avant-garde poetry in New York. In addition to studying a wide range of texts—including fiction, poetry, memoir, song, and film—students will learn how to read the Yiddish alphabet, and will explore food culture by preparing a meal of Eastern European Jewish dishes. No prior knowledge of Yiddish is necessary for this course

Area: Humanities

AS.211.222. Italian Cinema: The classics, the Forgotten and the Emergent.. 3 Credits.

This course traces the history of Italian cinema from the silent era to the new millennium, highlighting its main trends and genres, and reflecting on the major transformations modern and contemporary Italian society experienced over the twentieth and twentieth-first centuries. We shall examine iconic films such as Vittorio De Sica's *Bicycle Thieves*, Federico Fellini's *La Dolce Vita*, Michelangelo Antonioni's *L'Avventura*, and Pier Paolo Pasolini's *Mamma Roma*, that received international recognition and influenced other national, cinematic productions. We shall also look at the work of less famous, or independent filmmakers who received less critical attention. While this class takes an historical approach, it also includes a theoretical component and introduces students to the specificity of the cinematic language, examining films in relation to the *mise-en-scène*, frame composition, camera movements, editing, and sound. This class is taught in English.

Area: Humanities

AS.211.224. Made in Italy: Italian style in context. 3 Credits.

Italy and the “Italian style” have become synonym of exquisite taste, class, and elegance thanks to the quality of Italian craftsmanship. This course will explore some of the major factors that contributed to the rise of Italian fashion and Italian industrial design as iconic all around the world. The classes will focus on the main protagonists and art movements that influenced the development of Italian style. We will analyze trends, clothing, and style not only in a historical context, but also through a critical apparatus that will include themes related to gender, culture, power, and politics. The course is taught in English. No knowledge of Italian is required, but those who can read in Italian will have an opportunity to do so. Everyone will learn some Italian words and expressions.

Area: Humanities

AS.211.231. Freshman seminar: Planet Amazonia: Culture, History, and the Environment. 3 Credits.

Without Amazonia, global warming could reach levels that threaten life on the planet. Yet, in an era of deforestation and climate change, Amazonia itself might be on the verge of disappearance, with disastrous consequences for the world. This course proposes interdisciplinary perspectives on Amazonia through a range of works drawn from history, anthropology, archeology, environmental studies, literature, and the arts. We'll look at texts by European travelers and missionaries who contributed to the paradoxical image of Amazonia as a "virgin paradise" or a "green hell"; scientific studies and artists' depictions of the region's flora and fauna; the often-overlooked history of human occupation of the region; and projects to colonize, develop, or conserve the world's largest tropical forest. What importance does Amazonia hold for Latin American and global geopolitics? How do art and literature, including indigenous writings, create, reinforce, or deconstruct clichés about the region? What alternative futures for our planet can Amazonia help us to imagine? Minors in Latin American Studies may count the class toward the Portuguese Language and Brazilian Culture concentration.

Area: Humanities

AS.211.240. Italian Culture and Civilization I. 3 Credits.

This class aims to introduce students to some major traits of Italian culture. This analysis explores topics that span from Art History, Fashion, including Film, to Food Culture, Pop Culture, and Politics. This first module will focus mostly on its aesthetic traditions, and their impact outside national boundaries. The course will be taught mostly in English with the opportunity to be introduced to elements of Italian language. No knowledge of Italian is required. This three-credit course counts toward the major and Minor in Italian, and the International Studies Global Italy concentration.

Area: Humanities

AS.211.247. Freshman Seminar: Tortured Body, Tortured Soul: Pain in Early Modern Europe. 3 Credits.

This Freshman seminar provides an interdisciplinary exploration of pain and the body in pre-modern Europe. Using classical and early modern sources of philosophy, literature, anthropology and medicine, students will analyze the ways in which cultural perceptions shape our responses to suffering.

Area: Humanities

AS.211.259. Introduction to Medical and Mental Health Interpreting. 3 Credits.

This course is a broad introduction to the fields of medical and mental health interpreting. Modules will include: (1) Three-way communication: managing role expectations and interpersonal dynamics; (2) Basic interpreting skills and techniques in a healthcare setting; (3) Ethical principles, dilemmas, and confidentiality; (4) Elements of medical interpreting; (5) Elements of mental health interpreting; (6) Trauma-informed interpreting: serving the refugee population. The course is taught in English, and has no foreign language pre-requisites.

Area: Humanities

AS.211.265. Panorama of German Thought. 3 Credits.

This course introduces students to major figures and trends in German literature and thought from the sixteenth to the twentieth century. We will pay particular attention to the evolution of German political thought from the Protestant Reformation to the foundation of the German Federal Republic after WWII. How did the Protestant Reformation affect the understanding of the state, rights, civic institutions, and temporal authority in Germany? How did German Enlightenment thinkers conceive of ethics and politics or morality and rights? How do German writers define the nation, community, and the people or *das Volk*? What is the link between romanticism and nationalism? To what degree is political economy, as developed by Marx, a critical response to romanticism? How did German thinkers conceive of power and force in the wake of World Wars I and II? What are the ties that bind and rend a community in this tradition? We will consider these and related questions in this course through careful readings of selected works.

Area: Humanities

Writing Intensive

AS.211.278. Freshman seminar: Eataly: An Exploration of Italian Food Cultures. 3 Credits.

Italian cuisine is often recognized as one of the finest in the world. This Freshman Seminar will offer an exploration of Italian food cultures past and present. Discussion topics will include the Slow Food Movement, the tension between local and global, food and social justice, and the representation of food in literature, film, and other media. The course is taught in English. No knowledge of Italian is required, and everyone will learn some Italian words and expressions.

Area: Humanities

AS.211.294. Freshman Seminar: Soccer in Brazil: opium of the masses. 3 Credits.

The course is taught IN ENGLISH. Futebol offers a unique perspective on politics, race and citizenship in Brazil. This course seeks to understand Brazilian culture through the historic national pastime of futebol. In addition to the main textbooks chosen for the class, by reading a variety of texts from newspapers, academic journals, fiction and film, students will be able to find their own approach to understanding the phenomenon of futebol within the social and political traditions of Brazil. No knowledge of Portuguese is required, but those who can read in Portuguese will have an opportunity to do so. Everyone will learn some Portuguese words and expressions. This class may count toward the Minor in Portuguese.

Area: Humanities

AS.211.311. Introduction to Romance Linguistics. 3 Credits.

If the modern Romance languages all evolved from Latin, why do they differ in so many important ways? What drives language change in the first place? In what areas do the modern Romance languages, and languages in general, differ the most? Why should this be the case? We approach these questions not only from a linguistic perspective (analyzing Romance sound systems, vocabulary, morphosyntax, and semantics), but from a cognitive-psychological and a socio-political perspective as well. As part of a semester-long research project both in and outside the classroom, students will create linguistic questionnaires, use them to conduct native speaker interviews, analyze the data obtained, and present their findings as part of an end-of-semester colloquium.

Prerequisite(s): AS.210.202 OR AS.210.252 OR AS.210.212

Area: Humanities

AS.211.316. Brazilian Cinema and Topics in Contemporary Brazilian Society. 3 Credits.

Course is taught in ENGLISH - This course is an introduction to the academic study of cinema as a communicative art and to Brazilian film. The films selected focuses on films from the late 1950s to the present and highlight import episodes and challenges in the advancement of the Brazilian society as well as its cinematic production with a special view to the film aesthetics through analysis from a number of critical perspectives, including class, race, gender as well as ethnicity, nationalism or national identity, colonialism, social changes, and the politics of representation. In this sense, the films and documentaries that we will be watching and studying encompass the period from the rise of New Cinema (Cinema Novo) up to films exploring the most recent trends, including movies launched up to 2016. Students wishing to do the course work in English, for 3 credits should register for section 01. Those wishing to earn 4 credits by doing the course work in Portuguese should register for section 02. THERE IS NO FINAL EXAM. May not be taken on a Satisfactory / Unsatisfactory basis.

Area: Humanities
Writing Intensive

AS.211.325. Representing Otherness in Literature and Film. 3 Credits.

The term 'Otherness' is known to be rooted in the Self-Other opposition as it emerged in German Idealism, adopted by psychoanalysis and transformed to Post-Colonial and Feminist theories. This theoretical framework will allow us to explore the role of the Other in literature and cinema. Students will become familiar with the historical development of the notion of the "stranger" through reading and analyzing various contemporary works of prose, poetry and cinema from various countries. We will analyze the ways in which these works depict Otherness and will investigate questions regarding their social, political and philosophical framework as well as the literary and cinematographic devices they employ. The course will have a comparative nature with the aim of learning more about the differences between the literary and cinematic representations.

Area: Humanities

AS.211.326. We Conduct - Documentary Production Internship. 3 Credits.

To apply for this practicum, you should send an email of motivation to professor Wegenstein at berna@jhu.edu. During this internship will accompany Bernadette Wegenstein (director), Shana Hagan (cinematographer), and Judy Karp (sound recordist) on the documentary *Vérité* set, as they document the history of women orchestral conductors. The film profiles the conductors' incredible dedication, devotion, mentorship, and love for music itself, and highlights the camaraderie and mentorship between generations of female conductors and musicians. Most importantly, it shows their power in pursuing a field not historically welcoming to women, breaking down barriers of gender and race. This documentary feature presents women from different walks of life, including Sylvia Caduff, Marin Alsop, Alexandra Arrieche, Lina Gonzalez, 16-year old aspiring conductors Sumaya Elkashif and Maya Johnson, and members of the Baltimore OrchKids afterschool music program for children. The intertwining stories of these women and children, each accompanied by the music they embody, will culminate to reveal their astounding accomplishments as they conduct – the music, and the worlds around them. Filming will take place mainly at the Peabody Conservatory. Some field-trips will be optional (including to foreign destinations). Please note that this class will be held as a practicum, and some of the dates and times will be flexibly adapted to the needs of the artists' residency. If you have a very full calendar in the Spring it is best advised not to take this class.

Area: Humanities

AS.211.327. Ecocinema: Framing Italy's Environmental Crises. 3 Credits.

Over the past decade, growing numbers of filmmakers in Italy have addressed ecological crises in their work. This class takes an eco-critical approach to contemporary Italian cinema, examining a body of compelling place-centered stories that deal with local and global issues. Defining the scope of eco-cinema and the ways we can interrogate films as ecological texts, we shall screen earth-centered films that raise consciousness about the consequences of human manipulation of the natural world; the complicity of industry, government, and organized crime in creating environmental crises; and the effects of economic and social malaise. Screenings include iconic films such as Michelangelo Antonioni's *Red Desert* (1963), more recent, critically acclaimed films such as Matteo Garrone's *Gomorra* (2008), Alice Rohrwacher's *Happy as Lazzaro* (2018), and many others.

Area: Humanities

AS.211.328. Berlin Between the Wars: Literature, Art, Music, Film. 3 Credits.

Explore the diverse culture of Berlin during the heyday of modernism. During the Weimar Republic, Berlin became a center for theater, visual arts, film, music, and literature that would have an outsize impact on culture throughout the world and the twentieth century. The thinkers, artists, and writers drawn to interwar Berlin produced a body of work that encapsulates many of the issues of the period: the effect of the modern city on society; "the New Woman"; socialist revolutionary politics; the rise of the Nazis; and economic turmoil. While learning about interwar Berlin's cultural diversity, we will take a special look at works by Jewish writers and artists that engage with the question of ethnic, religious, and national identity in the modern world, specifically in the context of Berlin's rich Jewish history and the rise of anti-Semitism in the interwar period. All readings will be in translation.

Area: Humanities

AS.211.329. Museums and Identity. 3 Credits.

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

Area: Humanities

AS.211.330. Curating Media Artists in Residence at JHU. 3 Credits.

The students will be closely involved with JHU's Center for Advanced Media Studies (CAMS directed by Bernadette Wegenstein), and the Baltimore Museum of Art (curator Kristen Hileman) in preparing the BMA Black Box exhibit of Mary and Patrick Kelley's new film, *We Are Ghosts*, set in a submarine: the film tells the story of life as experienced by the sailors in a U.S. submarine at the end of the second world war. Artist Mary Reid Kelley focuses on "minor aspects of life" in the submarine during non-combat — such as boredom, claustrophobia, and the effects of heavy drinking on the sailors. Included is also a restaging of Harry Truman's announcement of the bombing of Hiroshima — told from the sailors' point of view. While this new work will be on display in the BMA's Black Box, Kelley's 2016 film *This is Offal* (set in a morgue) will be showing at the museum. This film is centered around a dialogue between the ghost of a deceased woman, the victim of a suicide, and her animated organs. Students will also be traveling to Woodstock, NY on a field trip with professor Wegenstein for a studio visit with the artists at the beginning of the semester. Mary Reid Kelley is an artist who makes arresting, playful, and erudite videos that explore the condition of men and women throughout history. Drawing on literary and historical material, the videos involve intensive research and critical reassessments of standard historical narratives. Mary Reid Kelley is involved in every aspect of the videos' creation—from writing the scripts (typically in highly structured poetic verse), to designing the sets, props, and costumes, to performing the leading roles—and all of the videos are produced by her and her partner, Patrick Kelley, at their private studio. Kelley is known for her feminist videos that recall the theater of the absurd and German Expressionist cinema. Please note that this class will be held as a practicum, and some of the dates and times will be flexibly adapted to the needs of the artists' residency. If you have a very full calendar in the Spring it is best advised not to take this class.

Area: Humanities

AS.211.331. Vagabonds and Ramblers: Space & Place in Women's Cinema. 3 Credits.

In recent times in Italy, a new generation of women filmmakers has found its own space in the traditionally male dominated film industry. This "counter cinema" abounds with female city walkers, migrants, vagabonds and other types of urban nomads, whose movement through space signifies a quest for freedom, gestures of protest and rebellion, and a search for place. We start by looking at the work of a pioneer filmmakers such as Elvira Notari, the first woman director in Italy, and then discuss the issue of gender and space in contemporary films by directors Francesca Comencini, Alice Rohrwacher, and Eleonora D'Amico. To enrich the analysis, we shall also examine films directed by non-Italians who deal with the theme of women's mobility and their centrality/marginality from different socio-geographic contexts. Other directors included will be Agnès Varda (France), Chantal Akerman (Belgium), Haifa al-Mansour (Saudi Arabia), and Xiaolu Guo (China) Readings will include essays by Laura Mulvey, Ann E. Kaplan, Linda Williams, and Patricia White.

Area: Humanities

AS.211.332. Heidegger's Being and Time and the Examined Life. 3 Credits.

This course will explore Heidegger's *Being and Time* with attention to such central concepts as Dasein's unique relation to Being, worldliness, care, authentic and inauthentic existence, attunement, understanding, projection, and being unto death. The first eight weeks will be devoted to a thorough reading of *Being and Time* and selected critical texts. The last five will consider works of art that expand our understanding of Heidegger's magnum opus.

Area: Humanities

AS.211.333. Representing the Holocaust. 3 Credits.

How has the Holocaust been represented in literature and film? Are there special challenges posed by genocide to the traditions of visual and literary representation? Where does the Holocaust fit in to the array of concerns that the visual arts and literature express? And where do art and literature fit in to the commemoration of communal tragedy and the working through of individual trauma entailed by thinking about and representing the Holocaust? These questions will guide our consideration of a range of texts — nonfiction, novels, poetry — in Yiddish, German, English, French and other languages (including works by Primo Levi and Isaac Bashevis Singer), as well as films from French documentaries to Hollywood blockbusters (including films by Alain Resnais, Claude Lanzmann, and Steven Spielberg). All readings in English.

Prerequisite(s): Cannot be taken by anyone who previously took AS.213.361

Area: Humanities

AS.211.336. We Conduct Documentary Production Practicum II. 3 Credits.

During this internship will accompany Bernadette Wegenstein (director), Shana Hagan (cinematographer), and Judy Karp (sound recordist) on the documentary *Vérité* set, as they document the history of women orchestral conductors. The film profiles the conductors' incredible dedication, devotion, mentorship, and love for music itself, and highlights the camaraderie and mentorship between generations of female conductors and musicians. Most importantly, it shows their power in pursuing a field not historically welcoming to women, breaking down barriers of gender and race. This documentary feature presents women from different walks of life, including Sylvia Caduff, Marin Alsop, Alexandra Arrieche, Lina Gonzalez, 16-year old aspiring conductors Sumaya Elkashif and Maya Johnson, and members of the Baltimore OrchKids afterschool music program for children. The intertwining stories of these women and children, each accompanied by the music they embody, will culminate to reveal their astounding accomplishments as they conduct — the music, and the worlds around them. Filming will take place mainly at the Peabody Conservatory. Some field-trips will be optional (including to foreign destinations). Please note that this class will be held as a practicum, and some of the dates and times will be flexibly adapted to the needs of the artists' residency. If you have a very full calendar in the Fall it is best advised not to take this class. To apply for this practicum, you should send an email of motivation to professor Wegenstein at berna@jhu.edu.

Prerequisite(s): AS.211.326 or Permission from the Instructor

Area: Humanities

AS.211.337. Wandering Jews? Jewish Migration in Film and Literature. 3 Credits.

Migration in all its forms has played a major role in shaping Jewish identity throughout history. From the Biblical exodus from Egypt through the beginnings of the diaspora under the Romans to the massive European Jewish immigration to America in the late 19th and early 20th centuries to the founding of the state of Israel, the migrations of Jews have also had a major place in Jewish literature. Going all the way back to the Bible, but focusing on the 20th century, this course will explore the ways in which literature and film represent the experience of migration, whether negative (compelled by expulsion or violence); positive (lured by economic or social opportunity); or somewhere in-between. We will examine poetry, plays, prose and film in Yiddish, German, Hebrew, and English (all in translation) on aspects of Jewish migration including the social and political factors motivating migration from the countryside to the shtetl (town) to the city and from Central and Eastern Europe to the Americas, Palestine, and Israel. Issues under discussion will include: adaptation and assimilation; minority rights; what is the relationship of old and new or major and minor languages and literatures?; what is the place of tradition and heritage in a diasporic context? We will also consider the resonances between contemporary debates on migration and historical examples of these issues as they are reflected in literature and film.

