

# AS.210 MODERN LANGUAGES & LITERATURE

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## 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 (<https://advising.jhu.edu/student-roadmap/freshmen/placement-exams/french/>). May not be taken on a Satisfactory/Unsatisfactory basis. Contact: Claude Guillemard (cguille1@jhu.edu)

## AS.210.102. French Elements II. 4 Credits.

The second semester of this intensive course for beginners provides students with the linguistic tools to read excerpts from a play (Antigone by Jean Anouilh), to polish a written autobiography, and to perform short oral skits. A variety of cultural materials help students acquire grammatical structures and expand their vocabulary. May not be taken on a Satisfactory/Unsatisfactory basis.

**Prerequisite(s):** AS.210.101 or AS.210.103 or appropriate score on the placement exam (<https://advising.jhu.edu/student-roadmap/freshmen/placement-exams/french/>). Contact: Claude Guillemard (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](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.210.105. Fast-Track Beginning French. 4 Credits.

This beginning French course is a fast-paced, intensive introduction to the French language and the culture of France and the French-speaking world, covering the content of French Elements 1 and 2 (AS 210.101-102) but in one semester. As such, it is meant for students who have some previous classroom or independent study of French (as assessed by a placement exam), or who are native or bilingual speakers of another Romance language. Classroom activities will emphasize spoken communication on a variety of topics, using relevant vocabulary and grammar. Extensive use of online resources outside of class will build skills in listening, reading, and writing. Completion of this class will allow students to enroll in Intermediate French 1 (AS 210.201).

## AS.210.106. Italian through Food. 3 Credits.

This beginner's course will help you develop foundational linguistic skills in Italian while offering an overview of Italian food cultures, both past and present. By the end of this course, you will be able to navigate everyday situations (e.g. ordering a meal at a restaurant, describing your favorite dishes, talking about likes and dislikes) entirely in Italian, and will develop an appreciation for the history of Italian cuisine. Upon completion of this course, students are encouraged to enroll in AS210.152 (Italian Elements II) in the Spring term. Advanced speakers of other Romance languages (e.g. French, Spanish, Portuguese) are encouraged to enroll in AS.210.175 (Accelerated Italian for Speakers of Other Romance Languages I). Open to first-year students only.

**Prerequisite(s):** Students who are taking/who took AS.210.151 or higher Italian language course are not allowed to register.

Area: Humanities

## 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. 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.210.120. Elementary Modern Hebrew. 3 Credits.

Elementary Modern Hebrew is the first exposure to the language as currently used in Israel in all its functional contexts. All components of the language are discussed: reading, writing, listening, and speaking. Simple idiomatic sentences and short texts in Hebrew are used. Students learn the Hebrew alphabet, words and short sentences. Cultural aspects of Israel will be intertwined throughout the course curriculum.

## AS.210.121. Modern Hebrew for Beginners II. 3 Credits.

Hebrew for Beginners 106 is a continuation of Hebrew 105 and as such, students are required to have a foundation in Hebrew. The course will enhance and continue to expose students to Hebrew grammar, vocabulary, and syntax. All components of the Hebrew language will be emphasized in this course; we will highlight verbs, adjectives, and the ability to read longer texts. Speaking in Hebrew will also be highlighted to promote students' engagement and communication. Cultural aspects of the language will be incorporated into lessons as well.

**Prerequisite(s):** AS.384.115 OR AS.210.120

## AS.210.151. Italian Elements I. 4 Credits.

This course sequence (AS.210.151 and AS.210.152) is an introduction to Italian for students with no previous exposure to the language. By the end of the academic year, you will be able to meet basic needs in an Italian-only environment. Examples include introducing yourself, asking for and giving directions, ordering a meal at a restaurant, describing and asking information about places and people, and engaging in a simple phone conversation. Advanced speakers of other Romance languages (e.g. French, Spanish, Portuguese) are encouraged to enroll in AS.210.175 (Accelerated Italian for Speakers of Other Romance Languages I)

**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 AS.210.106 or Placement Exam Part I.

**AS.210.161. German Elements I. 4 Credits.**

Four-skills introduction to the 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.

**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 S/U basis. Prerequisites: AS.210.161 or Placement Exam. Tuesday hour is mandatory.

**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. 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.**

This course sequence is designed for advanced speakers of other romance languages (e.g. French, Spanish, Portuguese), and will cover the same material as the regular-track Italian Elements I and II and Intermediate Italian I and II courses. Upon completion of both semesters, students will be allowed to register for AS210.351 (Advanced Italian I).

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 (AS210.351)

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

Area: Humanities

**AS.210.175. Accelerated Italian for Advanced Speakers of other Romance Languages. 3 Credits.**

This course sequence (AS210.175 and AS210.176) is designed for advanced speakers of other Romance languages (e.g. French, Spanish, Portuguese), and will cover the same material as the regular-track Italian Elements I and II (AS.210.151 and AS.210.152) and Intermediate Italian I and II (AS.210.251 and AS.210.252) courses. Upon successful completion of both semesters, students will be allowed to register for AS.210.351 (Advanced Italian I).

Area: Humanities

**AS.210.176. Accelerated Italian for Advanced Speakers of other Romance Languages II. 4 Credits.**

This is the second part of an elementary Italian language course sequence designed for advanced speakers of other romance languages (e.g. French, Spanish, Portuguese). This course will cover the same material as the regular-track Intermediate Italian I and II courses. Students completing this course with a grade of B or higher will be allowed to register for AS210.351 (Advanced Italian I) in the Fall term. Pre-requisite: Completion of AS.210.175 with a grade of B or higher, or Italian Language Program Director permission.

**Prerequisite(s):** AS.210.175 with a B 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 appropriate score on Placement test I.