Area: Humanities
Writing Intensive

AS.211.339. Matchmaker, Matchmaker! Jewish Lovers in Literature and Film. 3 Credits.

By examining romantic relationships – some happy, some tragic – in Jewish literature and film, this course will trace the trajectory of modern Jewish history from the Eastern European backwater to the bustling American metropolis. At the same time, there will be ample opportunity to discuss universal questions surrounding love, loss and longing.

Area: Humanities

AS.211.341. Power and Resistance in French Political Thought. 3 Credits.

Even as a strong, divine-right monarchy emerged in France, following the Renaissance wars of religion, rebellious French thinkers never stopped questioning the foundations of power. They focused critically not only on the claims of authority issuing from the top, but also on the submissiveness of the governed and the reach of propaganda. This course examines how power shapes minds and bodies, from absolutism to the Revolution, to democratic laïcité. Readings include works by La Boétie, Montaigne, Loyseau, Bayle, Rousseau, Saint-Just, Maistre, Tocqueville, Foucault, Lefort, Rancière and the Assemblée Nationale. Readings and discussion in English.

Area: Humanities

AS.211.342. Emerging Latin American Cinema. 3 Credits.

This survey of emerging cinema in Latin America focuses on thematic clusters such as gender identity, violence against women, the struggle for indigenous rights and recognition of their history, the politics of ecological crises, and the plight of youth who don't see a viable future. We will focus on films from Brazil, Mexico, Argentina, and Colombia, among other cultures.

Area: Humanities

AS.211.347. Monsters, Ghosts, and Golems. 3 Credits.

Modern Jewish literature and film is full of monsters, ghosts, golems, dybbuks, and other occult creatures. We will study the rich religious and folkloric traditions that these works draw on in order to better understand why Yiddish, German, Hebrew, and English literature from the 19th century to the present and why film from its beginnings are so full of the occult and the supernatural. We will pay special attention to the ways that monsters, spirits, and the like were deployed in modernist literature and film, in order to ask and answer major questions about modernity: what are the social and aesthetic consequences of technology and automation? what aspects of human nature are revealed by new insights into the psyche? All readings in English.

Area: Humanities

AS.211.348. Holocaust Consciousness – An Intercultural and Interdisciplinary Approach Through Media Studies and Psychology. 3 Credits.

This course approaches Holocaust consciousness in the U.S. and Europe within a psychological and media-theoretical frame-work. It is also part of a larger research project between the Center for Advanced Media Studies at JHU and the Sigmund Freud University in Vienna. During the semester students will be tele-conferencing during five to six class sessions with students in the same course held at the Sigmund Freud University and taught by Professors Nora Ruck and Markus Brunner. Together we will examine Holocaust consciousness in the U.S. and Europe, and such phenomena as trauma, inter-generational transmission, and projection of the trauma of the victims' and/or the perpetrators' As primary materials we will be using war memoirs and documentary films (from the films of the "Bilderverbot" to today's family ethnographies). Students will be teamed in small, inter-cultural groups to address both U.S. and a European perspectives on these materials. An excursion to the U.S. Holocaust Memorial Museum in Washington D.C. will also be part of the course.

Area: Humanities
Writing Intensive

AS.211.349. JHU Bologna Program: Food for Thought: Gastronomy, Politics & Identity. 3 Credits.

Italian Culture course offered on the JHU Summer Program in Bologna. Permission required. Must be taken for a letter grade. Open to students admitted to the JHU Summer Program in Bologna only.

Area: Humanities

AS.211.354. The Art, Craft, and Science of Translation. 3 Credits.

This course is an introduction to the growing field of Translation Studies. Broadly speaking, the translation process involves three major phases: (1) 'understanding' what someone else has written; (2) exploring the linguistic/cultural tools available (or not) in another language to convey the original meaning; and (3) taking responsibility for one's translation choices. What does it mean to 'understand' a text? Is it ever possible to find an 'equivalent' in another language? Can the translation process ever be objective, and what role, if any, does the translator's voice play? What practical tools are available to facilitate the translation process? Drawing from interdisciplinary theories and approaches to translation, this course will attempt to reflect on these questions, and provide an opportunity for some hands-on translation practice. Language pre-requisite: Completion of Advanced French I (AS210.301), Advanced Italian I (AS210.351), Advanced Spanish I (AS210.311), or instructor permission.

Prerequisite(s): AS.210.301 OR AS.210.351 OR AS.210.311 OR Instructor Permission

Area: Humanities

AS.211.356. Short Forms in German Literature. 3 Credits.

Taught in English. Before Twitter, there were the diverse short forms that evolved in the accelerating world of modernity to capture fleeting experiences, fragmentary perceptions, and flash-like insights: epigrams, aphorisms, fragments, feuilletons, parables, thought images, and mini-essays. The course offers an alternative history of German modernity by surveying masters of short forms from the 17th century to the present, such as Angelus Silesius, Lichtenberg, Novalis, Fr. Schlegel, Schopenhauer, Nietzsche, Kafka, Roth, Walser, Kracauer, Benjamin, Adorno, Blumenberg, and Kluge. Readings will be made available both in English translation and in the original German.

Area: Humanities

AS.211.360. Franco-American relations. 3 Credits.

Historical allies, yet rivals in trade; partners in intellectual exchange, yet baffled by each other's culture: in this course we will examine core elements of the relationship between France & the US through the lens of diplomacy, commerce, language, food, cinema, the arts, friendship, feminism, parenting, ethnicity, health, climate change, and social justice. Students will develop and exercise critical thinking habits while working toward the learning outcome of a deeper cross-cultural understanding of France and the US. In the bigger picture, interactions between the two countries will be considered as a significant model of international relations. Course is taught in English.

Area: Humanities

AS.211.361. Narratives of Dissent in Israeli Society and Culture. 3 Credits.

In this course we will study and analyze the notion of dissent in Israeli society and culture on its various literary and artistic forms. We will examine the emergence and the formation of various political and social protest movements, such as the Israeli Black Panthers, Israeli feminism and the 2011 Social Justice protest. We will discuss at length the history and the nature of dissent in the military and in relation to Israeli wars and will track changes in these relation. Significant portion of the course will be dedicated to the literary, cinematic and artistic aspects of Israeli protest and their influence on Israeli discourse. We will explore the nature and role of specific genres and media such as the Israeli satire, Israeli television, newspaper op-ed and the recent emergence of social media. Students wishing to work in English exclusively for 3 credits should enroll in section one. Students who are fluent in Hebrew and are wishing to attend an additional hour-long Hebrew discussion session per week with Professor Cohen (time TBD in consultation with enrolled students) for 4 credits should enroll in section 2.

Area: Humanities

AS.211.362. Critical Knowledges: Black, Feminist, Postcolonial, Queer and Other. 3 Credits.

Is it clear what "knowledge" means? Does it have the same meaning historically, across different academic disciplines and in daily life? Rather than posing questions about the nature of knowledge explored in the branch of philosophy known as epistemology, this course will propose a minoritized critical inquiry into the matter of knowledge/s. Through works by Black, feminist, queer, and postcolonial theorists such as Patricia Hill Collins, Eve Kosofsky Sedgwick and Donna Haraway, we will address alternative epistemologies that operate with "partial" or "unfinished" models. Understanding knowledge as unfinished rather than universal enables consequential dialogue to take place: no longer focused on judgments, thought remains open to the ideas of others.

Area: Humanities

Writing Intensive

AS.211.364. Drama Queens: Opera, Gender, and the Poetics of Excess. 3 Credits.

What is a drama queen? According to the Oxford English Dictionary, a drama queen is "a person who is prone to exaggeratedly dramatic behaviour" and "a person who thrives on being the centre of attention." While drama queens exist among us, the world of opera is certainly one of their ideal environments. Echoing back to their tragic fates, the powerful voices of Dido, Medea, Violetta, and Tosca never ceased to affect their empathetic public. In fact, excess and overreactions are two main features of the operatic experience both on stage and in the audience. By focusing on the ways in which operatic characters are brought to life, the course explores the social, political, and gender dynamics that inform the melodramatic imagination. Students will have the opportunity to attend live HD broadcasts of Verdi's *La Traviata* and Tchaikovsky's *Eugene Onegin* from the Metropolitan Opera. No musical skills required.

Area: Humanities

Writing Intensive

AS.211.366. Cuisine and Culture in Latin American Film. 3 Credits.

This course is a comprehensive study of presentations of food in Latin American Film. Cuisines are cultural symbols that bind together people in ritual and into a community. The goal of this class is to interpret how food habits function beyond providing calories and sustenance. Films from Latin America will be used as an entrée to discussing topics of food as medicine, family/community, and gender and as links to the history of Latin America. Students will be able to identify and differentiate between tropes of, as well as approaches to, food in film, and theories of food production, distribution and consumption in Latin America. Assignments will include a weekly film viewing, along with primary theoretical readings (in Spanish) around food and culture. Several presentations and a final project will focus on continuing research into food representations in films selected by individual students in which you will be able to apply what you have learned during this course to analyze additional works, thereby gaining a deeper understanding of Latin American cultures and values.

Area: Humanities

AS.211.368. Program Abroad: Italies: Politics, Culture, and Society. 3 Credits.

Course in Italian culture offered on the JHU summer program in Bologna. Open to students on the JHU Bologna Summer Program only. Permission required.

Area: Humanities

AS.211.369. We Conduct: Editing a Documentary. 3 Credits.

This course will provide a hands-on opportunity to work with film director and professor of media studies Bernadette Wegenstein in the editing process of *We Conduct*, a documentary about the magic of orchestral conducting and the changing face of those who are called to this vocation. The film follows famed conductor Marin Alsop as she breaks new ground in her already distinguished career. The film was shot predominantly in Baltimore, but also in New York, São Paulo, Vienna, Lucerne, and London, with Shana Hagan (Los Angeles) as Director of Photography, additional cinematography by Judith Benedikt (Vienna), and John Benam (Baltimore). During the semester we will be looking at the various narratives in their rough format, and see the film take shape from treatment to full-fledged documentary narrative. Editor Victor Livingston based in Los Angeles will come to work with the class twice during the semester.

Area: Humanities

AS.211.374. Gendered Voices. 3 Credits.

The course will explore the notion of 'voice' in order to show how poetry, literature, philosophy, and music have been dealing with it throughout the ages. In particular, by focusing on classical figures such as the Sirens, Circe and Echo, as well as by considering the seminal discussions of the 'voice' in Plato and Aristotle, the course will address the gendered nature of the voice as a tool to seduce and manipulate the human mind. More specifically, the course will discuss the ways in which male, female, queer, gendered and un-gendered voices embody different functions.

Course materials include classical, medieval and early modern sources as well as later rewritings of myths concerned with the voice by authors such as Jules Verne, Karen Blixen, Giuseppe Tomasi di Lampedusa, and Italo Calvino. A selection of theoretical works (e.g. Cavarero, Silverman, Dollar, Butler) will also be discussed. The course is taught in English and all materials will be available in English translation; Italian majors and minors should enroll in section 2.

Area: Humanities, Social and Behavioral Sciences
Writing Intensive

AS.211.380. Modern Latin American Culture. 3 Credits.

Taught in Spanish. This course will explore the fundamental aspects of Latin- America culture from the formation of independent states through the present—in light of the social, political, and economic histories of the region. The course will offer a general survey of history of Latin-America, and will discuss texts, movies, songs, pictures, and paintings, in relation to their social, political, and cultural contexts. May not be taken satisfactory/unsatisfactory.

Prerequisite(s): AS.210.312
Area: Humanities

AS.211.390. Modern Spanish Culture. 3 Credits.

This course will explore the fundamental aspects of Spanish culture from the nineteenth to the twenty-first centuries. The course will offer a general survey of the history of Spain and will discuss texts, movies, songs, pictures, and paintings in relation to their social, political, and cultural contexts. This course will be of particular interest for students planning on spending a semester abroad in Spain—specially for those students going to the JHU Fall Semester in Madrid, at Carlos III University. Taught in Spanish. Recommended Course Background: AS.210.311 or appropriate Webcape score. NOTE: THIS COURSE IS NOW AS.215.390 as of 3/27/17

Prerequisite(s): AS.210.312
Area: Humanities

AS.211.394. Brazilian Culture & Civilization. 3 Credits.

The course is taught in English, but ONE extra credit will be given to students who wish to do the course work in Portuguese. Those wishing to do the course work in English for 3 credits should register for section 01. Those wishing to earn 4 credits by doing the course work in Portuguese should register for section 02. Section 01: 3 credits in ENGLISH Section 02: 4 credits in Portuguese (instructor's permission required)

Area: Humanities
Writing Intensive

AS.211.397. Program Abroad: Brazilian Culture & Civilization. 3 Credits.

Summer Abroad Program. Intensive language and culture program offered in Rio de Janeiro, Brazil. The Culture and Civilization course strengthens students' language skills while deepening their understanding of Brazilian history and culture. Pre-req: 1 semester of Portuguese or 1 year of Spanish. Open to Brazil Program applications only. Course must be taken for a letter grade.

Area: Humanities
Writing Intensive

AS.211.400. Topics in Romance Literatures. 3 Credits.

This course provides an introduction to Romance Literatures from their origins to the present day. Topics and texts discussed vary year-to-year (e.g. the idea of progress in modern Europe; literature and war; poetry and music in medieval and Renaissance Europe). Special attention will be given to how Romance literatures and cultures have evolved in dialogue with each other throughout the centuries. The main language of teaching and discussion will be English, but students will be encouraged to read the materials in the original language compatibly with their skills. The course is a requirement for the Romance Languages and Literatures major

Area: Humanities
Writing Intensive

AS.211.401. La France Contemporaine. 3 Credits.

Students will explore contemporary French society and culture through a wide variety of media: fiction and non-fiction readings (graphic novels, news periodicals, popular magazines), films, music, art, websites, and podcasts. A diverse range of hands-on activities in addition to guided readings will help students develop cultural awareness as we discuss topics such as education, politics, humor, sports, cuisine, immigration, slang, and national identity, as well as the historical factors that have influenced these facets of French and francophone culture. Recommended Course Background: AS.210.301 or AS.210.302 or permission of instructor.

Area: Humanities

AS.211.415. Thomas Mann's 'The Magic Mountain'. 3 Credits.

Taught in English. Stranded for seven years in an Alpine sanatorium, a young engineer is granted a highly unusual education, one that is at turns hilarious and stirring. He gains initiation into the mysteries of life, death, and love, and finds himself caught in the middle of dazzling arguments animated by the ideological conflicts of a continent on the brink of world war. A unique blend of comic portrayal, essayistic reflection, and ironic narration allows Mann to develop an absorbing panorama and an acute diagnosis of cultural crisis, making his novel from 1924 a key work of modernism. We will discuss the novel against the backdrop of the cultural currents and political developments to which it responds.

Area: Humanities

AS.211.421. Almodóvar Measure for Measure. 3 Credits.

A select few films from Spain's renowned director and top cultural mule. Focus on inter species identities, cyborg antics, mythmaking through the altering of memories and remade of Hollywood studio and post-studio celebrities in the spectrum of perversity.

Area: Humanities

AS.211.445. Rogues, Tricksters, and Saints: Boccaccio's Decameron. 3 Credits.

Boccaccio's Decameron (1352), a collection of 100 short stories, ranges from the bawdy through the cynical to the romantic and even fantastic. It has inspired numerous writers, artists, musicians and film-makers. We will read Boccaccio's masterpiece on its own terms and in relation to the development of story-telling, from gossipy "news" (nouvelle) to artistic short story, theatrical adaptation, literary fairy-tale, and the fantastic. The Decameron will be compared with its forerunners in saints' lives, bawdy fabliaux, and moral exempla, and with its literary, theatrical, and cinematic imitators in Italy and Europe. Italian graduate students and undergraduate majors will attend an extra weekly meeting conducted in Italian.

Prerequisite(s): Students may not have taken AS.214.445.

Area: Humanities

Writing Intensive

AS.211.477. Witchcraft and Demonology in Literature and the Arts. 3 Credits.

Who were the witches? Why were they persecuted for hundreds of years? Why were women identified as the witches par excellence? How many witches were put to death between 1400 and 1800? What traits did European witch-mythologies share with other societies? After the witch-hunts ended, how did "The Witch" go from being "monstrous" to being "admirable" and even "sexy"? Answers are found in history and anthropology, but also in theology, literature, folklore, music, and the visual arts, including cinema.

Prerequisite(s): Students who have already taken AS.214.171 cannot take AS.211.477.

Area: Humanities

Writing Intensive

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

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

Prerequisite(s): AS.214.479

Area: Humanities

Writing Intensive

AS.211.480. Religious Themes in Film and Literature. 3 Credits.

This course would be of interest to anyone who would like to learn about the intersection of religion and modern culture. At the center of the course will stand a close study of the representation of religious themes and their role in modern literature and cinema. The works which we will deal with are not considered religious and yet they include religious themes as part of their narrative, images, language or symbolic meaning. We will trace in various works from various countries and genre, themes such as: divine justice, providence, creation, revelation, the apocalypse, prophecy, sacrifice and religious devotion. We will also study the ways in which Biblical and New Testament stories and figures are represented in these works. The course will have a comparative nature with the aim of learning more about the differences between the literary and cinematic representations.

Area: Humanities

AS.211.500. Independent Study-Portuguese Culture. 0 - 3 Credits.**AS.211.501. Independent Study-French Culture. 0 - 3 Credits.****AS.211.566. Independent Study - CAMS/undergraduate. 1 - 3 Credits.**

requires permission of instructor

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

Area: Humanities

AS.211.606. Literature and Truth: Forgery and Fakes.

Forgery is an eternal problem. It is a literary tradition in its own right, with connections to politics, Classics, religion, philosophy, and literary theory. Spurious writings impinge on social and political realities to a degree rarely confronted by criticism. This course offers a reading of the sort traditionally reserved for canonical works of poetry and prose fiction, spotlighting forgery's imaginative vitality and its sinister impact on scholarship. Students will study manuscripts and incunabula drawn from JHU's Bibliotheca Fictiva, the world's premier collection of literary forgeries.

Prerequisite(s): Students cannot have taken AS.214.606.

Area: Humanities

Writing Intensive

AS.211.623. Reading Modern Hebrew Literature.

"And Jesus was a Jew with ear-locks and prayer shawl" claimed Uri Zvi Greenberg, the ultra-nationalist giant of modern Jewish poetry. A flesh-and-blood Jew, a demon, a spoiled student, an idol, a suffering brother, a (failed) Messiah, a nationalist rebel, a Greek god in a Jewish garb – these images of Jesus accompanied Jewish thought and literature for almost two thousand years. This course will study these images through a close reading of major Jewish texts from the Talmud to modern times.

Area: Humanities

AS.211.640. The Literature of Existence.

This seminar will explore some key expressions of what could loosely be called existentialist writing from the early twentieth century to the present day, to the end of coming to terms with an emerging "new politics of existence." While there will be some emphasis on Spanish language materials, including writings by José Ortega Y Gasset, Miguel de Unamuno, María Zambrano, and Jorge Luis Borges, we will also be reading important works by Martin Heidegger, Jean-Paul Sartre, Simone de Beauvoir, Albert Camus, and Martin Hägglund.

Area: Humanities

Writing Intensive

AS.211.641. Women Filmmakers from the Margins.

Filmmaking remains an overwhelmingly male-dominated profession, but women are making significant inroads, and in so doing are leaving their distinctive mark on the medium. In this seminar we will examine the films of a group of women auteurs (those who write and direct their own films) who have endeavored to speak from the margins—be they social, geographical, or sexual—and whose work has challenged mainstream cinematic norms. The filmmakers whose work we will analyze may include Jane Campion, Australia; Aurora Guerrero, Mexico-USA; Claudia Llosa, Peru; Mira Nair, India-USA; Marialy Rivas, Chile; So Yong Kim, Korea.

Area: Humanities

Writing Intensive

AS.211.658. Nomadic Narratives: Italian Women's Literature and Cinema.

This interdisciplinary graduate seminar examines the work of women writers, directors, and photographers in modern and contemporary Italy. We shall explore the question of female authorship and themes such as female subjectivity and mobility, women's participation in, or exclusion from, history. We shall read foundational texts such as Elsa Morante's *La storia* (1974), Anna Maria Ortese's collection of short stories *Il mare non bagna Napoli* (1953), and more contemporary novels such as Goliarda Sapienza's *L'arte della gioia*, and Elena Ferrante's *L'amore molesto* (1995). In the second part of the semester, we will study the work of female directors from different generations, from pioneer Elvira Notari, to mid-century Cecilia Mangini, and contemporary Alice Rohrwacher, as well as the work of photographers such as Carla Cerati and Letizia Battaglia.

Area: Humanities

AS.211.666. Graduate practicum: Mapping the Scholarly Landscape I (Research Skills).

From online resources to core printed reference works, this course acquaints students with the range of scholarly apparatus in the field of literary and cultural studies, with attention to issues of access, retrieval, and research. The course, which is required for all first-year graduate students in GRLL, will be conducted in six (6) two-hour sessions.

Area: Humanities

AS.211.667. Graduate practicum: Mapping the Scholarly Landscape II (Tools for Professional development).

Spring Semester (coordinated by GRLL faculty with the participation of advanced grad students)1. Preparing a syllabus, marketing your classes (DTF, Summer, Intersession) [with the participation of successful DTF/Intersession instructors]Options for online teaching2. Writing a conference paper abstract; conference presentations 3. Organizing a conference/symposium [led by advanced grad students]4. How to get published (what, when, where)5. Academic review writing6. Options for fellowships/grants/career development

Area: Humanities

AS.211.707. Film and Philosophy: The Surrealist Cinema of Alejandro Jodorowsky.

The films of Chilean cult director Alejandro Jodorowsky have confounded, infuriated, and intrigued critics and audiences alike throughout his 50-plus-year career. In this seminar we will examine the expanse of his cinematic production in order to delve into fundamental philosophical questions of representation, violence, and the relation between visual imagery and poetry.

Area: Humanities

Writing Intensive

AS.211.711. Adapting Myths for the Screen.

In this course we will look at examples of adaptations of sacred narratives for the screen from Pasolini's adaptations of the gospels to Disney's adaptations of Grimm, and the recent boom of 21st century fairy-tale films; we will be reading Jack Zipes' *The Enchanted Screen*, and *Fairy-tale Films Beyond Disney*, ed. Jack Zipes, and *Sacred Narratives: Readings in the Theory of Myth*, ed. Alan Dundes, among others.

Area: Humanities

Writing Intensive

AS.211.713. The Culture of Algorithms.

This course proposes a study of the culture of algorithms for students of the literate space. True (deep) literacy is the ability to interpret a text or an object in its cultural, historical, conceptual, material or political contexts. With the evolution of digital cultures, literate practices have changed to incorporate the emerging cultural paradigms born out of the encounter of algorithms and computability with social practices embedded in the earlier literate traditions. Indeed, modern computation environments invite a new algorithmic hermeneutics grounded in both literate and scientific traditions. We will consider, among others, texts such as Bernard Chazelle's inaugural lesson at the Collège de France, "L'algorithmique et les sciences"; Leibniz on ordered problem solving; Condorcet on "social arithmetic"; Norbert Wiener, *God and Golem, Inc.*; Herbert Simon, "Bounded Rationality..."; Alan Turing, "Computing Machinery and Intelligence"; Steven Wolfram: *Computation and the Future of the Human Condition*; Leslie Valiant, *Probably, Approximately Correct*; Ed Finn, *What Algorithms Want. Imagination in the Age of Computing*; Daniel Cardon, *À Quoi rêvent les algorithmes?*; and of course Donald Knuth's classics, *Literate Programming* and "Computing Science and its Relation to Mathematics". Various modern novels also attempt to engage with the algorithmic, and these can form a counterpoint to the more technical or philosophical texts. For more information and a provisional syllabus, please go to <http://www.wilda.org/Courses/CourseVault/Grad/Algorithms/Syllabus.html>. This course will be taught in English. A few (short) texts are in French, so the ability to read French will be useful although not required.

Area: Humanities

AS.211.714. Ariadne's Threads: Metamorphosing Mythologies.

Abandoned by Theseus, Ariadne lamenting on the shore of Naxos embodies one of the most powerful tropes in literature and the arts. The fate of the heroine who helped Theseus out of the labyrinth became herself a thread (indeed, an inexhaustible series of threads) running across the ages and populating the imagination of poets, painters, composers. After exploring in detail the classical sources that canonized Ariadne's myth (Catullus, *Carmina*, 64; Ovid, *Heroides*, 10) as well as references to the myth found in other classical authors (Homer, Hesiod, Pausanias, Plutarch, Propertius), we will turn to the reception of Ariadne in literature and music (Ariosto, Rinuccini-Monteverdi, Haydn, Nietzsche, Strauss-Von Hofmannsthal). The analysis of the various case studies will focus on the rhetorical and poetical devices used by poets and composers to reenact the vocal features of Ariadne's lament.

Area: Humanities

AS.211.727. Humanity in Question.

Although it is often assumed that any inquiry into the human inevitably leads to pernicious forms of anthropocentrism, current debates about the Anthropocene suggest that we avoid such reflection at our own peril. Drawing on philosophy, biology, and sociology, Helmuth Plessner's *Levels of Organic Life and the Human: An Introduction to Philosophical Anthropology* (1928) offers a powerful account of humans' 'excentric positionality,' whose key ideas Plessner would further flesh out in his *Political Anthropology* (1931). Plessner's 1928 book was overshadowed, however, by the near-simultaneous appearance of *Being and Time* and Heidegger's imperious dismissals of philosophical anthropology. Disturbed by Heidegger's blindspot and its political consequences, during the World War II Hans Jonas, one of Heidegger's most original students, began to outline a conception of organic life as "an experiment with mounting stakes," with the highest stakes reached in human freedom. That conception, fully elaborated in *The Phenomenon of Life: Toward a Philosophical Biology* (1966), would serve as the basis for Jonas's influential theory of bioethical and ecological responsibility. Now that Plessner's key works are finally available in English translation, a joint examination of his, Heidegger's, and Jonas's conceptions is in order. We will ask what these three thinkers have to tell us about our current situation.

Area: Humanities

AS.211.732. The Literature of Speculative Genres: Science Fiction, Bandes dessinées, MMOGs, Mangas....

The francophone and anglophone worlds have longstanding distinct if complementary traditions for staging the primordial literary gesture, the imagining of the "What if". This course will confront the two cultures in early works like *Cyrano de Bergerac's Histoire comique des états et empires du soleil*, C. N. Ledoux's utopian workers' paradise, or Jules Verne's novels. It will then address the modern literate spaces in which the two traditions cross-fertilize each other— for example the French reception of Philip K Dick's oeuvre, Korogodski's *Pink Noise-A Posthuman Tale*, Catherine Dufour's *Le Goût de l'immortalité*, cyberpunk, mangas co-authored by francophone artists and writers, the "9e art" of the high graphic novels, especially the *Cités obscures* of Schuitten and Peeters, or hybrid French/anglophone MMOG communities like *Ubisoft's Assassin's Creed*. The materials will be in French or English, so the ability to understand French is necessary, with class discussion in English. Undergraduates are welcome with permission of the instructor, and this course may count for the French major or minor.

Area: Humanities

AS.211.748. Media Theory in the Age of Big Data.

This seminar will explore some key themes in contemporary media theory in an age when five tech giants have succeeded in infiltrating the daily lives of global citizens to an unprecedented degree in history. We will study the impact of this saturation on socioeconomic inequality as well as the implications of an almost total loss of privacy. Among the strategies of resistance to the capacity for surveillance these companies have developed we will focus in particular on current examples of feminist media art and voices from the global and cultural periphery as well as tendencies in these practices to emphasize a return to interpersonal connections and the embodied here and now. As case studies we may include #metoo, slo-film movements from Southern Bahia in Brazil, and the financing and distribution of art films by mega media companies like Netflix.

Area: Humanities

AS.211.753. The Renaissance Comic Romance.

In the fifteenth and sixteenth centuries, Italian and French humanists transformed the medieval adventure stories of Charlemagne's and Arthur's knights. The course concentrates on Luigi Pulci's earthy, bourgeois *Morgante*, Teofilo Folengo's *Macaronic* (Latin/Italian dialect) *Baldus*, and Rabelais's encyclopedic *Gargantua and Pantagruel*, combining close analysis of their linguistic and narrative fabric with examples of their influence on later comic narrative masterpieces.

Area: Humanities

Writing Intensive

AS.211.754. Modernist Primitivism.

This course will explore the aesthetics and politics of primitivism in European modernity, focusing on the visual arts and literature in German and Yiddish, but looking at the wider European context, including France and Russia. We will begin with the backgrounds of primitivism in Romanticism, looking especially at its ethnographic and colonial sources. We will then focus on the presence of anthropological and ethnographic discourses within various registers of modernist thought, literature, and visual culture, with special attention to visual and literary primitivism.

Our central concerns will include: the attempt to create a modernist aesthetics grounded in ethnography; the primitivist critique of modernity; the place of primitivism in the historical avant-garde; the development of the notion of "culture" in modernity; and the aesthetics of modern ethnic and national identity. Key thinkers, artists, and writers to be considered include Herder; Gauguin; Picasso; Wilhelm Worringer; Carl Einstein; Hannah Höch; and Emil Nolde.

Area: Humanities

AS.211.777. The Critical Unconscious.

Criticism in the 21st century has tended to relegate psychoanalysis to a dustbin of fads that proliferated at the end of the prior century but that today are of interest only to balkanized cliques of devotees. Bucking this trend, this seminar will examine the intellectual history and abiding influence of psychoanalysis's key critical concept: the unconscious. Basing our discussions on in-depth readings from key thinkers in the analytic tradition such as Freud, Lacan, and Klein, as well as the post-analytic philosophical tradition, including Žižek, Butler, Laclau and Mouffe, Deleuze and Guattari, and Jameson, we will work to distill an understanding of the unconscious as essential to the practice of criticism tout court, and as inhering even in those discourses that have sought most stridently to distance themselves from it. Seminar discussions will take place in English; readings will be available in the original as well as in translation.

Area: Humanities

Writing Intensive

AS.211.866. Independent Study - CAMS/graduate.

requires permission of instructor

Area: Humanities

AS.211.875. GRLL CPT Research Practicum.

Area: Humanities

AS.211.894. Independent Study - Portuguese Culture.

Area: Humanities

Writing Intensive

AS.212.229. French New Wave. 3 Credits.

An exploration of the major films and directors of the French New Wave that is also designed to help students consolidate their skills in the analysis of film. The course will examine the origins of the French New Wave, looking at the directors as critics and as passionate film fans, along with the institutional and historical context of the films. It will also ask how the French New Wave changed the process of filmmaking, and transformed the way we think about the work of the director—inspiring more vocations in filmmaking than any other movement in cinema history. Conducted in English.

Area: Humanities

AS.212.301. Impossible Freedoms: Speed, Stillness, and Experience. 3 Credits.

An examination of French literary depictions of ways in which speed and human locomotion influence the experience of place and time. What happens when life speeds up so much that the world goes by faster than we are able to process it? Would slowing down allow for a different type of spatio-temporal experience? Authors include Victor Hugo, George Sand, Émile Zola, Ernest Hemingway, and André Gide among others. Students wishing to take the class for French major or minor credit should enroll in section 2.

Area: Humanities

Writing Intensive

AS.212.308. The Battle of the Sacré Coeur in Fin-de-Siècle Paris. 3 Credits.

This interactive course analyzes the stakes underlying the construction of Paris' controversial Sacré-Coeur Basilica in Montmartre. In the light of heated 19th-century debates on moral authority that opposed religious believers and partisans of a secular state inspired by a scientific ethos, we will consider how the advocates of both sides use specific rhetorical techniques in the public domain (newspaper articles, caricatures, speeches) and artistic devices (paintings, literary writings) to convince their audience of the validity of their claims. In other words, it is all about propaganda. The course will open out onto contemporary debates that show similar ethical conflicts. Recommended Course Background:

AS.210.301 or AS.210.302.

Area: Humanities

AS.212.315. Literature, Flight, Action. 3 Credits.

Flight is often conceived as a means of avoiding danger. It can also be seen fundamentally as a refusal of social and sexual categories and as resistance to the present order. By examining modern and contemporary literary works in French by authors on the margins from Rimbaud to Damasio, we will see how 'la fuite' allows for the invention of oneself as well as for the construction of worlds by innovative formal means. Course materials in French; taught in French.

Area: Humanities

AS.212.318. Women in French Literature of the 17th and 18th Centuries. 3 Credits.

This course will examine the changes in the relationship of women to literature in France before the French Revolution from several points of view: (1) What were the social and intellectual contexts of gender distinctions? (2) How did men writing about women differ from women writing about women? (3) How were these questions affected by the changing norms of literary productions? Texts by Mme. de Sévigné, Molière, Mme. de Lafayette, Prévost, Diderot, Rousseau, Laclos, and Beaumarchais.

Area: Humanities

Writing Intensive

AS.212.331. Paris 1900. 3 Credits.

Held in Paris, the 1900 World's Fair introduced to the modern world such striking innovations as subways, moving images on giant screens, escalators, colossal electrical shows, and the first painting by Pablo Picasso to be shown on French soil. Focused on key cultural and socio-political events surrounding this momentous turn-of-the-century display of wealth and power, this course examines the paradoxes of a modernizing French nation which even as it promoted individual rights alongside technology and economic growth was headed towards world conflict. Students will perform original research by exploring the rare book collection at JHU as well as the substantial digital archives now documenting the period.

Area: Humanities

AS.212.333. Introduction à la littérature française. 3 Credits.

Introduction à la Littérature française I (212.333) and II (212.334) propose reading and discussion of texts of various genres from the Middle Ages to the 21st century. This sequence is intended as an introduction to the methods, questions, and techniques of textual analysis through intensive reading, discussion, and production of written texts. Introduction à la littérature française I covers some of the greatest classics of French literature and thought from the Middle Ages to the Revolution. The two semesters may be taken in either order. This sequence is a pre-requisite to all further French and francophone literature courses. Students may co-register with an upper-level course during their second semester.

Recommended Course Background: AS.210.301-AS.210.302 or at least one semester of AS.210.301-AS.210.302 with a grade of A and written permission of the instructor. This course is taught in French

Prerequisite(s): AS.210.30] AND AS.210.302

Area: Humanities

Writing Intensive

AS.212.334. Introduction à la littérature française II. 3 Credits.

Readings and discussion of texts of various genres covering the time period from the Revolution to the 20th century. This sequence is a pre-requisite to all further literature courses. Students may co-register with an upper-level course during their second semester.

Prerequisite(s): AS.210.301 OR AS.210.302 or at least one semester of AS.210.301 or AS.210.302 with a grade of A and written permission of the instructor.

Area: Humanities

Writing Intensive

AS.212.340. Topics in French Cinema: Immigration, identité, différence culturelle. 3 Credits.

An exploration of immigration, identity, and cultural differences through the lens of recent French and Francophone films. Focus on discussion and analyses of film sequences in class and on oral presentations.

Students will have the opportunity to progress in vocabulary, oral expression, and in critical analysis. Films studied include works of Kassowitz, the Dardennes, Kechiche, Sciamma, Haneke, and Audiard. Conducted in French. Recommended course background: completion of AS. 210.301 or equivalent score on Placement test.

Area: Humanities

AS.212.342. Topics in French Cinema: Le crime dans le cinéma. 3 Credits.

Focus on French crime films, thrillers, and films noirs. Films studied will include movies by Jean-Pierre Melville, Dassin, Godard, Chabrol; French responses to US genre movies and to Hitchcock, and contemporary versions of the crime film in France (Jacques Audiard, Michael Haneke). Strong focus on discussion and analyses of film sequences in class and on oral presentations. Additional assignments will involve vocabulary and grammar study. Recommended Background: 210.301 or 210.302 or equivalent score on placement test

Area: Humanities

AS.212.344. Topics in French Cinema: Amour, Sexualité, Mariage. 3 Credits.

What is the nature of desire? Where does it come from, and what determines and conditions it? What do we fall in love with when we fall in love? An exploration of a series of films that ask essential questions about the psychological, political, and social stakes of human love, desire and sexuality, and about the institution of marriage. Focus on discussion and analyses of film sequences in class and on oral presentations.