Area: Humanities

**AS.210.202. Intermediate French II. 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.210.201 or permission of instructor (sroos@jhu.edu).

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.210.220. Intermediate Modern Hebrew I. 3 Credits.**

Intermediate Modern Hebrew enhances and enforces previous knowledge of Hebrew as acquired from previous foundational coursework and/or experience. Grammatical aspects of the language such as past and present tenses as well as combined and complex sentence syntax and construction would be applied. Reading comprehension and writing skills will be emphasized. Modern Israeli cultural links and facets of the Hebrew language will also be introduced to inform the holistic understanding of the modern language.

**Prerequisite(s):** AS.384.116 OR AS.210.121 or equivalent

Area: Humanities

**AS.210.221. Intermediate Modern Hebrew II. 3 Credits.**

Intermediate Hebrew level II is a continuation of the course Hebrew 205 and as such is a requirement for entry. In the course, grammatical aspects of the language will be introduced in the focus of past and future tenses. Combined and complex sentences with proper syntax and reading comprehension and writing skills will be required. Modern Israeli cultural aspects of the Hebrew language will be introduced as well and will be part of the holistic understanding of the modern language.

**Prerequisite(s):** AS.384.215 OR AS.210.220

Area: Humanities

**AS.210.251. Intermediate Italian I. 3 Credits.**

This course sequence (AS.210.251 and AS.210.252) will reinforce your ability to engage in complex daily tasks in Italian, and will introduce you to more formal academic and real-world topics. By the end of the academic year, you will be able to write a strong résumé and cover letter in the European format, sit a job interview in Italian, and participate in debates on simple topics. You will also read five engaging short stories, watch several Italian films, and discuss topics such as emigration and immigration from/to Italy, the protection of the environment, and the history of the Italian South.

**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. Prereq: 210.162 or placement exam. May not be taken on an S/U basis.

**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. Prereq: 210.261 or placement exam. May not be taken on an S/U basis.

**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.**

Taught in German. 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 presentation 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: 210.262 or at least 3 semesters of college instruction or the equivalent. May be taken concurrently with other courses in German. May be taken S/U. Not for major or minor credit.

**AS.210.267. German Across the Curriculum. 1 Credit.**

Students in courses in History, CTL, Art History, Classics, Near Eastern Studies, WGS, and Philosophy augment their studies in those disciplines by reading short excerpts from the material assigned in the original German. The selected excerpts rotate among the disciplines, exposing students to a variety of texts and giving students the opportunity to collaborate across disciplines and acquaint themselves with the scholarly language in their respective majors and minors.

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. This course is designed as an accelerated introductory course for speakers with a sound knowledge of Spanish OR other romance languages (e.g. French and Italian). The course will cover introductory aspects of Portuguese grammar and present relevant points of the cultures of the Portuguese speaking countries. Upon the successful completion of this course with a grade of C or higher, students may enroll in 210.277 Portuguese Intermediate. May not be taken on a Satisfactory / Unsatisfactory basis. No Prereq. THERE IS NO FINAL EXAM.

Area: Humanities

**AS.210.277. Intermediate Portuguese I. 3 Credits.**

Intermediate Portuguese I is designed for students who have attained an advanced elementary level in the language. The course offers training in the skills of the language with emphasis on expanding grammatical knowledge and vocabulary, while developing ease and fluency in the language through the use of a multifaceted approach. Course materials 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. Upon the successful completion of Intermediate Portuguese I, students may enroll in the next level, Intermediate Portuguese II – AS.210.278. May not be taken on a satisfactory/unsatisfactory basis. Prereq: AS.210.275 or placement test. THERE IS NO FINAL EXAM.

**Prerequisite(s):** AS.210.178 or AS.210.275 or equivalent score on placement test or instructor approval.

Area: Humanities

**AS.210.278. Intermediate Portuguese II. 3 Credits.**

Intermediate Portuguese II is designed for students who have attained a mid-intermediate level in the language or completed Intermediate Portuguese I AS.210.277. The course offers training in the skills of the language with emphasis on advancing grammatical knowledge, expanding vocabulary, and developing fluency in the language through the use of a multifaceted approach. Course materials 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. Successful completion of Intermediate Portuguese II will prepare students for the next level Advanced Portuguese I – AS.210.391. May not be taken on a satisfactory/unsatisfactory basis. Prereq: AS.210.277 or placement test. THERE IS NO FINAL EXAM.

**Prerequisite(s):** AS.210.277 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 : Santé et Société. 3 Credits.**

In this interactive language course (not exclusively designed for pre-meds), students learn how to communicate in the fields of public health, medicine, and humanitarian aid in a French-speaking environment. While acquiring new lexical and syntactic tools weekly, students examine and debate the current structures and issues of the French health system, through a variety of media (governmental websites, mainstream and specialized newspapers, movies, blogs, first-account books, etc.). A final project is tailored to each student's own area of interest. Please note that this course is taught by a language instructor, not a medical expert. Students may elect to take the exam for the French For Health Diploma: <https://www.lefrancaisdesaffaires.fr/testsdiplomes/diplomes-francaisprofessionnel-dfp/sante/>

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

Area: Humanities

**AS.210.308. Acting French: learning about French language and culture through theater. 3 Credits.**

This course proposes to enhance students' verbal (pronunciation, intonation, syntax, vocabulary) and nonverbal skills (body language, vocal projection, spatial awareness) by performing excerpts from French and Francophone plays ranging from the Middle Ages to the 21st century. A closer analysis of these excerpts will lead us to consider how theater uses the physicality and immediacy of human experience to create a more universal form of connectivity with the world. Recommended course background: AS.210.301.

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 webcap 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.210.319. Spanish for Public Health. 3 Credits.**

Spanish for Public Health is a comprehensive examination of vocabulary and grammar for students who either work or intend to work in the Public Health field such as government agencies, health care organizations, nonprofits, or health insurer companies, in Spanish-speaking environments. On completion of this course, the student will be able to participate in conversations on topics including health systems, reproductive biology, nutrition, epidemiology, mental health, and environmental health. 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.

**Prerequisite(s):** AS.210.311

Area: Humanities

**AS.210.320. Advanced Modern Hebrew I. 3 Credits.**

Advanced Modern Hebrew I will focus on conversational and interactive language skills to expose learners to attributes of different genres and layers of the language. Students will be introduced to various original texts and lingual patterns to better understand and formulate proper syntax. The course will include contemporary readings from Israeli journalism and essays, along with other relevant Hebrew resources to inform class discussions and students' reflective writings. Israeli cultural aspects will be integral to the course curriculum.

**Prerequisite(s):** AS.384.216 OR AS.210.221 or equivalent

Area: Humanities

**AS.210.321. Modern Hebrew via the Lens of Israeli Cinema. 3 Credits.**

This course will expand students' fluencies in Modern Hebrew through Hebrew-dialogic Israeli and Palestinian cinema, examining and comparing several layers of a contemporary Hebrew-speaking society. For this class, students will view, discuss, and write about films with Hebrew as the primary spoken language. Through aural interpretation and subtitles, students will understand, analyze, and reflectively discuss the diversity of Hebrew-speaking cultures within society and the provenance and intentionalities of the dialects exhibited throughout a given film. Linguistic nuance, slang, and interpretive aspects of Hebrew as shown in the chosen films will prompt students to examine this modality of the expression of contemporary Hebrew. The course will be taught primarily in Hebrew and will be open to students who have matriculated to at least 200-level coursework of Modern Hebrew.

**Prerequisite(s):** AS.384.315 OR AS.210.320 or instructor permission

Area: Humanities

**AS.210.351. Advanced Italian I. 3 Credits.**

This highly interactive course focuses on complex historical and contemporary themes, and is ideal, among others, for students who are specializing in international studies, medicine, psychology, and cognitive science. Students will analyze authentic texts and audiovisual materials on topics including the history of the Sicilian mafia, mental health and the deinstitutionalization movement in Italy, Europe and Italy in the 1960s-1980s, the role of curiosity and amazement in scientific discovery and art, and intercultural differences around hilarity. Taught in Italian.

**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. Typically, this course focuses on defining moments in cultural history in German speaking countries in the 2nd half of the 20th century. Films, texts, including a full-length novel, and other media provide a basis for discussing events in post-war Germany from 1945 to 2000. A review and expansion of advanced grammatical concepts and vocabulary underlies the course. Focus on improving expression in writing and speaking. May not be taken on an S/U basis.

**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 and business cases. May not be taken S/U. Recommended background: at least 4 semesters of college German (210.262) or equivalent.

Area: Humanities

**AS.210.364. German for Medical & Public Health Professions. 3 Credits.**

Taught in German. An introduction to the concepts and linguistic tools necessary for understanding the German health care system and public health fields. Designed for students with B1 or above language skills in German. Readings, role plays, videos and research projects will form the basis for learning. Linguistic focus on expanding vocabulary, increasing reading and listening comprehension while also honing grammatical control to increase accuracy in speaking and writing. Topics include the German health-care system, the body, typical interactions between patients and health care professionals, as well as the history of iconic institutions such as Berlin's Charite. Prerequisite: 4 semesters of college German or equivalent or permission of German LPD.

**Prerequisite(s):** AS.210.262 OR AS.210.361 OR AS.210.362

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.210.367. Advanced Yiddish I. 3 Credits.**

This course will provide students who have completed at least two years of Yiddish with the opportunity to hone their skills in all four language areas: reading, writing, listening, and speaking. In addition to advanced grammar study and readings in Yiddish literature, the course will take into account the interests of each individual student, allowing time for students to read Yiddish texts pertinent to their own research and writing.

Area: Humanities

**AS.210.368. Advanced Yiddish II. 3 Credits.**

Continuation of Advanced Yiddish I (AS.210.367). Students will continue to hone their skills in all four language areas: reading, writing, listening, and speaking. In addition to advanced grammar study and readings in Yiddish literature, the course will take into account the interests of each individual student, allowing time for students to read Yiddish texts pertinent to their own research and writing.

Area: Humanities

**AS.210.391. Advanced Portuguese I: Language and Literature. 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 II. 3 Credits.**

Advanced Portuguese II offers a systematic review of the Portuguese language focused on the development of students' communicative skills and their knowledge of the Lusophone culture. This course fosters the development of complex language skills that enhance fluency, accuracy and general proficiency in Portuguese and its appropriate use in professional and informal contexts. Students will concentrate on complex grammar concepts and the use of appropriate written and oral registers. Using a variety of cultural items such as current news, short stories, plays, films, videos, newspaper articles, and popular music, students discuss diverse topics followed by intense writing and oral discussion with the aim of developing critical thinking and solid communication skills. May not be taken on a satisfactory/unsatisfactory basis. Prereq: AS.210.391 or placement test.

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

Area: Humanities

Writing Intensive

**AS.210.409. 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 intends to 1) provide tools to help students reach linguistic proficiency in French (advanced lexical and idiomatic expressions, rhetorical devices used in complex argumentation; 2) sharpen analytical skills by applying the French method of Explication de textes to a variety of fictional and non-fictional discourses (film, literary excerpts, articles, social media); 3) help students develop their own voice in creative writing.