Students will have the opportunity to progress in vocabulary and oral expression. Films studied include works of Truffaut, Godard, Bunuel, Kechiche, Haneke, Breillat and Audiard. Requirements for this course: completion of 210.301, 201.302, or equivalent score on Placement test.

Area: Humanities

AS.212.345. French in Switzerland. 3 Credits.

Nearly 30% of the Swiss are native French speakers. But what do we really know about them, what distinguishes them from French speakers in neighboring France? While the language both speak is identical, their social and cultural practices set them worlds apart: the way they interact socially, engage politically, think imaginatively, engage with nature, cook and even love. This highly interactive course explores the social and cultural practices of the French Swiss and how they came to play a key role in national and international critical and political thought; we will analyze how, in a nation composed of four different language groups and an immigrant population of nearly 20%, the French Swiss contribute to maintaining the country's highest standard of democratic practices; likewise, from an international perspective, we will study how French Switzerland developed a historic role in providing and enabling peaceful forums for international dialogue and peace talks (UN, WHO, UIT, etc.)

Prerequisite(s): AS.210.301 OR AS.210.302

Area: Humanities

AS.212.353. La France Contemporaine. 3 Credits.

Students will explore contemporary French society and culture through a wide variety of media: fiction and non-fiction readings (graphic novels, news periodicals, popular magazines), films, music, art, websites, and podcasts. A diverse range of hands-on activities in addition to guided readings will help students develop cultural awareness as we discuss topics such as education, politics, humor, sports, cuisine, immigration, slang, and national identity, as well as the historical factors that have influenced these facets of French and francophone culture. Recommended Course Background: AS.210.301 or AS.210.302 or permission of instructor.

Prerequisite(s): Students may not have taken AS.211.401.

Area: Humanities

AS.212.363. The French Education System: Culture, Class, Race, and Religion in School. 3 Credits.

This course is an overview of the French education system and questions of race, religion, social class, and culture as they relate to public schools. We will study a variety of art forms including film, music, and literature to analyze the relationship between art, public discourse, and education policy. Students wishing to take the class for French major or minor credit should enroll in section 2.

Area: Humanities

AS.212.402. The Count of Monte Cristo and its Avatars. 3 Credits.

Alexandre Dumas's *Le Comte de Monte Cristo* (1844-46) is widely regarded as one of the most popular novels of all time and as one of the best adventure novels ever written. Perhaps no other masterpiece of French literature has been subjected around the world to such countless film adaptations, including animation, television series, and serials.

This course aims to study and contextualize the reasons behind this sustained transnational and transcultural interest. Close reading and analysis of Dumas' novel will provide a good point of departure to explore problems that cut across nineteenth-century French society: politics, social class, revolution, family, love and desire, revenge, justice, science, and religion. Course conducted in French; most films in English or with English subtitles.

Area: Humanities

AS.212.413. For the Record: Jazz Cultures of Modern France. 3 Credits.

Across the 20th century, mainstream and avant-garde French culture was deeply impacted by the presence of African American musicians and performing artists hailing from the jazz tradition. From the Josephine Baker craze of the 1920s to the second post-war which welcomed the innovations of bebop and sixties-era free improvisation, metropolitan France proved a space where expatriate and exiled African Americans could both perpetuate the tradition and innovate by turns. At the same time, French taste-makers, critics, and musicians eager to adopt new forms and styles debated the extent to which American jazz music in its various strains could be made French. This course in transcultural French studies will feature readings in music criticism, history, and literature, as well as frequent close listening. It will culminate in an international symposium (to be held Nov. 15 and 16; attendance mandatory) uniting noted scholars and legendary jazz musicians. Although some background in French language and basic musical notation is desirable (students are encouraged to engage in original-source research), all core course readings will be provided in English.

Area: Humanities

AS.212.422. Esthétique et politique: autour des révoltes de Mai 68. 3 Credits.

What prompts a society to turn its back on tradition and to topple its most sacred institutions? This exploration of the French 'Sixties' highlights the cultural ferment behind the historic student/worker revolts of May/June 1968, which brought the nation to a standstill. Through novels, essays, songs, and films, we will examine linkages between authority and desire; thought and action; revolutionary aspiration and the consequences of failed revolt.

Prerequisite(s): AS.211.401 OR AS.212.353

Area: Humanities

AS.212.429. Honors Thesis Prep. 1 Credit.

This course will meet three times during the Fall semester to enable all French majors to prepare their thesis subject, thesis bibliography, and abstract prior to the writing of the Senior Thesis (AS.212.430) in the Spring semester of their senior year. This course is required of all French majors and must be taken during the Fall semester of their senior year. Schedule TBA upon consultation with the class list, as there are only three group meetings. The rest of the meetings are in individual appointments with the DUS or another chosen French professor. Prerequisites: AS.212.333-334 and either prior enrollment or concurrent enrollment in AS.210.417 Eloquent French.

Prerequisite(s): AS.210.417; AS.212.333 AND AS.212.334

Area: Humanities

AS.212.430. French Honors Thesis. 3 Credits.

An in-depth and closely supervised initiation to research and thinking, oral and written expression, which leads to the composition of a senior thesis in French. Recommended Course Background: AS.212.429

Area: Humanities

Writing Intensive

AS.212.431. Style, Gender and Politics from Marie-Antoinette to the Burghini. 3 Credits.

From effeminate kings, to slutty queens, to post-revolutionary dandies, to the manifest invisibility adopted by some French citizens today, debates on the gendering and styling of political bodies have always been central to power struggles in France. Students will read from sociology, history and literature in order to understand the complex interplay among fashion, gender and political identity. Taught in English, but French minor/major credit possible by completing written work in French and by attending a weekly discussion section conducted in French. Students interested in the 4-credit French option should enroll in section 2. All others should enroll in section 1. Special Notes: This course is meant to be a small class experience. Enrollment limits will be strictly enforced.

Area: Humanities

AS.212.432. The Dreyfus Affair: Lying for Truth. 3 Credits.

In 1894 French military captain Alfred Dreyfus was found guilty of a crime of treason he did not commit. The true reasons for his arrest are still under debate today: was this a sheer act of antisemitism? Why did the army create false proof against a man they knew was innocent? What was the role of the press in propagating the Affair? This course proposes to approach the Dreyfus Affair in all its complex forms, while encouraging students to carry out original and innovative research based on a wide range of resources (caricatures and articles in the press, pamphlets, paintings, films, music, photographs, court transcripts, government archives, private letters, and hopefully more).

Area: Humanities

AS.212.433. Reason and Revolution. 3 Credits.

The French Revolution in relation to the literature and political thought of the Enlightenment: Montesquieu, Rousseau, Beaumarchais, Condorcet, Robespierre, Mme de Stael and the revolutionary theater. Recommended Course Background: AS.212.333 or AS.212.334. <http://www.wilda.org/Courses/CourseVault/Undergrad/ReasonRev/syllabus.html>

Area: Humanities

Writing Intensive

AS.212.436. Cultures of Love. 3 Credits.

From the time of its invention, as a kind of counterfeit religion, in the Hispano-Arabic world, love has been an unsettling, paradoxical, transgressive phenomenon: mystical, adulterous, con game, parlor game, poison, illness. Taking a literary, sociological and anthropological approach, this course will try to grasp some of the challenges posed by love's protean discourse: from the fin'amor born in women-ruled Medieval courts, to the language of 17th-century women mystics, to libertinage, to the cold intimacies of today's emotional capitalism. Taught in French.

Prerequisite(s): AS.210.301

Area: Humanities

Writing Intensive

AS.212.437. Diderot and the French Enlightenment. 3 Credits.

Denis Diderot's early work was dominated by his work on the natural sciences and the Encyclopédie. In later years, his literature addressed the social applications of knowledge: economic, anthropological, political, and moral issues structured his aesthetic concerns. As an author in continual conversation with his contemporaries and who was instrumental in the creation of an engaged intellectual community, his fiction, philosophical texts and critical works serve as the ideal lens to bring into focus the peculiarities of the French Enlightenment. Among the texts to be considered will be articles from the Encyclopédie, the Supplément au voyage de Bougainville, Le Rêve de d'Alembert, the Salon de 1767, Le Neveu de Rameau, extracts from his Essai sur les règnes de Claude et de Néron... This class will be taught in French. Recommended Course Background - AS.212.333

Area: Humanities

Writing Intensive

AS.212.442. Souvenirs de la France occupée 1940-1944 [Memories of Occupied France, 1940-1944]. 3 Credits.

How have writers and filmmakers active in France since World War II shaped the collective memory of German occupation, deportation, and liberation, both forging and contesting myths of the French nation through the wartime experience of resistance and collaboration? In what ways do distinct modes of written and audiovisual expression (fiction, testimony, documentary) conjoin with individual or group perspectives to color our understanding of France's "dark years"? See full description here: <http://grll.jhu.edu/french/undergraduate/courses/>

Area: Humanities

AS.212.445. French romanticism across the arts. 3 Credits.

This course is designed to introduce you to a glamorous moment in French culture and the arts, namely the first half of the nineteenth-century. This was a time when talent and ingenuity, and a desire to mend the wounds left by war and terror created an aesthetic movement that brought its own form of revolution. What was it like then to be in Paris in the theater, at the ballet, in literary salons, at concerts, at the opera? How did such "cultural productions" shape the imagination and nourish the creative endeavors of many artists and writers? As there was no camera to document this moment, we'll need to rely on writers to describe or, even better, evoke a universe of new aesthetic experiences that richly shaped the nineteenth-century literary world. What were these new visions and personal dreams? Why the exoticism? What was it like to live in a time that made it possible to carry your heart on your sleeve without ridicule? Literary writings will be our archive, as we explore such cultural offerings as romantic ballet, the stage (both as opera and theater), collaborations between musicians and writers, and translations of major romantic themes across the arts. With the help of texts and visual as well as musical examples, we will try to imagine what it means to declare yourself "un romantique." Modern film excerpts and productions of romantic art will help us see the lasting effects of this period of cultural effervescence. Among the authors and creators whose work we will study are Victor Hugo, Nerval, Gautier, Baudelaire, Chopin and George Sand, Berlioz., Taglioni, as well as Shakespeare in French. Recommended Course Background: AS.212.302 and either AS.212.333 or AS.212.334
Area: Humanities

AS.212.449. France, terre des migrations [French Histories of Migration]. 3 Credits.

Comme le Canada ou les Etats-Unis, la France est une grande terre d'immigration qui depuis le 19e siècle a accueilli sur son sol des populations du monde entier. En examinant témoignages, textes de fiction et films documentaires, nous suivrons les expériences contrastées de diverses vagues de migrants chassés par la faim, le chômage ou les persécutions. Quels mécanismes ont favorisé ou freiné l'intégration économique, sociale et civique de ces migrants qui ont rejoint la République française? Que veut dire "être immigré" aujourd'hui?
Prerequisite(s): AS.211.401

Area: Humanities

AS.212.452. The Character Function. 3 Credits.

What do we really mean when we talk about a 'character' in a discursive work? What are the structuring, esthetic and heuristic functions of such forms of agency? How has the concept of the character evolved from the early modern period to the present day? A sampling of the cases to be considered: Descartes, Racine, Marivaux, Diderot, Rousseau, Napoleon, Michelet, Zola, avatars and 'digital angels'. This course will be taught in French. Recommended Course Background - AS.212.333

Area: Humanities

AS.212.454. French Theater: Reading and Practice. 3 Credits.

Reading modern theater in French can be exciting: a battle waged with words instead of swords, a battle of wit and of style. The literature of the nineteenth century was marked by major literary battles opposing young Romantic writers against an old school of Academicians. This battle was fought largely in and through the theatre. In this course the classroom space itself becomes a stage in which to reenact or rehearse some of these battles, through careful readings of texts and by exploring all possible literary contexts. Participants will read together a number of plays as well as take part in collaborative learning and creative activities. Readings to include texts by Césaire, Dumas, Hugo, Marivaux, Musset, Scribe, Sartre, and Vigny. Readings and discussion in French.

Area: Humanities

Writing Intensive

AS.212.470. Censorship in Language and Practice. From the Ancien Regime to Democracy. 3 Credits.

An exploration of the boundaries of acceptability when speaking about religion, government, sexuality and gender. Students will learn about the political, theological and legal basis of blasphemy and punishable behavior, and how they have changed from the time of divine-right monarchy to contemporary laïcité. Selected readings ranging from the clandestine culture of free-thinkers and rakes in the 17th century, to the trials and causes célèbres of the Enlightenment, to modern-day democratic polemics.

Prerequisite(s): AS.210.302

Area: Humanities

AS.212.471. Jules Verne. 3 Credits.

An overview of the corpus of the author of the 'Voyages extraordinaires'. The patron saint of steampunk authors explored through his novels the transformation of the modern world resulting from the explosion of technological advances in the industrial age, yet he was also an astute and erudite historical thinker, an amateur anthropologist whose work reflected many of the prejudices and challenges of his colonizing contemporaries. A dabbler in the new human sciences and their role in the development of cultural models, he provides a unique entryway into the fin-de-siècle French mind set. This class will be taught in French. For more information, see <http://www.wilda.org/Courses/CourseVault/Undergrad/Verne/Syllabus.html> Recommended Prerequisites AS.212.333 or AS.212.334

Area: Humanities

Writing Intensive

AS.212.501. French Independent Study. 3 Credits.

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

AS.212.502. French Indep Study-Lit. 3 Credits.

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

AS.212.596. Independent Study - Spanish. 3 Credits.

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

AS.212.598. Internship. 1 Credit.

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

AS.212.651. Romantisme et Indigénisme.

Le romantisme littéraire, en tout temps et en tout lieu, est contagieux. Ce qui a fait la force pérenne du romantisme français au XIXe siècle, c'est sa capacité de susciter de nouveaux modèles en France et de miroiter son élan esthétique au-delà des frontières nationales. Ce séminaire abordera principalement la question du romantisme français et la manière dont ses prolégomènes ont été appropriés par une ancienne culture coloniale.

Area: Humanities

Writing Intensive

AS.212.679. Romantique et Romanesque: Desire, History, and Politics in 19th Century French Novel.

Literary critics from René Girard to Jacques Rancière assert that French literature of the 19th century— itself arguably the century of the novel— is fundamentally romantic. What does that mean? Is the French novel intrinsically romantic? Our discussion could well start with Girard's *Vérité romanesque et mensonge romantique*, which presents a new conception of the novel in correlation with human philosophy, and concludes that the "roman romanesque" is not "romantique," because romanesque adhered to the truthfulness of its subject while the romantic scenario is linked to its deceit. However, the real theoretical focal point is not the position of contemporary critics on romantic and non-romantic narrative scenarios, but the following characterization from 1903 of the "roman romanesque" by Academician Émile Faguet (1847-1916): "Ce n'est point du tout le roman à aventures extraordinaires et tumultueuses. Celui-là, je l'appellerais plutôt le roman mélodramatique. J'entends par roman romanesque celui qui, très délibérément, s'attache à nous présenter des caractères exceptionnels qui ne cessent pas d'être vrais." The course will introduce the socio-cultural complexity of novelistic forms and techniques of the literary movement familiarly known among the critics as "le romanesque français" from the Restoration to the early Third Republic. Readings by Balzac, Constant, Dumas, Flaubert, Hugo, Sand, Staël, and Stendhal. Taught in French.

AS.212.684. Fabrique de la banlieue parisienne [The Making of the Paris Suburbs].

Parler de "la banlieue parisienne", qu'est-ce à dire? Et si ce singulier induisait en erreur? Selon les époques, la banlieue fut tour à tour verte, grise, rouge ou néon vif. Appréhendée à la croisée des discours sur l'urbain et des productions culturelles, elle est le lieu de conflits idéologiques entre le capital et le salariat, entre "le Français" et "l'étranger", entre progressisme et nostalgie, entre droit et non-droit. La dialectique qui se tisse entre représentations artistiques (romans, photographies, films), pratiques sociales (arts de faire, modes d'habitation et de déplacement) et représentations idéales (urbanisme, architecture) formera l'objet de ce parcours critique embrassant un siècle de banlieue parisienne. Textes de Céline, Simenon, Queneau, Fallet, Rochefort, Daeninckx, Charef, Djaidani; films de Duvivier, Dhéry, Godard, Rohmer, Cabrera, Ly. *Open to undergraduate French majors with permission of instructor.

Area: Humanities

AS.212.692. Research Methods.

Texts have lives. From handwritten manuscript to digital format, the various incarnations of the literary text have implications for literary scholarship. This course examines the many lives of a literary text and the issues of access, retrieval, and research. From online resources to the core printed reference works, this course acquaints graduate students with the range of scholarly apparatus in the field of literary studies.

AS.212.696. Literature Confronts Science: Zola.

Zola worked with the theories of heredity of his time in the Rougon-Macquart novels. But he also attempted to use his understanding of biology and thermodynamics to reform the theory of the novel in general. This course will examine these two different effects of science on literature and try to see what leads an author to undertake such a project. For a more extended description, please see <http://www.wilda.org/Courses/CourseVault/Grad/Zola/Syllabus.html>. Advanced undergraduates with sufficient background may register for this course with permission of the instructor.

AS.212.699. Cultures of Criticism from the Classics to Foucault.

From fault-finding to the crossover of aesthetic and political judgment, criticism never loses sight of its medical cognates critical and crisis. This course examines the emergence and the transformations of critical judgment in the arts, culture and politics, from the early days of its collusion with French monarchical propaganda, to the critical genealogies of the Enlightenment, to the postrevolutionary critique of history, to Foucault's critique of practices of veridiction. Works by Perrault, Bayle, Diderot, Rousseau, Tocqueville, Cassirer, Koselleck, Derrida, Barthes, Bourdieu, Foucault. Taught in English; most texts available in translation, but knowledge of French recommended.

Area: Humanities

AS.212.705. Fictions d'espace: geopoétique du roman de langue française.

En quoi consiste et par quels moyens se construit l'espace dans les fictions littéraires ? Quelles fonctions y jouent les toponymes, les descriptions de lieux ou les trajectoires des personnages ? Quels contrats l'écrivain peut-il passer avec son lectorat à l'égard du statut des espaces traversés et décrits, qu'ils se fondent sur le « réel » ou qu'ils soient fabriqués de toutes pièces ? Seront abordées dans cette introduction à la géopoétique narrative des œuvres de Balzac, Maupassant, Giono, Gracq, Duras, Chamoiseau, Sony et Echenoz entre autres.