Area: Humanities

Writing Intensive

**AS.210.426. French for Reading and Translation. 3 Credits.**

This course aims to provide proficiency in reading and translating a variety of French texts from the humanities and social sciences. It is designed for undergraduate and graduate students with little or no background in French who wish to acquire a knowledge of French for research purposes 2) for Ph.D. candidates preparing to fulfill their a Foreign Language Proficiency requirement. Please note that this course does not provide speaking and listening skills, and can therefore not be taken as a substitute for other classes in the French Language curriculum (AS.210.xxx).

Area: Humanities

**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 &gt; Online Forms.

**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 &gt; 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 &gt; Online Forms.  
Area: Humanities

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

Graduate students only. Seniors may enroll with permission from LPD and instructor. Taught in English. 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. 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.  
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.211.103. The missing "A". Seminar participant immerse on torie and iue affecting Hipanic in the US, pecifically quetioning if ocial media and information created by artificial intelligence perpetuate ubordination and micommunication. By invetigating platform uch a TikTok, Youtube and Twitter thi coure hone foundational critical thinking kill in the art and humanitie. Upon completion of thi eminar, you will innovate and perfect research quetion to continue tudie in Hipanic and Latin American culture. The coure focue on reading and analyi of ditinct influencer uch a #latinainmedicine, @lin-manuel, @CDC, @johnhopkinph, @WHO. Critical reading required. Credits.**

STEM to STEAM for Hispanics

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**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.211.222. 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. 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?

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.211.251. The New Media Revolution and its Effects on Storytelling and Media Aesthetics. 3 Credits.**

This course will highlight the change from a culture of mass media to social media in the recent media history. As examples of how storytelling is affected throughout this paradigm shift, we will be taking into account such phenomena as AI storytelling, Video Vines, and News Feeds. In the age of Mass Media, spanning the rise of TV culture in the 1950s to the end of the 20th century, media had a unifying effect on American culture. With the rise of Cable TV in the 1990s to the ubiquity of internet entertainment sources to the invention of the iPhone and the rise of social media, this cultural unanimity had been shattered. In some ways this has caused a positive effect, as the forms of storytelling have proliferated and diversified, and there is more room for different voices and perspectives today than ever before. In other ways the effects have been more insidious, with some critics pointing to social media as one of the main factors in the rise of our post-truth age. The age of social media has also certainly increased a sense of insecurity (FOMO) and attention deficit disorder in the millennials.

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 as well as divide 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. 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.211.300. Niccolò Machiavelli's "The Prince": Understanding the Meaning and Legacy of a Masterpiece. 3 Credits.**

Who was Niccolò Machiavelli? We often hear the term "Machiavellian" in reference to actors in business or politics, but what does it really mean? What does Machiavelli teach us about the nature and the dynamics of political power? Can Machiavelli's thought offer insights into today's politics and fast-changing world? The course aims to answer these questions by addressing three topics. First, we will study Machiavelli's life and times, particularly the events connected to his production and the context in which he wrote his main writings. We will see how the fifteenth-century Florentine humanism and the massive political changes affecting early modern Europe shaped Machiavelli's mindset. Second, we will familiarize ourselves with Machiavelli's thought by reading *The Prince* and excerpts from *Discourses on Livy*. Third, we will get acquainted with some of the main trends in the reception of Machiavelli in the 20th and 21st centuries. Special attention will be paid to interpretations of Machiavelli by Antonio Gramsci, Leo Strauss, Isaiah Berlin, John Greville Agard Pocock, Quentin Skinner, and John P. McCormick. We will also pay attention to modern television programs and films that show the width and depth of Machiavelli's legacy.

Area: Humanities

**AS.211.301. Nietzsche and Literature. 3 Credits.**

Nietzsche and Literature is devoted to exploring the philosophy and literary works of the German philosopher Friedrich Nietzsche, and studying his impact on literature and literary modernism. Readings will include works by Nietzsche and by the literary writers he influenced, including Rainer Maria Rilke, Stefan George, Thomas Mann, Stefan Zweig, Hugo von Hofmannsthal, Franz Kafka, Jorge Luis Borges, Hermann Hesse, James Joyce, Wallace Stevens, and William Butler Yeats, and Else Lasker-Schüler.

Area: Humanities

**AS.211.307. Labor in Theory, Literature, and Art. 3 Credits.**

This seminar examines some of the ways we define, represent, and think about the concept of labor in capitalism. We will analyze and compare a wide variety of texts (literary, visual, and theoretical) that embody different, often contradictory, notions of the work we do, why we do it, and how it affects us. As we investigate different types of work—productive and unproductive, physical & intellectual, factory & office—a few of the questions we will ask are: What methods have writers and artists used to depict labor in the 20th and 21st centuries? How is labor stratified along racial and gender lines? Is it possible to imagine a post-work society? The course curates a range of cultural artifacts (short stories, manifestos, novel excerpts, visual art, and film) that employ aesthetic strategies like irony, humor, absurdity, and duration to represent the dynamics of labor in capitalism. Theoretical texts then provide varied conceptual viewpoints from which to compare, contrast, and synthesize our impressions and interpretations of art and literary works. By the end of the semester, we will have traced a trajectory of labor in capitalism from the early 20th century to our own strange and precarious present.

Writing Intensive

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

If the modern-day Romance languages all evolved from Latin, how and why do they differ in so many important ways? What drives language change in the first place and 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. Recommended Course Background: At least intermediate-level proficiency in a Romance language as assessed by coursework or placement exam; some previous coursework in linguistics is desirable but not necessary.

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.211.327. 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.211.332. 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.211.342. 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 culture 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.211.349. 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

Writing Intensive

**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.211.361. 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.211.369. 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.211.386. Italian Cinema. 3 Credits.**

Italian Cinema: The Classics, The Forgotten, The Emergent. This course traces the history of Italian cinema from the silent era to the contemporary period, 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 discuss 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*, (the classics) that received international recognition and had a global impact on film history, and also rare archival films by pioneer women filmmakers from the silent era (the forgotten). Finally, we'll discuss films released in the last decade (the emergent) that address issues such as migration and the ecological crisis. (Zoom Q&As with filmmakers will be part of curriculum). 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 frame composition, camera movements, editing, and sound. This is an intensive writing class taught in English.

Area: Humanities

Writing Intensive

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

Did you know that Brazil is very similar to the United States? This course is intended as an introduction to the culture and civilization of Brazil. It is designed to provide students with basic information about Brazilian history, politics, economy, art, literature, popular culture, theater, cinema, and music. The course will focus on how Indigenous, Asian, African, and European cultural influences have interacted to create the new and unique civilization that is Brazil today. 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. The sections will be taught simultaneously. Section 01: 3 credits Section 02: 4 credits (instructor's permission required). No Prereq. THERE IS NO FINAL EXAM.

Area: Humanities

Writing Intensive

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

The Romance Avant-Garde: The course will examine the revolutionary contributions of literary artists from the French, Italian, Spanish, and Latin American traditions to the Avantgarde movements of the 20th century.

Area: Humanities

Writing Intensive

**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.211.423. Black Italy. 3 Credits.**

Over the last three decades Italy, historically a country of emigrants—many of whom suffered from discrimination in the societies they joined—became a destination for hundreds of thousands of migrants and refugees from various countries, and particularly from Africa. Significant numbers of these immigrants came to Italy as a result of the country's limited, though violent colonial history; others arrive because Italy is the closest entry-point to Europe. How have these migratory flows challenged Italian society's sense of itself? How have they transformed the notion of Italian national identity? In recent years, growing numbers of Afro- and Afro-descendant writers, filmmakers, artists and Black activists are responding through their work to pervasive xenophobia and racism while challenging Italy's self-representation as a 'White' country. How are they forcing it to broaden the idea of 'Italianness'? How do their counternarratives compel Italy to confront its ignored colonial past? And, in what way have Black youth in Italy embraced the #Blacklivesmatter movement? This multimedia course examines representation of blackness and racialized otherness, whiteness, and national identity through literary, film, and visual archival material in an intersectional framework. Examining Italy's internal, 'Southern question', retracing Italy's colonial history, and recognizing the experiences of Italians of immigrant origins and those of immigrants themselves, we'll explore compelling works by writers and filmmakers such as Igiaba Scego, Gagliella Ghermandi, Maza Megniste, Dagmawi Yimer, and others.

Area: Humanities

**AS.211.424. Climate Change Narratives: Human and Non-Human Transformative Storytelling. 3 Credits.**

In *The Great Derangement* Indian novelist Amitav Ghosh writes that “the climate crisis is also a crisis of culture, and thus of imagination.” Worldwide, climate and environmental change is stirring the imaginary of novelists, filmmakers, and artists who are finding ways to frame, emplot, or even perform, an unmanageable phenomenon like climate change. How is climate change shaping new modes of storytelling and aesthetics? How do film, literature, and environmentally conscious art transform our perception of the world we inhabit and its unpredictable changes? Can climate change narratives help us to imagine futures of possibilities, maybe dystopian, uncertain, or even happy, but futures nonetheless? This multimedia course explores, through a transnational perspective, a variety of contemporary novels, films, and other media that attempt answer these questions.

Area: Humanities

**AS.211.444. 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.211.477. Renaissance Witches and Demonology. 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 medicine, 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.211.478. Power and Resistance in French Political Thought. 3 Credits.**

Today France is a multicultural, multi-ethnic society fractured by the memories of colonialism. Throughout the country’s history, French thinkers – classical and contemporary – have questioned the foundations of power and focused critically not only on the claims of authority issuing from the top, but also on the compliance of the governed. What it is, they ask, that makes people stick together and recognize each other as citizens of one country? Is there such a thing as a shared history, and is *Fraternité* something more than a slogan? Works by La Boétie, Montaigne, Diderot, Robespierre, Tocqueville, Gobineau, Camus, Sartre, Memmi, Foucault and others.

**Prerequisite(s):** Students may not have previously completed AS.212.341.

Area: Humanities

**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.211.566. 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 &gt; 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.211.612. Monuments and Monumentality.**

As is clear from current events and debates surrounding monuments to the Confederacy, monuments play an outsize role in the public negotiation of history and identity and the creation of communal forms of memory. But monumentality is not restricted to statues or buildings. In this course we will study alternative forms of monumentality, especially in the 20th and 21st centuries. These alternative monumentalities – primarily literary, but including various material- and object-based expressions, and elaborations on institutional modes of monumentality – have assumed significance especially in minority and diaspora communities, and for other people and peoples outside the economic and political systems that endow and erect traditional public monuments.

The primary case studies in this course will be forms of Holocaust commemoration, including the post-Holocaust large-scale Yiddish literary projects meant to serve Jewish communities in search of new forms of memorialization; and counter-monuments like Germany's Stolpersteine (stumbling stones). We will also consider contemporary debates around monuments in America and global manifestations of alternative monumentalities. All readings in English.

Area: Humanities

**AS.211.616. Caribbean Fiction: Race, History, & Exoticism.**

The Caribbean is often described as enigmatic, uncommon and supernatural. While foreigners assume that the Caribbean is exotic, this course will explore this assumption from a Caribbean perspective. We will examine the links between Caribbean and Old World imagination, the relationship between exoticism and Caribbean notions of superstition, and the way in which the Caribbean fictional universe derives from a variety of cultural myths. The course will be taught in English and all required texts are in English and English translations from French. A weekly session in French will be held for undergraduates wishing to count the course towards the French major and for interested graduate students. Open to all grad students and to undergraduates with permission of the instructor."