Area: Humanities

Writing Intensive

AS.212.707. French Documentary Filmmaking.

Overview of the history of French documentary filmmaking featuring works by Cavalier, Depardon, Epstein, Malle, Marker, Painlevé, Philibert, Resnais, Rouch, Simon, Varda, and Vautier. Emphasis will be placed on the rhetorical functions of editing and on the relation forged among filmmakers, their subjects, and the public. Extensive weekly viewing is required.

Area: Humanities

AS.212.720. Le Livre Antillais: Culture/Écriture.

On s'arrête trop souvent pour souligner l'inexistence d'une véritable sphère du livre lorsqu'on aborde la littérature haïtienne, mais assez rarement pour s'interroger sur la place de cet objet dans la fiction. Il semble que la représentation du Livre et ses avatars sont partout dans les œuvres des écrivains antillais depuis le 19esiècle. Car lire et écrire jouent un rôle non négligeable dans la représentation culturelle, esthétique et politique qu'ils se font de leur société qui subit une quelconque tyrannie. Ce séminaire sera consacré essentiellement à la question du livre dans un contexte antillais. Aussi s'interrogera-t-on sur la personne de l'auteur antillais, sa présence dans l'œuvre fictionnelle, sa conception fétichisée du livre et de l'écriture au travers de l'esthétique, du social et du politique, en prenant pour exemples quelques romans de Marie Chauvet, René Depestre, Frankétienne, Fernand Hibbert, Dany Laferrière, Émile Ollivier, René Philoctète.

Area: Humanities

Writing Intensive

AS.212.725. Poe's French Legacies.

Edgar Allan Poe was considered a vulgar hack by many of his fellow Americans, but in 19th-century France, he was touted as a misunderstood poetic genius, the original *poète maudit*. Through the translations of Charles Baudelaire, who found in Poe a kindred spirit in the "goût de l'infini," French intellectuals came to know the American writer as a fount of aesthetic wisdom, diabolical sensibility, and mystic mastery. In this course, we will study Baudelaire's poetry as well as the many literary and artistic movements in France that were directly inspired by Poe's uncanny mix of the macabre and the methodical: Symbolist poetry (Valéry, Mallarmé), the Scientific Fantastic (Maupassant, Villiers de l'Isle-Adam), fin-de-siècle Decadence (Huysmanns, Odilon Redon), science fiction (Jules Verne), the detective novel (Emile Gaboriau), and 20th-century Surrealism (Breton, Max Ernst).

Area: Humanities

AS.212.726. Approches géopoétiques: théâtre, poésie, roman.

Chaque genre littéraire développe un rapport particulier à l'espace, tout autant qu'au temps. Au théâtre, l'espace est à la fois abstrait, dans la mesure où le texte théâtral fait subir au monde une réduction à l'extrême, et concret, en ce que la mise-en-scène actualise un ensemble de possibles devant le public. Dans le domaine de la poésie, l'espace fait l'objet d'évocations diverses et changeantes ; il peut être intensément présent ou être renvoyé à l'arrière-plan au profit de la seule voix, siège de la 'conscience' poétique. Le récit de fiction, lui, fort de sa visée mimétique, semble engendrer un imaginaire spatial plus marqué, que celui-ci se crée à partir de topoï communément admis ou qu'il intègre des précisions géographiques ou architecturales, comme le veut l'esthétique réaliste. Le but de ce séminaire sera de confronter ces trois imaginaires de l'espace en littérature, afin d'en arriver à une meilleure compréhension des ressources propres aux textes littéraires et de leur possible théorisation. Ouvrages et articles critiques d'Ubersfeld, Collot, Westphal, Moretti, Bouvet et Camus; œuvres d'expression française, à lire in extenso ou sous forme d'extraits, de Corneille à Koltès, de Lamartine à Glissant, de Voltaire à Volodine...

Area: Humanities

Writing Intensive

AS.212.740. Proust and the Science of Memory.

What is personal memory? This course offers both an in-depth journey through Proust's *Recherche* and a way of tracing major scientific questions about the formation of memory in connection with autobiography and medical history. The process of human remembering – with its counterpart, forgetting – has emerged over the last thirty years as an extraordinarily rich field of investigation as well as of creative endeavors in the arts. Poised between literature and science, this course offers both an in-depth introduction to Proust's ground breaking modern work on human time, *A la recherche du temps perdu*, and an investigation into a modern history of memory (a history that unfolds in the nineteenth and early twentieth century, and has made a surprising return in our contemporary understanding of remembrance). That Proust's *petite madeleine* should have turned, in recent years, into the magical token of autobiographical recollection and provided, at the same time, an immensely productive clinical and neuro-scientific model of how memory works serves as our point of departure. That human memory is an experience and not merely a biological function – its existence depending on language – will be our running thread. Proust's book, filled with immensely learned and complex descriptions of mnemonic processes, serves as our case-study. Proust's investigations into remembering reveal fascinating aspects of the 19th century advances into the psychology and nosography of memory. These will in turn prompt us to read his work in light of present controversies in scientific research, as for example on the construction of memory, on "body-memory," the interface between cognition and emotion, and the mind/brain debate. As it prompts many questions on the relation between fiction and experience, this journey through major themes of Proust's quest for memory will invite a broader reflection on the relation between literary and philosophical investigations. Requirements: Short oral presentation and final research paper. Taught in English, reading knowledge of French desirable but not required. Most readings are available in English. Required for this course are vol. I, V, VI of *In Search of Lost Time* in the 2003 Modern Library edition (ISBN 978-0-375-75154 – 1 and 4 and 7). For a copy of the syllabus, with a list of main recommended readings, available in mid-June, please write to e.ender@jhu.edu

Area: Humanities

AS.212.741. Rousseau: Citizenship and Exile.

Throughout his life Rousseau presented himself by turns as the citizen of a Republic, a stateless outcast, the resident of a vanishing homeland of the heart, and the focal point of an international conspiracy. He invented new foundations for political communities that could never be implemented or were severely misunderstood during the revolutionary Terror. The families he portrayed were both patriarchal and defiantly anti-normative. He affirmed his desire to belong and insisted on his irreducible difference; he extolled friendship and engineered breakups. Through readings of Rousseau's major political, autobiographical and fictional works we shall examine how and why communities, personal identity and citizenship are alternately built and destroyed. Course open to undergraduates.

AS.212.751. Franco-Algerian Screens: Exoticism, Revolution, Independence.

From exoticist features of the 1920s and 1930s and political works of the 1960s, to family sagas and personal essays looking back on a conflicted past from the standpoint of the new century, Algeria has featured prominently in the French cinematographic imaginary. The independent North African nation has likewise produced compelling narratives that address the colonial legacy, the armed struggle for independence and its aftermath. Addressing from both sides of the Mediterranean an entangled political and cultural history, this course places in critical context conflicting screen representations as well as the institutions, individuals, and publics associated with them. The course will be taught in English, however most course materials will be in French. Undergraduates may take with permission of the instructor and completion of AS.212.333 and AS.212.334. Graduate students need not have completed the prerequisite courses.

Area: Humanities

AS.212.768. Norms and Forms of Academic Communication.

How to write a book review, an article, a conference paper; how to choose the appropriate journal for publication.

Area: Humanities

Writing Intensive

AS.212.778. Les écritures contemporaines aux confins des genres [Contemporary French Writing Beyond the Genres.]

Le système des genres littéraires consacré par la vieille trinité 'roman, poésie, théâtre' ne fait plus la loi. Depuis les années 1980 ont émergé en France des formes d'écriture hybrides s'appuyant sur le montage, le recyclage, le catalogue ou encore la traduction intermédiaire. Notre objet sera d'interroger le statut de l'objet littéraire et de la figure de l'écrivain dans un paysage artistico-médiatique que caractérisent la surproduction de textes et d'images et une certaine déréalisation du lien social.

Area: Humanities

AS.212.785. The Enlightenment and its Critics.

Are imperialism, universalism, soulless rationalism, reckless exploitation of nature, and social engineering the legacy of a so-called "Enlightenment project," as many have argued in the wake of World War II? This course explores some core aspects of that critique, from Rousseau to Foucault, while testing them against examples of the plurality of discursive practices that we call Enlightenment. Readings and discussion in French. Course open to undergraduates with the instructor's permission.

Area: Humanities

Writing Intensive

AS.212.801. French Independent Study.**AS.212.802. French Dissertation Research.****AS.212.803. French Proposal Preparation.****AS.213.205. Outsiders, outlaws, outcasts. 3 Credits.**

Introduction to the close reading of German-language literature in the original. We read and discuss literary works in which experiences of crisis give rise to novel forms of selfhood. Authors may include Tieck, Kleist, Büchner, Droste-Hülshoff, Heine, Keller, Storm, Kafka, and others. We will ask how narrative form can represent breakdowns in established ways of sense-making. Attention will be paid to writers' divergent responses to the challenges of modernity. Readings, discussion, and writing assignments in German.

Area: Humanities

AS.213.251. Freshman Seminar: Friedrich Nietzsche. 3 Credits.

Nietzsche's writings continue to inform contemporary thinking about morality, psychology, art, culture, and politics. He started out as a daring scholar of Greek antiquity, went on first to advocate and then to repudiate a grand project of cultural renewal, and eventually transformed his authorial persona into the site of an unprecedented theoretical experiment in which the most cherished ideals of Western culture were turned against themselves. In discussing his works we will focus on such themes as the struggle to affirm life in the face of the challenge of nihilism, modernity, cultural decadence, selfhood and individualism, the status of nature, and the effort to overcome metaphysical thinking. Close attention will be paid to the strategies of writing through which Nietzsche negotiates the conflict between intellectual integrity and aesthetic appeal, truth and illusion.

Area: Humanities

AS.213.270. Die Erfindung der Moderne. 3 Credits.

Taught in German. An introduction to key conceptions of modernity elaborated in the German-language cultural context. We consider the rise of historical awareness and the question of whether history has a purpose, modernity's difference from ancient and medieval times, secularization and the crisis of meaning, the role of intellectual reflection and subjectivity, the relation between cultural production, political power, and economic processes. Excerpts in the original German from works by Kant, Schiller, Novalis, Hegel, Heine, Marx, Nietzsche, Weber, Benjamin, Heidegger

Prerequisite(s): AS.210.362 or placement exam.

Area: Humanities

AS.213.271. Trust: Literature and Philosophy. 3 Credits.

Fake news, policing crises, political polarization, and the like challenge us to reevaluate the notion of trust. The course takes up this challenge with the help of both literary and philosophical texts that shall assist us in posing, and trying to answer, questions such as the following: What or whom should we trust (ourselves, others, neither)? Is it possible and sometimes even preferable not to trust? Or should we cultivate trust in society? If so, how? Authors may include ETA Hoffmann, Hegel, Nietzsche, and others.

Area: Humanities

Writing Intensive

AS.213.303. Mini-Term: Feminist and Queer Theory: Past and Present. 2 Credits.

This course familiarizes participants with central texts in contemporary feminist and queer theory. We will read, discuss and engage with selections by Judith Butler, Gayatri Spivak, Jack Halberstam, Maria Lugones and Claudia Rankine. Many of these theorists, directly or indirectly, refer to philosophic concepts such as those addressed by the German Jewish thinker Walter Benjamin. We will therefore also examine a few philosophic echoes of these contemporary feminist and queer voices in 20th century German philosophy.

Area: Humanities

AS.213.304. German Aesthetic Thought. 3 Credits.

Central to modernity is the idea that certain perceptual experiences are worth having for their own sake, even if they do not directly serve any moral, political or cognitive aims. Aesthetics emerged in the eighteenth century as a theory of such experiences, and among them especially of the beautiful and the sublime. It soon became increasingly concerned with questions regarding the significance of art as a privileged realm of human production and experience. In the German-language intellectual lineage that begins with Kant, aesthetics moved from the margins of theoretical attention to its very center, where it could engage with some of the most pressing dilemmas of modernity. We read excerpts from relevant theoretical texts (Kant, Schiller, the early Romantics, Hegel) as well as texts that perform model cases of aesthetic reflection in relation to concrete works of art (Lessing, Kierkegaard, Nietzsche, Benjamin, Adorno).

Area: Humanities

AS.213.308. Schweigen in der Familie. 3 Credits.

We will study the psychic afterlives of involvements in WWI, National Socialism and the state security service of the GDR. In particular, we will focus on (auto-)biographical and documentary-film examinations of perpetrators in the family. Within the family, these stories are often shrouded in silence but nevertheless handed down across generations in powerful, less-than-explicit, and often distorted ways. Drawing on philosophy and psychoanalysis, we will discuss how the need for silence meets the need to hear and to talk. Recommended Course Background: AS.210.362.

Area: Humanities

AS.213.319. "Who thinks abstractly?": Fundamentals of Critical Theory. 1 Credit.

This course provides students with an introduction to thought foundational to Critical Theory. We will explore major concepts such as reason, genealogy, and freedom. Students can expect to gain familiarity with works that have proven immensely influential in modern Europe and beyond, but will also be expected to consider ways in which such thinking has relevance for today's world. The readings, though provided in English, are primarily from the German-language tradition. Participation in discussions and a short paper dealing directly with ideas from at least one unit will be required.

Area: Humanities

AS.213.321. Bodies and Pleasures. 3 Credits.

Taught in English. This course traces a literary history of sexuality from the Middle Ages to contemporary women's writing. We will analyze how sexual pleasure changed over time. In particular, we will discuss what role literature plays in the reproduction and transformation of bodily pleasures. The course explores how the pleasures of bodies are imagined in and through literature, but also whether words are bodies that give pleasure and perhaps even have their own pleasures. Authors discussed will include Boccaccio, Cleland, Rousseau, Schlegel, Kleist, Hoffmann, Novalis, Arnim, Büchner, Freud, Rilke, Kafka, Rich, Foucault, Kristeva, Cixous, Giddens, and Winterson.

Area: Humanities

AS.213.324. What is Jewish Culture?. 3 Credits.

We talk about Jewish literature, music, and art—but can a book, or a song, or a painting be Jewish? We will examine the premises of this question and the many answers that have been formulated in response to it focusing on modern European (and some American) culture. Jewishness as it relates to human identity has been conceived of as related to religion, ethnicity, race, nation, language, geography, and politics. But these keywords have also been used to engage with the question of the Jewish identity not of a person, but of a cultural product. To understand the implications of calling, say, a book Jewish, we will examine the history of the concept of culture and its emergence in the context of the formation of modern Jewish identity. We will examine theoretical and literary texts originally written in German, Yiddish, Hebrew, and English, as well as painting, photography, film, and architecture from Europe, Israel and the Americas. We will aim to arrive at an understanding of the ways that the idea of culture intersects with the formation of Jewish identity in modernity. All readings will be in English.

Area: Humanities

AS.213.328. German Literary Modernism. 3 Credits.

Taught in English. German Literary Modernism focuses on modernist works of literature between 1900-1930, considering central modernist authors against the backdrop of dramatic changes and events in European culture and society, including urbanization, technological change, the First World War, and social and artistic movements. Students will engage literary works—by such authors as Kafka, Rilke, Hofmannsthal and Thomas Mann—that express a sense of crisis about modern life, or provoke questions about the nature of reality, the human self, the reliability of perception, and the possibilities of language and art. ? Students have the option of an additional hour of German discussion and doing all the assignments in German for German-language credit (3+1) towards the major or minor. Students interested in that option should register for section 2.

Area: Humanities

AS.213.334. Kafka. 3 Credits.

Franz Kafka is one of the most important — and one of the most challenging — writers of the twentieth century. This course will investigate why both are true. We will analyze a wide range of his works and learn "how" to read Kafka. We will become familiar with his characteristic subjects: law; family; power; institutions; modernity. We will also attempt to become familiar with his characteristic forms and styles and attempt, in the process, to find out what makes Kafka "kafkaesque." We will also consider his impact on art, literature, film, and thought from his time to the present. All readings in English. German majors/minors should enroll in section 02.

Area: Humanities

AS.213.340. Flucht und Migration: Literarische Erkundungen. 3 Credits.

We will study how contemporary German literature reflects the experiences of migrants and refugees. Jenny Erpenbeck's novel *Gehen, ging, gegangen* (2017) and Sasha Marianna Salzmann's novel *Außer sich* (2018) will serve as our main examples, complemented with shorter texts and other material on the historical and political contexts.

AS.213.346. Uncanny Realism. 3 Credits.

Dominant in the second half of the 19th century, realism was a literary movement whose representatives devoted close attention to the quotidian particulars of a social world caught up in the transformations of modernity. Its German-language variants were often intensely local, portraying regional forms of life (in Westphalia, the Austrian and Swiss countryside, Frisia, Berlin and Brandenburg) with a richness of detail approaching that of ethnographic descriptions. Far from confining themselves to giving literal-minded inventories of observable facts, these authors portrayed social worlds haunted by intangible powers: ghosts, historical memories, and vestiges of religious experience in an increasingly secular world. We will explore this duality of local and spectral features in the works of Droste-Hülshoff, Stifter, Keller, Storm, and Fontane.

Prerequisite(s): AS.210.362 or equivalent

Area: Humanities

AS.213.350. Wie wir begehren. 3 Credits.

Taught in German. Human desire and sexuality proves of vital concern in German-speaking countries: from the invention by German sexologists of much of the terminology still in use today to the so-called sexual revolution in the late sixties to new perspectives on the topic today. We will study film, fiction and non-fiction. Recommended Background: AS.210.362

Area: Humanities

AS.213.354. Introduction to German Poetry. 3 Credits.

This class will introduce students to German poetry from the eighteenth to the twentieth century. We will read selected poems by Goethe, Eichendorff, Mörike, George, Hofmannsthal, Rilke, Trakl, Celan, and Bachmann. In addition we will read several theoretical reflections on poetry by literary critics and philosophers which examine the lyric form and the curious world that poetry constructs. Readings and discussion in German.

Area: Humanities

AS.213.359. Kleist. 3 Credits.