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 MLL, 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.211.713. 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.211.722. Global Feminist Filmmaking: a Theory in Practice Seminar.**

This seminar examines recent emerging narrative and documentary global feminist filmmakers, applying feminist theory, intersectional theory, cine 'ma ve' rite', theory of nonviolence, and intersubjectivity to understand their work. Each week, we will examine one filmmaker's approach to their own personal practice of feminist filmmaking, and either interview them during our class or screen a pre-recorded zoom interview. In this seminar students will go beyond a theoretical feminist film criticism to one introduced into a lived and living feminist film practice. The filmmakers in question are Marialy Rivas (Chile), Elisabeth Scharang (Austria), Habiba Djahine (Algeria), Patricia Ortega (Venezuela and Argentina), Wanuri Kahiu (Kenya), Naomi Kawase (Japan), Sandra Kogut (Brazil), Kirsten Johnson (USA), TT the Artist (USA), Patricia Ramos (Cuba), Susana de Sousa Dias (Portugal), Claudia Llosa (Peru), Alina Marazzi (Italy), Rosine Mfetko Mbakam (Cameroun and Belgium).

Area: Humanities

**AS.211.724. Media Artist in Residence Jane Jin Kaisen.**

Media Artist in Residence Jane Jin Kaisen is a team-taught class between Bernadette Wegenstein (MLL) and Clara Han (Anthropology). In this class we will prepare the artist residency of Jane Jin Kaisen, a visual artist born in Jeju Island, South Korea and raised in Denmark. In the first part of the semester, we will cover theoretical questions raised in Jane Jin Kaisen's work such as cross-cultural adoption, diaspora, migration, war, gender and sexuality, and translation. In the second part we will involve students practically in questions of media arts curation for the artist's exhibit planned for April 2-9, 2022, at the Parkway Theatre, featuring three of her recent and acclaimed installations and films: The Woman, the Orphan, and the Tiger (2010), Apertures/ Rifts (2016), and Community of Parting (2019). In this class students will be closely involved with JHU's Center for Advanced Media Studies (CAMS), and the Baltimore Stavros Niarchos Parkway Theatre's artistic director Christy LeMaster. They will also meet the artist Jane Jin Kaisen during her residency.

**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 "ge 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.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.212.333. Introduction à la littérature française I. 3 Credits.**

Readings and discussion of texts of various genres from the Middle Ages to the 20th century. The two semesters (212.333 and 212.334) may be taken in either order. Students may co-register with an upper level course during this course. 212.333 covers the time period from the Middle Ages to the Revolution.

**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 prerequisite 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.212.353. 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.212.402. 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.212.403. Voodoo and Literature. 3 Credits.**

This course will examine the various ways voodoo, as the Unknown, has been represented, misrepresented, recuperated, and interpreted in the aftermath of the Haitian Revolution from the early nineteenth century to the present day. While historians have debunked the role of voodoo in the aftermath of the Haitian Revolution, the literary representation of the slaves in captivity is often associated with the will to liberation enacted in the secret practice of voodoo on the plantation. The history of voodoo in Saint-Domingue (Haiti) is intertwined with the history of colonial subversion, ancestral medicine, and the physical resistance of the enslaved people. Yet the most defining event in the armed uprising by the enslaved, the ceremony of Bois Caiman (August 14, 1791) still divides historians, novelists, and anthropologists. Where history and anthropology seem to flounder in trying to capture the mystery of such ceremony, literature soars majestically, maintaining the mystery by using the freedom of the imagination as its sole support. Might the transmission of voodoo during the colonial period, be understood as the historical mode of preservation of an ancestral secret practice that can only be transmitted through oral tradition and rituals, which may have been lost in the attempt to produce written translations? Readings in French and English may include works by Alejo Carpentier, Aimé Césaire, Patrick Chamoiseau, Marie Chauvet, Edwidge Danticat, René Depestre, Zora Neale Hurston, Frédéric Marcelin, Alfred Métraux, Toni Morrison, Jacques Roumain, Simone Schwarz-Bart, William Seabrook, Derek Walcott, Richard Wright, to be supplemented by films, an art exhibit, music, and cultural demonstrations of voodoo. Course taught in French. Discussion in French and English. Cross-listed with Humanities Center

Area: Humanities

Writing Intensive

**AS.212.406. The City in French Literature. 3 Credits.**

The city is an integral theme, even a privileged character, in the literary and speculative texts of the 17th and 18th century. It is often understood to stand in opposition to the royal court and embodies the spirit of the people in a way related to the modern notion of "solidarity". This course will look at a number of examples of the peculiar status of the French city (especially Paris) from the late Renaissance through the First Empire. Selections from Marguerite de Valois, Mme de Sévigné, Montesquieu, Diderot, Rousseau, Turgot, Ruault, Rétif de la Bretonne, Mercier, Saint-Just, Robespierre, Napoléon Bonaparte, with a coda from Balzac and Michelet. Please note: taught in French

**Prerequisite(s):** AS.212.333 OR AS.212.334

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 Black Americans could both perpetuate the tradition and innovate by turns. At the same time, French tastemakers, 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 a local concert reflecting France's continued connection to and support of jazz and related improvised musics. Though some background in French language and in musical notation is desirable (students are encouraged to engage in original-source research), all core course readings will be provided in English. Discussion in English.

Area: Humanities

**AS.212.419. Romans africains d'expression française [French-Language Novels of Sub-Saharan Africa]. 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 Black Americans could both perpetuate the tradition and innovate by turns. At the same time, French tastemakers, 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 a local concert reflecting France's continued connection to and support of jazz and related improvised musics. Though some background in French language and in musical notation is desirable (students are encouraged to engage in original-source research), all core course readings will be provided in English. Discussion in English.

**Prerequisite(s):** AS.212.334

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 Burqini. 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.212.433. 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.212.439. Aimer Son Prochain? Sympathie, Différence, Hostilité. 3 Credits.**

Une exploration des diverses manières de produire et réguler l'amour de l'autre au sein d'une société hiérarchique et compétitive: que cet autre soit un concitoyen ou un étranger, un inférieur ou un supérieur, qu'il nous ressemble ou non. Du roman, à l'anthropologie, à la sociologie, au débats sur le vivre-ensemble à l'Assemblée Nationale, nous examinerons les rêves pacificateurs de la politesse aristocratique, l'institution de la solidarité républicaine, les blessures de la socialité coloniale. Cours et textes à lire en français.

Area: Humanities  
Writing Intensive

**AS.212.440. Pandemic and Vaccination as Cultural Watershed in the Ancien Régime. 3 Credits.**

What is a plague? What does it mean to protect your society from such diseases? This was a fraught, even violently debated political, social and moral, more than a medical question in the French Enlightenment, and it marked the literate culture of the Age of Enlightenment. Early on, pandemics and vaccination were understood in radically different ways in England (especially by the Princess of Wales) and in France, still dominated by a view of plagues as divine punishment. In Enlightenment literature, both fiction and nonfiction, the disease is secondary to the experience of the conscious sufferer, or to its sociopolitical consequences. We will approach these issues first via a quick overview of explanations of the plague, then discuss the 18th-century smallpox vaccination debates (one of Princess Caroline's letters, Voltaire on vaccination in two of his Lettres anglaises, extracts of Rousseau's novel La Nouvelle Héloïse). We will then consider the hugely influential mid-century debate space within the magisterial Encyclopédie of Diderot and d'Alembert. Finally, we will pass to late-18th-century texts that inflect culturally, politically and socially the consequences and metaphors of pandemics on the cusp of the Revolution. Texts to be read include Laclos' Liaisons dangereuses and a short essay by Guillotin (the inventor of the guillotine) on the citizen's experience of illness and contagion in a post-aristocratic, Revolutionary state. This will be a writing-intensive course, focused on close readings of texts in 2 explications de texte (written close analyses of a selected passage). The second paper may be a more extensive study, still based on textual analysis, but which may address a historical context or set of texts that particularly interest the student. This course will be taught in French.

**Prerequisite(s):** AS.212.333

Area: Humanities  
Writing Intensive

**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? Recommended Course Background: AS.212.333 OR AS.212.334

**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.212.651. 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 appropriées 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.212.696. 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.212.702. Une Littérature révolutionnaire.**

The 1st half of the semester will consider some of the theoretical underpinnings (Montesquieu, Rousseau, Condorcet) and a few examples of Revolutionary rhetoric, especially the trial of Louis XVI and the late speeches of Robespierre. The 2nd half of the semester will study memoirs and literary works produced during the Revolution's aftermath and 19th-century attempts to culturally digest the Revolution. Please note: taught in French

**AS.212.711. Baudelaire and Flaubert: Literary Life in the Year 1857.**

Charles Baudelaire (1821-1867) and Gustave Flaubert (1821-1880): two young men from wealthy families, two opponents of bourgeois education, two aborted social callings, two terminal illnesses, two resounding failures before literary institutions, two adventures in love, two satanic fascinations, two notorious literary trials, two conceptions of the craft of writing, two approaches to realism, two criticisms of romantic art, two models of poetic inspiration, two aesthetics of language, two cults of Beauty, all for one and a unique literature. This seminar will be devoted to the literary life of two writers whose canon for more than a century has occupied a central place of importance in contemporary literary criticism. It will be our task to place their work in perspective within the context of the rise of modernism, which is to say, the new status of literature as of the year 1857. We shall endeavor, thus, to discern the authenticity of the creative relationship of each artist with himself and subsequently with others. The point will be to foreground three fundamental principles that will aid in grasping the evolution of the literary world under the Second Empire and under the Third Republic: literary history, writing and the elevation of the writer (Bénichou). Our work will be based on three or four texts by Baudelaire and Flaubert, it being understood that additional works of criticism will illuminate the discussion of these texts.

Writing Intensive

**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 19<sup>esi</sup>ècle. 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.212.726. 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.212.741. 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 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. Taught in French. Course open to undergraduates with permission of the instructor.

**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.212.757. Romans Africains D'expression Française [French-language Novels of Sub-saharan Africa].**

Depuis la période coloniale finissante, le roman africain d'expression française a porté les espoirs et les déceptions d'un continent tiraillé entre panafricanisme et nationalisme, patrimoine traditionnel et modernité, courants séculiers et religieux. Que signifie le choix d'écrire des romans en une langue de colonisation qui est aussi, dans les sociétés multiethniques du Mali, du Sénégal ou encore du Congo, une langue fédératrice auréolée de prestige? Quels publics les romanciers visent-ils à atteindre, et à quel point la forme romanesque permet-elle d'exposer des griefs ou de dénoncer des états de fait tout en faisant apparaître des alternatives? Nous éclairerons, en étudiant des auteurs francophones d'Afrique noire, trois temps forts: l'éveil politico-culturel menant aux indépendances d'abord (Kane, Oyono, Ouologuem, Kourouma); la construction de nouvelles identités africaines ensuite (Sembene, M. Bâ, Sony Labou Tansi); et enfin, les violences génocidaires au Rwanda qui laissent, sur les consciences et les corps, des marques indélébiles (Tadjo, B. Diop, Mukasanga).