Heinrich von Kleist was one of the most intriguing literary figures of the early nineteenth century in Germany. Neither Classicist nor Romanticist, he developed a unique style that combines such different elements as complex rhythmicity, drastic imagery, and philosophical precision. His novellas, plays, and nonfiction prose explore questions of gender, colonialism, the tragic, and of innocence and double dealing. Among the texts we will read together are 'The Betrothal in St. Domingo' (Kleist's literary response to the Haitian revolution), 'Penthesilea' (the play about lovers who can find each other only in war ends in a splatter scene), and 'Marquise of O' (the story of a woman whose father rejects her because she finds herself pregnant, and yet she has no memory of the sexual intercourse that must have led to her current situation). Language of Instruction: German

Area: Humanities

AS.213.373. Sex und Macht. 3 Credits.

We will discuss postwar and contemporary literature and films that grapple with the effect of unequal power structures on sexual relations. Taught in German.

Area: Humanities

AS.213.374. Existentialism in Literature and Philosophy. 3 Credits.

This course explores the themes of existentialism, including the meaning of existence, the nature of the self, authenticity and inauthenticity, the inescapability of death, the experience of time, anxiety, freedom and responsibility to others, in literary and philosophical works. It will be examined why these philosophical ideas often seem to demand literary expression, or bear a close relation to literary works. Readings may include writings by Kierkegaard, Nietzsche, Dostoevsky, Heidegger, Rilke, Kafka, Simmel, Jaspers, Buber, Sartre, de Beauvoir, and Camus.

Area: Humanities

Writing Intensive

AS.213.378. Seeing the World by Foot. 3 Credits.

TAUGHT IN GERMAN. Few traditions have placed more emphasis than German literature on the importance of walking for finding one's way on earth and in the cosmos. From Schiller and Novalis to Thomas Bernhard and Werner Herzog, walking has been conceived not only as a journey outwards but also inwards into uncharted terrain of memory, the unconscious, and the imagination. In this course we will read short texts on wandering by Schiller, Chamisso, Goethe, Novalis, Tieck, Stifter, Walsert, Bernhard, Herzog and Sebald with an eye toward the relationships that walking establishes between past and present, reality and imagination, time and space and inner and outer experience.

Prerequisite(s): AS.210.361 AND AS.210.362

Area: Humanities

AS.213.380. Ghost Stories, Haunted House and Other Occult Phenomena. 3 Credits.

From the eighteenth century to the modern period, German authors have been obsessed with uncanny phenomena that blur the line between the natural world and the supernatural world of ghosts, spirits, and magic. We will explore the encounter with otherworldly phenomena in this course with a special emphasis on the status of literature as a play of semblance or collection of shadows. Why have ghost stories been so persistent in the modern era when science and reason are said to dominate our understanding of the world? Is the occult the dark side of science? What kind of knowledge does literature yield? What can literature tell us about what is random, obscure, or inexplicable?

Area: Humanities

AS.213.383. Jewish Travel Literature. 3 Credits.

Exile; Diaspora; Wandering; Refugee; Immigrant—these are all keywords that have been closely associated with Jews and the Jewish experience. What binds them all is movement, whether individual or communal, voluntary or involuntary. This course will examine the connection between movement and Jewish culture and history through the various forms of Jewish travel writing. In looking at depictions of travel both fictional and historical from the Middle Ages to the 20th century we will revisit and interrogate many of these keywords to understand the ways they have been deployed to understand Jewish identity in literature and beyond. A central point of consideration will be the role of travel in shaping conceptions of Jewish identity as well as Jewish literature in the modern period. We will examine novels, short stories, reportage, and travelogues describing real and imagined journeys from and to Asia, the Middle East, Europe, and America. All readings will be in English translation, primarily from sources in Yiddish, Hebrew, and German.

Area: Humanities

AS.213.407. Museums and Identity. 3 Credits.

This course will explore the phenomenon of the “identity” museum through case studies involving Jewish and Holocaust museums around the world. The museum boom of the last half-century has centered in large part around museums dedicated to the culture and history of particular minority groups; recent notable (and relatively local) examples include the brand new National Museum of African American History and Culture in Washington and the National Museum of American Jewish History in Philadelphia. Our understanding of the contemporary theory and practice of such museums will be based on an examination of the history of the various museological traditions that engage Jewish identity from the 19th century to the present, including the collection and display of art and antiquities, ethnographic exhibitions, history museums, and Holocaust museums. We will deal with two primary museological phenomena: first, the introduction of the “primitive other” into European modernity via ethnographic museums; second, the museological commemoration and representation of trauma, specifically of the Holocaust. We will explore these topics through historical documents, theoretical readings, and case studies including visits to nearby museums. All readings in English.

Area: Humanities

AS.213.423. Reflections on Modernity. 3 Credits.

Taught in English. Reflections on Modernity takes up the problems conflicts, and possibilities of modernity in aesthetic, literary, and philosophical texts. Questions about the modern self, our relationship to nature, to urban experience, to history and language, and the role of the artist and writer in reflecting on modern life. Texts include works by such authors as Kant, Nietzsche, Baudelaire, Weber, Rilke, Hofmannsthal, Simmel, Heidegger, Habermas, Foucault.

Area: Humanities

AS.213.433. Fictional Autobiographies and Autobiographical Fiction. 3 Credits.

This course will examine fictional works that pose as memoirs or autobiographies, which is not a genre unique to the twentieth century but which rose to prominence in the modern period as a result of historical developments. We will consider the aesthetic presuppositions that gave rise to the novel and culminated in the great realist narratives of the nineteenth century that claimed to do nothing less than represent real life situations. Novels such as Robert Walser's Jakob von Gunten, Thomas Mann's Felix Krull, Bernhard's Auslöschung, Beckett's Malone Dies, and Coetzee's Waiting for the Barbarians call these assumptions into question by focusing on the inner life of a hero who lives only in writing and writes to live. Fictional autobiographies provide a fertile ground for reconsidering such issues as what it means to tell a story and whether life takes the form of a story, which have gone unaddressed in narrative theory.

Area: Humanities

AS.213.446. Nature and Ecology in German Literature and Thought. 3 Credits.

Nature and Ecology in German Literature and Thought considers the understanding and representation of the natural world in literary works and aesthetic theory from the 18th to the 20th centuries. We will consider such topics as poetic reverence for nature, anthropocentric representations of nature in literature, the thematization of landscape, the representation of animal life, the distinction between the human and animal as explored by literary writers, and ecologically-oriented critique of human consciousness. Readings may include works by such writers and thinkers as Goethe, Kant, Hölderlin, Nietzsche, Heidegger, Rilke, and Kafka, and more recent works of literary ecocriticism.

Area: Humanities

AS.213.501. Independent Study - Literature. 0 - 3 Credits.

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

AS.213.502. German Independent Study - Literature. 0 - 3 Credits.

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

AS.213.509. German Honors Program. 3 Credits.

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

AS.213.510. German Honors Program. 0 - 3 Credits.

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

AS.213.616. The Aesthetic Discourse of Modernity.

When, in 1985, Jürgen Habermas published his lectures on The Aesthetic Discourse of Modernity, he pursued a double aim. He offered a critique of French Theory while at the same time providing a foundation for a normative category of modernity in the tradition of Hegel. Curiously there is one subject he does not touch on, though it seems necessary for a sufficient understanding of modernity: the realm of art and literature. This course will develop a critique of Habermas' normative notion of modernity through re-readings of texts by Nietzsche, Benjamin, Horkheimer/Adorno, Derrida, Bataille and Foucault to elaborate an alternative category of aesthetic modernity. Taught in English. Reading knowledge of German and French is not required, but recommended.

Area: Humanities

AS.213.618. Nietzsche.

The first premise of this seminar is that Nietzsche's works are not simply expositions of ideas. Rather, they testify to an effort to overcome nihilism, that is, to make a life of writing worth living by turning it into an enthralling experiment in which basic tenets of Western culture are pitted against themselves. Our second premise is that this project cannot be adequately understood without attention paid to the peculiarly German form of cultural crisis that confronted the young Nietzsche, the characteristically German turn to Greek antiquity that defined his beginnings, and the grand project of national renewal to which he dedicated his energies during his early alliance with Wagner—the encounter with whom Nietzsche continued to view as the most important event of his life even after he repudiated Wagner. The selection of works we discuss will therefore be bookended on one end by The Birth of Tragedy and a few other early writings, and on the other end by Nietzsche's final settling of scores with Wagner. A recurrent theme will be the shifting relation between aesthetic delight and the will to truth in Nietzsche's writings.

Area: Humanities

AS.213.636. Hölderlin and His Readers.

Hölderlin's works develop vast intellectual constructions in a poetic language of striking rhythmical power, while remaining anxiously concerned with the conditions of lyric utterance. Although his work responded to the literary and philosophical currents as well as the revolutionary politics and Philhellenism of his time, it proved untimely. Yet the same severe features that alienated contemporaries would lead such 20th-century poets as George, Rilke, and Celan to celebrate and emulate Hölderlin. We will examine how Hölderlin's early contributions to post-Kantian idealism paved the way for his poetic project, as well as his odes and elegies, and some of the poetological writings. The late hymns will be discussed in detail against the backdrop of Hölderlin's engagement with ancient tragedy and his Empedocles project. Since Hölderlin's works have elicited literary criticism of the highest order as well as influential reflections on the aims and challenges of literary interpretation, our readings of Hölderlin will proceed in dialogue with such critical responses.

Area: Humanities

Writing Intensive

AS.213.639. On the Difficulty of Saying I.

This course takes as its point of departure the position that language carries within it the traces of something that exceeds the cognitive grasp of the subject and to this extent undoes any claim to knowledge the subject might make. This position has been central to twentieth and twenty-first century thought from psychoanalysis and poststructuralism to media theory and new materialism. This course will not take issue with this position. It will examine instead how this position evolved from the Idealism of Fichte to the eerily inhuman, if not mechanical, talking figures in texts by Novalis ("Monolog"), Poe ("Maelzel's Chess Player"), Hoffmann ("Die Automate"), Büchner (Leonce und Lena), and Kafka ("Ein Bericht für eine Akademie"). We will explore the literature of the personal and impersonal in romantic and modernist texts in order to ask what moves and motivates works in which the first-person narrator would seem to be nothing more than a fiction—a staged phenomenon or a mechanical device.

Area: Humanities

AS.213.643. Franz Kafka in Philosophical and Literary Perspective.

This course is devoted to close study of the writings of Franz Kafka from both philosophical and literary perspectives. Writings will include Kafka's short prose works and novels along with philosophical and literary critical interpretations thereof. Readings may include commentaries by Walter Benjamin, Theodor Adorno, Hannah Arendt, Albert Camus, Giles Deleuze, and Giorgio Agamben. Primary texts for students from the German section will be in original; any other students may read Kafka in translation.

AS.213.656. Thinking of the Environment.

Few concepts are more anthropocentric than the environment. Although the term is usually invoked to describe what is other than the human being, it places the human at the center of the universe by defining nature as the world surrounding him. This course will examine several literary and philosophical texts from Novalis to Celan that approach nature as a sphere alien to thought, which can never be known except through the rhetorical device of prosopopoeia, which gives face to what is inhuman. Readings to include works by Novalis, Schlegel, Tieck, Stifter, Rilke, and Celan.

Area: Humanities

AS.213.664. Dirt.

Near the outset of Büchner's "Lenz," the protagonist seeks to impress himself into the earth, "[E]r dehnte sich aus und lag über der Erde, er wühlte sich in das All hinein, es war eine Lust, die ihm wehe tat." This course will examine the desire to merge with the surface of the earth and to become a planetary body, at once utterly material and utterly ethereal. The earth's crust will emerge as the interface between cosmic forces and human existence, the atmosphere and the pedosphere. We will consider how history, biography, and geological time intersect in dirt, or what William Bryant Logan has recently called the "ecstatic skin of the earth," in texts by Goethe, Alexander von Humboldt, Novalis, Nietzsche, Büchner, Walser, Rilke, Kafka, and Sebald.

Area: Humanities

AS.213.670. Theories of the Human in German Modernity.

Fifty years ago Michel Foucault advanced the influential argument that modern thought foundered on the circular undertaking to ground the possibility of human knowledge in actual knowledge of the human being. We survey various conceptions of the human developed in German modernity with a view to Foucault's diagnosis. Against the background of pre-modern and early modern conceptions of the human, we focus on the tradition of anthropological thinking inaugurated by Herder, including spin-offs of German idealism in the writings of the later Schelling, Schopenhauer, and Marx. We consider the rivalry between twentieth-century philosophical anthropology (Plessner) and Heideggerian fundamental ontology, Hans Jonas' phenomenology of the human, as well as recent disputes regarding the significance of the human standpoint.

Area: Humanities

AS.213.677. Impossible Intimacy.

Reading Ingeborg Bachmann and Elfriede Jelinek, we will analyze the condition of heterosexuality after fascism. "Fascism lies at the root of the relationship between a man and a woman," Bachmann argues. And Jelinek continues to uncover structures of sexism, sadism and submission in the German language.

Area: Humanities

Writing Intensive

AS.213.679. Haitian Revolution: German Responses.

We will explore how contemporary German thinkers and writers reacted to the Haitian Revolution, what their interests were, and how later generations of writers responded to earlier reactions, perhaps tried to do better and used the historical material for their own purposes. Possible authors: Hegel, Humboldt, Kleist, Zschokke, Seghers, Müller, Fichte, Buch, Öziri and others.

Area: Humanities

AS.213.687. Imagination in Philosophy and Literary Theory.

Imagination in Philosophy and Literary Theory is devoted to studying theories of imagination in the history of philosophy and literary theory, from the ancient Greeks to the present day. We will study philosophical conceptions of the role of imagination in memory, cognition, perception, and creativity, and assess traditional philosophical oppositions between imagination and reason, the imaginary and the real. Readings may include selections from Aristotle, Kant, Coleridge, Nietzsche, Husserl, Heidegger, Merleau-Ponty, Sartre, Dufrenne, Stevens, Iser, Ricoeur, Ryle, Wittgenstein, and Nussbaum.

Area: Humanities

AS.213.701. The Frankfurt School.

Founded in the interwar years, the Frankfurt School gave rise to an array of reflections on modernity, emancipation, and ideology that have continued to inform critical theory and are now eliciting renewed interest. In this seminar we focus on various models developed by Frankfurt School theorists for approaching cultural phenomena. Following a brief review of Hegelian and Marxian legacies at work in the Frankfurt School, we consider relevant works by Walter Benjamin, Siegfried Kracauer, Max Horkheimer, and Theodor W. Adorno.

AS.213.705. Hegel's Phenomenology of Spirit.

We will study key passages of *The Phenomenology of Spirit* from a queer-feminist perspective and engage with some of the feminist scholarship on Hegel

Area: Humanities

AS.213.733. Music, Poetry, Voice: Literature and the Pursuit of Transcendence.

This course takes as its point of departure Klopstock's efforts to model German poetry after music—"the harmony of the spheres"—which served as the impetus for Goethe's and Schiller's poetry and Hölderlin's late hymns. We will examine his experiments with verse form and his notion of interiority as the backdrop for Herder's theory of the *Volkslied* as a popular genre that joins word and music and expresses the soul of a nation. Music and poetry will emerge on the one hand as the glue that binds a community and on the other as a disruptive force that isolates its members. Its significance as a figure if not vehicle for transcendence will return again and again in works as varied as Achim von Arnim and Brentano's *Des Knaben Wunderhorn*, Kleist's "Heilige Cäcilie," Hölderlin's poetological writings, Schopenhauer's *Die Welt als Wille und Vorstellung*, and Nietzsche's *Geburt der Tragödie* among other texts.

Area: Humanities

AS.213.742. New Objectivity: Program and Projects.

The course will focus on the aesthetics and discourse of "New Objectivity" in Weimar German literature. The ideals of sobriety and coldness called for a direct and unadorned view of the routines of modern work and love and found proponents not only among writers of the avant-garde but also, and with less fanfare, among authors who worked in popular genres like adventure novels. In this course, we will investigate how the desire for objectivity responded to a cultural crisis in the aftermath of World War I and how it guided the choice of genres (biography, reportage, non-fiction, modernist novel) as well as encouraged factographic styles of writing. Authors to be discussed include Egon Erwin Kisch, Joseph Roth, Siegfried Kracauer, Ilja Ehrenburg, B. Traven, Irmgard Keun, Gabriele Tergit, and Marieluise Fleißer. Class discussion will be in English or German depending on students' preferences. Reading will be in German.

Area: Humanities

AS.213.757. Rilke.

The concept of the "Weltinnenraum" has long dominated Rilke scholarship as a result of its two-fold sense as both the *Innenraum der Welt* and the *Weltraum des Inneren*. In this it captures the seeming autonomy of the world of things, characteristic of the *New Poems*, as well as the exploration of the cosmic dimensions the self, characteristic of the late work. This course will concentrate on the *Duino Elegies* and *Sonnets to Orpheus* with emphasis on the transformation of both world (or nature) and consciousness into song. In addition to Rilke's poetry, we will also read texts by Husserl, Heidegger, and Merleau-Ponty. Taught in English.

Area: Humanities

AS.213.761. Literary Aesthetics.

This course explores literature in the context of the aesthetic tradition in philosophy. Themes include literature as mimesis, or the representation of reality, its relation to truth, untruth, and possibility, literature as the revealing of being, literary imagination, the distinctiveness of literary language and expression, the role of the literary author. Readings may include background selections from Plato and Aristotle, but the course will focus on philosophical interest in literature since the late 18th century, and may include Kant, Hölderlin, Nietzsche, Heidegger, Sartre, Blanchot, Bachelard, among other readings. Course will be taught by the Kurrelmeyer Chair in German. Taught in English.

Area: Humanities

AS.213.763. Contemporary Theater: Gender/Violence.

The course explores 21st-century German theater in its diverse aesthetic and textual forms. Due to comparatively generous funding, German non-commercial theater has over the last decades been able to develop, adapt, and maintain a great variety of at one point "experimental" artistic styles, including frequently stark depiction of gender and violence. We will focus on the ways in which the productions take up, amplify, displace, disrupt, and/or reinforce cultural codes and images of gender and violence both in their symbolic and physical dimension. Topics include the "directors' theater," political theater, "pop-theater," "discourse-theater," "new documentary theater," "post-migratory theater," postcolonial theater and live art. The readings may include Nobel laureate Elfriede Jelinek, Dea Loher, René Pollesch, Milo Rau, Falk Richter, Sasha Marianna Salzmann and various works of shared authorship such as *She She Pop*, *Rimini Protokoll*, *Gintersdorfer/Klaßßen*, and *Yael Ronen*. The Tuesday sessions will be used for the joint viewing of production recordings. Taught in English. Course material in German. No sessions after March 27th.

Area: Humanities

AS.213.800. Independent Study-German.**AS.213.811. Advanced Reading in German Literature.**

Students will read works in German from a variety of authors. Sessions with faculty will be arranged on an individual basis, as needed.

Area: Humanities

AS.213.812. Directed Dissertation Research.**AS.213.813. German Qualifying Paper Preparation.****AS.214.176. Freshman Seminar: Warrior Women from Ancient Times to Game of Thrones. 3 Credits.**

Dean's Teaching Fellowship This course will trace the origins of the warrior woman from ancient times through today's pop culture and reflect on the multiplicity of its social, cultural, and political ramifications.

Area: Humanities

AS.214.321. The Prince and the Demagogue: Machiavelli to House of Cards. 3 Credits.

Niccolò Machiavelli's *The Prince* is undoubtedly one of the most influential political works in the history of western culture. Read and discussed in many ways, the early-sixteenth-century booklet has been the object of controversial interpretations, which have fueled its myth. Who is Machiavelli's prince? Is he a tyrant, a good ruler, or a demagogue? How does Machiavelli's prince move between ethics, politics, and rhetoric? Often evoked in contemporary political discourse and popular culture, Machiavelli's prince embodies a flexible idea of power that is most difficult to pin down. Moving from a close reading of the text within its original context, this course will consider not only the classical sources that inform *The Prince*, but also the presence of Machiavelli in today's political culture and fiction. Special attention will be given to the contribution of Italian philosopher Antonio Gramsci, whose interpretation of Machiavelli's thought is one of gateways to the reception of *The Prince* in the 20th and 21st centuries. The course is taught in English. Italian Majors and Minors should register for section 02.

Area: Humanities
Writing Intensive

AS.214.362. Italian Journeys: Medieval and Early Modern. 3 Credits.

A journey through early modern Italy, from the cultural centers (Florence, Venice, Rome, etc.) to the peripheries, this course will trace the development of the Italian literary identity from a civic and cultural perspective. How do we live our best lives? How do we create a good and just society? These enduring quandaries were fundamental points of consideration for the humanist scholars of early modern Italy. Drawing from the wisdom of their ancient Roman legacy – along with their own striking innovations – they forged a new and glorious cultural tradition. Using literary, philosophical and historiographical sources from antiquity through the early modern period (Cicero, Aristotle, Dante, Petrarch, Boccaccio, Machiavelli, Ariosto, Tasso) we will explore the cultural and civic history of Italy, paying particular attention to themes of community, identity and the ethics of citizenship. The course is taught in English with section 02 available in Italian for Italian Majors and Minors to fulfill their requirements.

Area: Humanities
Writing Intensive

AS.214.363. Italian Journeys: Modern and Contemporary Literature. 3 Credits.

Marvels, Monsters, Misfits, Brutes: Peripheries of the Human in Italian Literature. Where does the human end and the non-human—or in-human—begin? Who—or what—inhabits the peripheries of the human? And what conditions beget those peripheries in the first place? This course will examine how Italian thinkers and creatives have grappled with these questions over the past 150 years, a period during which Italy and its citizens have witnessed both great growth and great turbulence. The first half of the course, “Marvels & Monsters,” will focus on works that challenge the division between humans and the (super)natural world through fantastic creatures and landscapes. The second half, “Misfits & Brutes,” will turn to the question of social peripheries: that is, how literature has given voice to the marginalized and dehumanized in Italy. We will explore topics like Fascism, the Holocaust, the Southern Question, the mafia, Italian environmentalism, Italian feminism, and Mediterranean immigration. Primary texts include poems, novels, plays, films, songs, and music videos; authors include Leopardi, Verga, Pirandello, Morante, Fellini, Calvino, Levi, Sorrentino, and Scego. Students wishing to do coursework in Italian for major/minor credit should register for AS.214.363.02.

Area: Humanities
Writing Intensive

AS.214.477. Magic, Marvel, and Monstrosity in the Renaissance. 3 Credits.

Magic, Monstrosity, and Marvels or Wonders call into question what we see and experience: what is reality, what is illusion; what's natural and what's supernatural? What's human and what's more, or less, than human? During the Renaissance, ideas about the nature of reality were bound up with questions and issues very different from those of our time. With the exact sciences still being invented, the nature of the world was much less hard and fast for Renaissance people than it is for the modern educated person. The literary masterpieces of the Italian Renaissance provide vivid illustrations of the early modern sense of wonder. Foremost among these are the theatrical comedies which Italian authors revived in imitation of the ancients, and the romances, especially Ariosto's *Orlando furioso* (1532) and Tasso's *Gerusalemme liberata* (1581). These and other works influenced ideas about magical and marvelous phenomena across Europe for centuries to come. Works will be read and discussed in English. Italian majors and graduate students (who should enroll in section 2) will attend a weekly supplemental discussion in Italian and compose their written work in Italian.

Area: Humanities
Writing Intensive

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

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

Area: Humanities
Writing Intensive

AS.214.561. Italian Independent Study. 0 - 3 Credits.

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

AS.214.562. Italian Independent Study. 0 - 3 Credits.

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

AS.214.640. Film Theory.

The seminar deals with film theory in its history and its current trends. We will examine structuralist, post-structuralist, feminist, Marxist, psycho-analytic and other theoretical approaches to understanding and interpreting the cinematic medium. We will look at several different genres of contemporary films from Italy, France, Spain, and Latin American Film, from auteur-films to independent documentary collectives, animation films to blockbusters. We will invite at least one film theorist and one filmmaker to class during the semester.

Area: Humanities

AS.214.661. Crumbling Beauty: Environmental Crises in Italian Literature and Cinema.

In the last decade in Italy, filmmakers and writers have been expressing, with increasing urgency, strong concerns about the environment while also attempting to raise awareness about the consequences of human manipulation of the natural world, the complicity of industry, government, and organized crime in illegal disposal of toxic waste, and the effects of economic and social malaise. This graduate seminar examines from an eco-critical perspective, a variety of literary texts and films, produced in Italy from the sixties to the present day. While reading foundational texts from environmental literary studies and the growing field of eco-cinema studies, we shall examine short stories and novels by Italo Calvino (*Smog*, *A Plunge into Real Estate* and *Marcovaldo*) and Carlo Cassola's *The Nuclear Trilogy* (1978-1982), as well as films by Pier Paolo Pasolini, Michelangelo Antonioni and Francesco Rosi. In the second part of the seminar we shall focus on contemporary novels, documentary and feature films that more explicitly deal with environmental degradation. Critical and theoretical readings will include Marco Armiero and Marcus Hall's *Nature and History in Modern Italy*, Rob Nixon's *Slow Violence and Environmentalism of Poor*, Serenella Iovino's *Ecocriticism and Italy*, and Scott Macdonald's "Toward and Eco-cinema," among others.

Area: Humanities

AS.214.666. Primo Levi Today : Seventy Years After the First Publication of If This Is a Man (Survivor in Auschwitz).

How have genocides been represented by people with different backgrounds and sexual identifications? How do written testimonies challenge or reinforce the hegemonic accounts of wars and genocides? How is the relationship between the "personal" and the "public/national" theorized in literary texts dealing with wars and other forms of political violence? What concepts or frameworks (Queer; Postcolonial; Community Studies) offer new approaches to the analysis of testimonial statements on collective traumatic events? This course aims at exploring these questions, using Primo Levi's work as an anchoring point. Readings and discussions will be in Italian. COURSE IS OPEN TO UPPER LEVEL UNDERGRADUATES

Area: Humanities

Writing Intensive

AS.214.685. Donne e scrittura tra '500 e '600.

While women's contributions to Italian Renaissance literature have long been acknowledged, their creative output continued well into the 17th century. This course focuses on some of the protagonists of this extraordinary season, from Lucrezia Marinella and Arcangela Tarabotti to Elena Lucrezia Cornaro Piscopia, who in 1678 became the first woman in the world to receive a university degree. Taught in Italian

Area: Humanities

AS.214.689. Flânerie and Female Authorship in Contemporary Italian Cinema.

This course examines the prolific production of Italian women filmmakers inscribing their work into a national cinematic tradition. The most prominent visual leitmotif in films by directors such as Marina Spada, Francesca Comencini, Alice Rohrwacher and others, is that of the wandering woman contemplating the cityscape. What does the act of walking signify in these works? How do these filmmakers embrace and transform Italy's cinematic tradition? After highlighting the figure of the city-walker in post-war classics by Roberto Rossellini and Vittorio De Sica, we shall discuss from a gender perspective films such as Fellini's *Nights of Cabiria*, Pasolini's *Mamma Roma*, and Antonioni's *La Notte*, which feature female city-walkers who stroll throughout urban peripheries created during the country's rush toward modernity. Then, we shall analyze the work of women directors who recurrently employ the narrative strategy of flânerie to construct female narratives of displacement and liminality. We shall question how and to what extent this contemporary cinematic production is indebted to the masters of neorealism and the auteurs from the sixties. Critical and theoretical readings will include essays by Michel de Certeau, Siegfried Kracauer, Janet Wolff, Elizabeth Wilson, Anne Friedberg, Giuliana Bruno, and others.

Area: Humanities

Writing Intensive

AS.214.696. Staging the World: Allegory, Metaphor, and Drama.

The metaphor of the theatre of the world is a long-lasting one: from antiquity to our own days through the Middle Ages, the Renaissance, and the Baroque, the idea of the world as a stage has been the core of both dramatic writings and discourses on drama. By considering the metaphor and its meanings in a broad chronological perspective, the seminar aims to identify key moments in its evolution. In particular, it will focus on the ways in which – within the production of early modern morality plays – the metaphor of the theatrum mundi regained its literal meaning by being represented on stage. Along with a selection of allegorical plays and relevant visual materials, we will consider theoretical sources including classical and Christian authors, neo-platonic writings and medieval exegesis, Renaissance thinkers such as Pico della Mirandola and modern philosophers such as Walter Benjamin.

Area: Humanities

Writing Intensive

AS.214.704. First-person Cinema: Ethics and Aesthetics of Italian Documentary Filmmaking.

This course explores the history and evolution of documentary filmmaking in Italy through the study of non-fictional works dealing with different social, political, and personal matters from the post-war period to the last decade. We shall screen the works of Vittorio De Seta, Ernesto De Martino, Alberto Grifi, Cecilia Mangini, Annabella Miscuglio, as well as the works of iconic directors such as Michelangelo Antonioni, Luchino Visconti, Pier Paolo Pasolini, and Ermanno Olmi, considering their fiction and non-fiction films in dialectal relationship to one another. Moreover, this course devotes particular attention to late, contemporary female production (e.g. Alina Marazzi, Costanza Quatriglio, and Eleonora Danco) that, through the use of found footage and hybrid modes, blurs the boundaries between fiction and non-fiction, the real and the surreal. Critical and theoretical readings include Marco Bertozzi's *Storia del documentario italiano*, Bill Nichols' *Representing Reality*, and others.

Area: Humanities

AS.214.711. Dissolving Margins: Space and Female Subjectivity in the Work of Elena Ferrante.

Elena Ferrante is Italy's most acclaimed contemporary novelist, although her true identity remains unknown. Having been translated into multiple languages and published in 39 countries, with over a million of copies sold in the United States alone, her 'Neapolitan Quartet' triggered what has been called "Ferrante Fever." This course investigates the reasons behind this global, literary phenomenon while exploring themes such as female subjectivity and the interplay with space and society, the question of female authorship, women's participation in, or exclusion from, history, and the internal violence of a rapidly changing society. We shall read Ferrante's entire oeuvre: *Troubling Love* (1999) *The Days of the Abandonment* (2002), and *The Lost Daughter* (2006), the Neapolitan Quartet (2012-2014), as well the collection of letters and essays *Frantumaglia*. (2016). Theoretical readings will include essays by Julia Kristeva, Luce Irigaray, Steve Pile, and others.

Area: Humanities

AS.214.748. Giambattista Vico and the Old Science.

Giambattista Vico's *Principi di scienza nuova* (1725, 1730, 1744) was intended to found an "ideal" and "eternal" model of human development. Vico emphasizes the importance of both philology and philosophy to his project, and attempts to break the mold of thinking about the history of humanity by exposing the preconceptions and misconceptions that arose from attempts to square "sacred history" with "profane" or non Judaeo-Christian history, creating a philosophy (or even a science) of mythology.

Area: Humanities

Writing Intensive

AS.214.753. Tasso the Madman.

In late sixteenth-century Europe, Tasso's name was a synonym for madness. The Elizabethan stage hosted a play on 'Tasso's Melancholy'; Montaigne belatedly recalled observing the 'mad poet' in prison. Biographers and dramatists spread the myth into the nineteenth century, but Tasso's dialogues and letters tell a more complex and nuanced story of suffering and struggle, life and work.

Area: Humanities

Writing Intensive

AS.214.757. Tasso, Poet of Doubt.

A reading of Tasso's *Gerusalemme liberata* along with relevant poetic, literary-theoretical, philosophical, and theological texts.

Area: Humanities

Writing Intensive

AS.214.861. Italian Independent Study.**AS.214.862. Italian Dissertation Research.****AS.214.863. Italian Proposal Preparation.****AS.215.231. Introduction to Literature in Spanish. 3 Credits.**

The main objective of this course is to examine and discuss specific authors and topics in literature in Spanish from the Middle Ages to the 20th century. The course is designed to cover a selection of Hispanic texts from Spain and Latin America. Literary genres to be studied will include narratives, poetry, and drama. The bulk of each class session will be dedicated to the discussion of the assigned readings. This course is taught in Spanish. This course is required for the major in Spanish.

Area: Humanities

AS.215.290. Latin American Critical Perspectives on Colonialism: From the 'World Upside Down' to the 'Coloniality of Power'. 3 Credits.

This course, taught in English, examines how indigenous and local (postcolonial) intellectuals in Latin America responded to the ideology and practices of Spanish Colonialism in the earliest post-conquest years (1532), continued to battle colonialism during the period of the wars of independence, and finally arrived at the production of an analysis that shows how modernity is but the other face of colonialism. Among key works to be discussed are Guaman Poma's illustrated sixteenth-century chronicles, D.F. Sarramiento's *„Civilization and Barbarism_* (1845), and Anibal Quijano's 'Coloniality of Power' (2000).

Writing Intensive

AS.215.307. Cervantes: Don Quixote and The Exemplary Novels. 3 Credits.

In this course we will read the most important narrative works of Miguel de Cervantes, *Don Quixote* and the *Exemplary Novels*, works that are widely understood to have changed western literature. We will read both works in the English translation by renowned translator Edith Grossman, who will also visit Hopkins during the semester. Those who wish to receive credit toward the Spanish major will read the books in the original and attend a separate section conducted in Spanish. Those students should enroll in section 2 of the course.

Area: Humanities

Writing Intensive

AS.215.309. An Interdisciplinary Introduction to the Study of Latin America. 3 Credits.

The course is an interdisciplinary introduction to the study of Latin America. It brings together archeology, ethno-history, art history, literature and environmental studies.

Area: Humanities

Writing Intensive

AS.215.312. The Great Latin American novel according to Carlos Fuentes. 3 Credits.

An investigation into the historical development of the great Latin American novel according to Carlos Fuentes new book on the subject. Course includes reading novels by machado de Assis, Garcia Marquez, Carlos Fuentes, Vargas Llosa, Cortazar and Piglia

Area: Humanities

AS.215.336. Don Quijote. 3 Credits.

A close reading and discussion primarily in Spanish of Cervantes' masterpiece, with concentration on its major themes and contributions to the formation of the modern novel. We will use A. Murillo's edition of the novel, Editorial Castalia.

Prerequisite(s): AS.210.311 AND AS.210.312

Area: Humanities

AS.215.350. Mexico: A cultural history from the Olmecs to the Mexican revolution of 1910. 3 Credits.

The offers a survey of Mexican culture from the formative years of the Olmecs (2000 b.c.) to the Mexican revolution of 1910. History of ideas, matrix social formations, art and literature are the focus of this historical overview.

Area: Humanities

Writing Intensive

AS.215.361. A multidisciplinary Introduction to the Study of Latin America. 3 Credits.

The course brings together knowledges drawn from the fields of geography, history, anthropology, literature and art in order to provide access to the complexity of 'Latin America'. Students may opt do the reading in the original Spanish or Portuguese and also write in either language.

Area: Humanities
Writing Intensive

AS.215.380. Modern Latin American Culture. 3 Credits.

Taught in Spanish. This course will explore the fundamental aspects of Latin-America culture from the formation of independent states through the present—in light of the social, political, and economic histories of the region. The course will offer a general survey of history of Latin-America, and will discuss texts, movies, songs, pictures, and paintings, in relation to their social, political, and cultural contexts. May not be taken satisfactory/unsatisfactory.

Prerequisite(s): AS.210.312; Students may earn credit for AS.211.380 or AS.215.380, but not both.

Area: Humanities

AS.215.390. Modern Spanish Culture. 3 Credits.

This course will explore the fundamental aspects of Spanish culture from the nineteenth to the twenty-first centuries. The course will offer a general survey of the history of Spain and will discuss texts, movies, songs, pictures, and paintings in relation to their social, political, and cultural contexts. This course will be of particular interest for students planning on spending a semester abroad in Spain—specially for those students going to the JHU Fall Semester in Madrid, at Carlos III University. Taught in Spanish. Recommended Course Background: AS.210.311 or appropriate WebCAPE score. AS.215.390 was formerly numbered AS.211.390

Prerequisite(s): Students may not have previously completed AS.211.390.

Area: Humanities

AS.215.402. Senior Seminar: Literaturas y culturas del Cono Sur: Argentina, Uruguay y Chile. 3 Credits.

Focus on twentieth and twenty-first century literary authors, filmmakers, and various other media.

Prerequisite(s): AS.210.311

Area: Humanities

AS.215.403. Cine en Común. 3 Credits.

Eleven commercial films in Spanish closely examined through screenings, class discussion, and short papers. Besides basic film appreciation, the course intends to develop a common critical vocabulary between Spanish and English to discuss movies in plain language and in terms relevant to social issues

Prerequisite(s): AS.210.312

Area: Humanities

AS.215.404. Cuba Between Heresy and Revolution. 3 Credits.

We will examine the Stalinist and Leninist refashioned doctrines of Fidel Castro and Ernesto Che Guevara; Cuba's Devil's Pact with Obama; the decline to near breakdown of Cuba-Venezuela Alba dual nation Chavismo; and the startling implications that all of it poses to the rise of sham populism in America. We will press hard into the fabric of Cuba's battered daily lives, mostly in greater Havana, but also in Miami. Among others, the work of filmmaker Fernando Pérez, the fiction of Leonardo Padura, and Mariel exodus artists will inform our discussions. Our shared hypothesis: that post-revolutionary national sovereignty, coupled with Cuban exile irredentism, may have engendered the island's dual nation status, tied to Miami's so-called Cuban enclave. As a result, a theologico-political confessional crisis continues into infinity in terms of plural and bipolar heresies supported by US electoral mapping and lobbying, and in some minds having Cuba become the Fifty-First US state.

Area: Humanities

AS.215.406. Novelist Intellectuals. 3 Credits.

What does a novelist's op-ed about economics have to do with her literary writing? In what ways does a fiction writer's essays on the environment inform how we read her novels? What happens when we find the political opinions of a writer objectionable? This undergraduate seminar will consider what the Spanish writer Francisco Ayala termed "novelist intellectuals," that is, literary writers who actively participate in a society's public sphere. Considering writers from Madrid to New York, from London to Buenos Aires, we will ask how one should hold a novelist's fictional and non-fictional writings in the balance and explore ways of reading that allow us to consider the public intellectual side and the aesthetic side of a novelist together.

Area: Humanities

AS.215.409. Catalonia and Independence. 3 Credits.

What is the Catalan independence movement? Where did it come from? What, exactly, does it advocate? This seminar will examine the history, politics, and culture of Catalonia in an attempt to understand why the push for independence has grown over the past decade. We will focus especially on the impact of nationalism, ideology, social history, economics, law, and language on the construction of Catalan identity. But we will also compare Catalonia to other regions in the Iberian Peninsula (the Basque Country, Galicia) as well as across Europe (Scotland, Northern Italy) and North America (Québec) in order to better understand how movements for regional autonomy and independence emerge today. Taught in English.

Area: Humanities

AS.215.412. Populism. 3 Credits.

What do Hugo Chávez, Marine Le Pen, and Donald Trump have in common? According to many from across the political spectrum, they are all populists. But what is populism, exactly, and how can it describe such disparate phenomena as left-wing social movements, xenophobic anti-immigrant policies, and economic redistribution? This advanced seminar will examine the history, culture, and political theory of populism. We will pay special attention to the resurgence of populism after the Great Recession and examine a number of cases from Latin America, Europe, and the United States.

AS.215.413. Cuba y España. 3 Credits.

La frase “más se perdió en Cuba” alude al singular rango de la antigua Provincia de Ultramar en el mapa geopolítico del colonialismo hispánico. Hemos de estudiar la prolongada relación entre España y Cuba, desde 1492 al presente, a través de materiales literarios, crónicas, artes plásticas, música y medios sociales al corriente. Enseñado íntegramente en español.

Prerequisite(s): AS.210.311

Area: Humanities

AS.215.417. Literature of the Great Recession. 3 Credits.

The Great Recession—sometimes called the financial crisis or the economic crisis of 2008—brought financial markets to a halt and created significant political turmoil across the North Atlantic. But its impact on culture, and literature especially, has often been ignored. This seminar will travel across Europe, from Dublin to Madrid, from London to Reykjavik in order to examine how literature has registered this most recent economic crisis. We will focus on how crisis is narrated and the ways in which literary works have managed to provide a voice for marginalized social, economic, and political demands.

Area: Humanities

AS.215.460. Modern Mexico and the Culture of Death. 3 Credits.

Drawing from sources in popular culture, literature, folk religion, and the media, we will explore the myths and daily practices of death-related representations of Mexico's survival against enemies, from within the state apparatus, and the insertion into it of drug traffickers, on both sides of the so-called Crystal Frontier with the US.

Area: Humanities

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

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

Area: Humanities

Writing Intensive

AS.215.464. Senior Seminar: El Caribe como problema. 3 Credits.

Recommended for Spanish majors and anyone fluent in the language.

The course explores through diverse media the Hispanic and Afro-Descendant Caribbean/Antillean societies, from the early Spanish conquest to the current crises in Caribbean Venezuela, Colombia, Mexico, and Florida. Taught in Spanish

Prerequisite(s): AS.210.311 OR AS.210.312 or equivalent test score.

Area: Humanities

AS.215.465. Wild Surrealism: Lorca, Dalí, Buñuel. 3 Credits.

Spanish surrealism emerged unevenly. Some writers and artists sought out the surrealist label while others rejected or ignored it altogether. Some attempted to adhere to André Breton's "Surrealist Manifesto" while others went decidedly against its principles. Yet surrealism, in one way or another, took over the Spanish artistic scene during the 1920s and '30s. Today, it is associated with Federico García Lorca, Salvador Dalí, and Luis Buñuel. Friends, roommates, and even lovers, Lorca, Dalí, and Buñuel came to define surrealism's acceptance, rejection, and indifference in Spain. This seminar will examine the moment of Spanish surrealism through these three figures. The course will include the study of film, art, drama, poetry, and nonfiction. Taught in Spanish. Recommended Course Background: AS.215.390 or AS.215.231

Area: Humanities

AS.215.477. La Habana Miami: One World and Two Cities. 3 Credits.

Havana and Miami make up the oldest US enclave city linked to a foreign one under US Embargo access. We will study a unique counterpoint Hispanic Exiled culture which considers itself protected by American Exceptionalism

Area: Humanities

AS.215.489. Poetry in Latin America: A multilingual survey from 1200 to the present.. 3 Credits.

The course focuses on a presentation of the multiple traditions of poetry writing that make up the Latin American tradition from the Mexica poets at about 1200 to current writers in Latin America. Original poetry in Nahuatl, Maya-Quiche, Spanish and Portuguese will be read along side translations into English. Attention will be paid to translation theory.

Area: Humanities

Writing Intensive

AS.215.490. Reading Ancient Mexico Today: Amoxtli, Tlacuilos and the Florentine Codex. 3 Credits.

This course offers an in depth study of 'Mexican' writing systems before and after the Spanish Conquest in 1521. Special emphasis is placed on the role of the tlacuilos--nathuatl intellectuals-- in the writing of the Florentine Codex (1584), the largest surviving compendium on pre-conquest Mexico.

Area: Humanities

Writing Intensive

AS.215.525. Spanish Independent Study. 1 - 3 Credits.

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

AS.215.526. Spanish Independent Study. 0 - 3 Credits.

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

AS.215.527. Spanish Internship. 1 Credit.

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

AS.215.603. Napoleon's Haitian Cosmos from Boukman to Bolívar.

A seminar on middle-modern to late-modern fictions by Alejo Carpentier (1949-1962 *El reino de este mundo* and *El siglo de las luces*), Carlos Fuentes (1980 *Una familia Lejana*), and Gabriel García Márquez (1989 *El general en su laberinto*). Reread as defunct belles-lettres. Main critical and theoretical points of in-depth reference: Derek Walcott's rogue Robinson-Crusoe Caribbean poetics and Jared Hickman's exorbitant Black Prometheus. Taught in English.

Area: Humanities

AS.215.604. To Die in Mexico.

The seminar adopts and translates recent ideological revisions of Mexico's alternate modernities; impacted by postcolonial, subaltern, and decolonial theories of Latin American exceptionality. The plural character of these combined exceptions and exemptions and refusals to reincorporate Mexicanness into modernizing Occidentalism will be foregrounded in two historical moments: modernismo-to-modernism, in convulsed Mexico (1900-1927) and criollista Nueva España "Baroque" hybridized and myth-invested ethics of nationhood (1604/1690): Bernardo de Balbuena's *Grandeza Mexicana* (1604)/Carlos Sigüenza y Góngora's *Infortunios de Alonso Ramírez* (1690). These materials will be framed in Europe's modernist, re-mythologized "Waste Land" (T.S. Eliot), as 'brought home' to America in Hart Crane's *The Bridge* (a poem largely conceived and reborn in Cuba's Isla de Pinos).(Fluent reading knowledge of Spanish)

Area: Humanities

AS.215.613. Ricardo Piglia, Borges, Derrida and Argentina's Eighteenth Century.

A voice in Piglia's *Artificial Respiration* claims that Argentina did not have an eighteenth century or the Eighteenth Century. Besides Piglia's palimpsest novel, we'll study a handful of texts by Borges. Passages from Leopoldo Marechal's *Adán Buenosayres*, and Derrida's *The Beast and the Sovereign Volume Two*, in reference to Heidegger's *The Fundamental Concepts of Metaphysics* and Defoe's *Robinson Crusoe*. Taught in English.

Area: Humanities

AS.215.640. Borges, Derrida, Heidegger and the Paradoxes of Perception.

In this seminar we will examine the ways in which Jorge Luis Borges's narratives intersect with lines of inquiry pursued by Martin Heidegger and Jacques Derrida around perception, knowledge, language, time, and space.

Area: Humanities

Writing Intensive

AS.215.641. Guaman Poma, his 12 theses for an new understanding of the World Upside Down.

As of today, due to the work of Walter Mignolo, Ossio, Lamana and other scholars in Colonial Studies, the 1000 page letter of Guaman Poma to the King of Spain has become the pre-eminent text written on the question of coloniality of power as theorized by Anibal Quijano. Given that the concept is now central to colonial and modern studies, familiarity with the work of Guaman Poma is essential in the formation of all Latin Americanists and scholars interested in coloniality and imperial studies.

Area: Humanities

Writing Intensive

AS.215.642. Readings in Contemporary Literary Criticism and Theory.

This course is a graduate level survey of contemporary trends in literary theory and criticism. Readings will span all aspects of literary and cultural scholarship and may include such topics as: new materialism, new formalism, affect theory, Marxism, literary history, and comparative literature.

Area: Humanities

AS.215.651. The idea of 'Latin America': current debates on the fundamentals of the field.

The course will explore the history of the Idea of Latin America as a discursive and political entity. Students will read the work of Walter Mignolo, Mauricio Tenorio Trillo and Fernando Digiovanni among other theorist and cultural historians.

Area: Humanities

Writing Intensive

AS.215.667. Cities in Motion, Worlds Adrift.

We will explore the comparative phenomenology of the city in historical reference to literary, cinematic, and TV serial values. Modalities of segregation and divisiveness will dominate our inquiry. Undergrads by request and with approval of instructor.

Area: Humanities

AS.215.718. Contemporaneity and Crisis.

How should one study contemporary literature and culture? Is "the contemporary" a period in and of itself? Does it require a distinct conceptual approach? This graduate seminar will examine various approaches that have emerged since Michel Foucault called his genealogies a "history of the present." We will pay special attention to contemporary literature and culture's most distinguishing feature today: crisis. Considering theories of crisis and "the contemporary" together, the course will explore how living in a time of overlapping crises—economic, political, social, cultural, environmental, and others—affects the way we interpret the world.

Area: Humanities

AS.215.735. The Boom Revisited. Visions by Carlos Fuentes, Garcia Marquez, Diane Goodrich and the MLA.

Now that Carlos Fuentes has written his history of the Latin American novel, that a biography of Garcia Marquez is out and several retrospective studies on the making and impact of the 'boom' are circulating, it is time to reconsider the boom as a force in the making of the cannon and a paradigm for narrative interpretation. Besides three long critical studies and the MLA's 'how to teach the boom, the seminar will consider in detail three key novels: *La muerte de Artemio Cruz*, *Cien años de soledad*, and *La casa verde*.

Area: Humanities

Writing Intensive

AS.215.747. Borges in Theory.

The course engages close readings of Borges critical essays and some of his fiction in order to establish the points of interpellation that Post-modern theory takes from or shares with Borges's meditation on the problem of writing.

AS.215.748. Public Humanities Writing Workshop.

Humanists possess a reservoir of scholarly abilities that prime them for contributing to debates well beyond the academy. This semester-long workshop will introduce graduate students to the basics of writing for such broad audience. Each session will be organized around particular topics in public humanities writing, including the pitching, writing, editing, and publishing processes of newspapers, magazines, and online outlets. We will also consider the forms of writing that most allow scholars to draw from their academic training and research: reviews, personal essays, op-eds, interviews, and profiles. Throughout the course we will see how the interdisciplinarity, comparativism, and multilingualism of fields from across the humanities can be helpful for reaching wide audiences. Beyond the nuts and bolts of getting started in so-called "public" writing, this course aspires to teach graduate students how to combine quality writing with academic knowledge, scholarly analysis with a general intellectual readership—and, ultimately, make academic knowledge a public good. Taught in English.

Area: Humanities

AS.215.778. Topics in Baroque and Neobaroque Literature.

This seminar we will look at theories and source texts comprising the cultural production known as the Baroque and Neobaroque, categories that extend to and include some twentieth-century and contemporary aesthetic practices. Although the focus of the seminar will be largely literary and theoretical, we will look at some examples of visual culture as well. Students will prepare several presentations and a final research paper. Presentations in the second portion of the course should be prepared in reference to a primary corpus you intend to write your final paper on.

Area: Humanities
Writing Intensive

AS.215.826. Spanish Independent Study.**AS.215.827. Spanish Dissertation.****AS.215.828. Spanish Proposal Preparation.****AS.216.300. Contemporary Israeli Poetry. 3 Credits.**

This course examines the works of major Israeli poets such as Yehuda Amichai, Nathan Zach, Dalia Rabikovitch, Erez Biton, Roni Somek, Dan Pagis, Yona Wollach, Yair Horwitz, Maya Bejerano, and Yitzhak Laor. Against the background of the poetry of these famous poets we will study recent developments and trends in Israeli poetry, including less known figures such as Mois Benarroch, Shva Salhoov and Almog Behar. Through close reading of the poems, the course will trace the unique style and aesthetic of each poet, and will aim at presenting a wide picture of contemporary Hebrew poetry.

Area: Humanities

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

This course examines the role of the Holocaust in Israeli society and culture. We will study the emergence of the discourse of the Holocaust in Israel and its development throughout the years. Through focusing on literary, artistic and cinematic responses to the Holocaust, we will analyze the impact of its memory on the nation, its politics and its self-perception.

Area: Humanities
Writing Intensive

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

In this course we will study the various representations of what functions as one of Israel's most unifying and yet dividing forces: war. By analyzing literary and cinematic works as well as visual art and popular culture we will attempt to understand the role of war in shaping Israeli society, culture and politics. Topics such as commemoration and mourning, heroism, dissent and protest, trauma and memory and the changing image of the soldier will stand at the center of the course.

Area: Humanities

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

This course studies the relations between modern Hebrew and Israeli culture and Zionism. Based on a close reading of both literary and non-literary Zionist texts, we will explore the thematic, social and political aspects of the Zionist movement. The course focuses on primary sources and its main goal is to familiarize students with the various ways in which Zionism was formed and understood. In the last part of the semester we will investigate the different meanings of Post-Zionism through contemporary literary and non-literary texts as well as recent Israeli films.

Area: Humanities

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

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

Area: Humanities
Writing Intensive

AS.216.500. Independent Study. 0 - 3 Credits.

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

AS.216.643. Realism and Anti-Realism in Modern Hebrew Literature.

This seminar seeks to trace the narrative dynamics and literary means of modern Hebrew Literature through a close examination of the tension between its realistic and anti-realistic trends. It begins with theoretical questions regarding the definition of realism as a literary genre. After this introductory section, the seminar is divided to three different periods in modern Hebrew literature, each is analyzed within the framework of its relation to realism. The first period is the turn of the 20th century and its first decades, reading works by writers such as Yosef Haim Brenner, Shmuel Yosef Agnon and Devora Baron. In the second period we study the post Israeli statehood period through reading works by A.B. Yehoshua, Amos Oz, Amalia Khanana Carmon and Yehoshua Knaz. The third part of the course deals with prose-fiction that is considered post-modernistic and includes writers such as David Grossman, Orly Castel-Bloom Yoel Hofmann, and Ronit Matalon.

Area: Humanities
Writing Intensive

AS.216.707. Modern Hebrew Women's Prose-Fiction.

In this graduate seminar we will read and discuss modern Hebrew women's prose-fiction and novels in the Hebrew original. We will study the historical background in which they emerged and their various literary means of expressing a feminine voice. We will read works by writers such as Amalia Kahanna- Carmon, Savyon Liebrecht, Ronit Matalon, Orly Castel-Bloom, Michal Govrin, Yehudit Hendel, Nurit Zarchi, Ester Peled and Maya Arad. Required Course Background: Knowledge of Hebrew

Area: Natural Sciences
Writing Intensive

AS.216.800. Independent Study.

AS.217.301. Literary Readings Across the Lusophone World. 3 Credits.

This discussion-based course for continuing students of Portuguese focuses on a wide range of Lusophone literary sources from the modern and contemporary periods. We'll read seminal texts from Europe, the Americas, and Africa, paying close attention to language and context. How do forms, ideas, and genres travel across the Atlantic? What shape do they take according to different geographies, cultures, and histories? Topics include the legacies of empire and slavery, theoretical debates about the formation of Brazilian literature, national identity, (post)colonialism, representations of nature, and indigeneity. Students will read in the original Portuguese innovative prose works by Machado de Assis and Clarice Lispector; the poetry of Fernando Pessoa; satiric poetry; Haroldo de Campos's "transcriptions"; modernist manifestos and the theater of the oppressed, among others. Conducted in Portuguese. May not be taken on a Satisfactory/Unsatisfactory basis. Prereq: AS.210.392, placement test or instructor approval.
Area: Humanities