**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.212.781. L'entre-deux-guerres en toutes lettres [French Literature Between the Wars].**

French literary culture between the wars (1919-1939) promoted the novel as a forum for social comment and formal experimentation alike. Questioning the psychological biases of the 'roman d'analyse' and reacting to the collective tragedy of the Great War, interwar writers updated the French language as well as narrative 'technique' in light of emergent theories (psychoanalysis, Marxism, phenomenology). Readings from Aragon, Breton, Céline, Cocteau, Colette, Dabit, Malraux, Némirovsky, Queneau, and Simenon.

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.212.791. Film Theory and Critical Methods.**

Film Theory and Critical Methods surveys critical approaches to the study of film. Each week we examine a different theoretical approach to filmic representation, with emphasis variously placed on a style, genre, region of production, or period. We will be examining global film traditions from East Asia to Latin America, Western Africa, Europe, and North America. Seminar discussions will incorporate examples from films that students both view on their own as well as during the Wednesday evening screenings, which are mandatory for all seminar participants.

**AS.212.801. French Independent Study.****AS.212.802. French Dissertation Research.****AS.212.803. French Proposal Preparation.**

1st semester: Develop list of already-read works in your chosen field to develop a thesis subject. Identify 2 co-advisors of the ABD project; the expectation is that 1 will direct the thesis following the ABD defense. Register in this advisor's section (01: Desormeaux; 02: Anderson; 03: Russo; 04: Schilling). 1st month: Discuss with co-advisors your understanding of the core research question(s) and prepare a provisional abstract (an ongoing working tool). The abstract includes 1) well-articulated thesis statement; 2) description of proposed methodology; 3) list of proposed primary works to be studied; 4) justification of the project's relevance to the field and its interdisciplinary reach. It should be accompanied by a report on your literature search: situate your project within the existing scholarly corpus. 2nd month: prepare an annotated bibliography of primary and secondary works. Expect it to expand significantly during ABD prep as well as after the ABD defense. 3rd month: review and modify the abstract with the co-advisors; develop a provisional outline of your ABD text. Present a reading list for the period between the 1st and 2nd semesters of proposal prep. 2nd semester: Meet with the co-advisors to report on the interim research and revisit if necessary the proposed outline and abstract. Submit proposal for the sample chapter. 1st month: begin writing the sample chapter. 2nd month: in the light of how the sample chapter is progressing, review the outline with the co-advisors, then begin writing a narrative of potential thesis chapters. 3rd month: once the foregoing are drafted, write up the methodological introduction and finalize the annotated bibliography. Finally, review the abstract for completeness and revise the ABD for language and formatting. The ABD must be approved by the ABD co-advisors before it is distributed for defense. Goal: ~25 pages of supporting material; ~30-page writing sample; an annotated bibliography. ABD is not to exceed 75 pp.

**AS.212.804. French Summer Research.****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.213.311. Wege aus der Krise: politisches Theater heute. 3 Credits.**

Course taught in German. Klimakrise, sogenannte Flüchtlingskrise, Gesundheitskrise, Krise der Demokratie: Eine Krise nach der anderen stellt sich ein oder wird zumindest ausgerufen. Das Resultat ist jedes Mal Weltverlust, wenn auch auf sehr unterschiedliche Weise. Es gibt also grundsätzliche Probleme, mit denen sich politisches Theater heute auseinandersetzen hat. In Deutschland und Österreich hat das Theater traditionell und aktuell einen hohen gesellschaftlichen Stellenwert. Allerdings ist auch die Welt des Theaters seit Frühjahr 2020 aufgrund des Gebots, soziale Kontakte einzuschränken, weitgehend zusammengebrochen. Dennoch arbeiten Theatermacher\*innen weiter daran, den großen Problemen unserer Zeit zu begegnen. Welche Entwürfe bieten zeitgenössische Stücke, um uns als Gesellschaft Wege aus der Krise zu weisen.

**Prerequisite(s):** AS.210.362

Area: Humanities

**AS.213.313. Utopia: Idyllic Pasts, New Frontiers. 3 Credits.**

Taught in German. This course will explore the vision in German romantic and modern literature of ideal communities. We will examine the relation of past and to future in these works as well as the way they conceive humans and nature, earth and heavens, bodies and machines. To what extent is a utopia something crafted? To what degree is it presented as a fashioned setting like a work of art? What does the image of utopia tell us about the act of imagining at the heart of literature? To what extent does envisioning a utopia amount to inhabiting one? Why is a utopia at once every place and no place (u-topos)? Reading to include works by Klopstock, Novalis, Hoffmann, Kleist, Nietzsche, Scheerbar, Walser and Jünger.

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

Area: Humanities

**AS.213.314. Texte sehen, Bilder lesen. 3 Credits.**

Taught in German. This course examines the intersections of literature and the visual arts. We will read texts by writers influenced by artists and explore art that mobilizes text; and we will examine the relationships between text and image in both illustrated books and artworks. We will also consider the visual dimensions of texts themselves, asking how texts sometimes come to function imagistically or even as images in their own right. We will work across different periods of literary and visual production, and specific topics will include: theories of text and image; manuscript illumination and early printing; typography; concrete poetry; artists' books; text art; and graphic novels. The course will include visits to the Baltimore Museum of Art, the Walters Art Museum, Special Collections at the Sheridan Library, and a letterpress shop.

**Prerequisite(s):** AS.210.362 or Instructor Permission

Writing Intensive

**AS.213.315. Playtime...auf deutsch. 3 Credits.**

Taught in German. German discussions of theater have largely focused on Greek tragedy and how this classical genre can be adapted for the modern stage. Yet comedies (or Lustspiele) have played an equally important role in German cultural productions and discourse from the early modern figure of the buffoon (Hanswurst) to reflections on puppet theater and to larger philosophical and anthropological inquiries into play. In this course we will read several theoretical texts on comedy and play by Aristotle, Huizinga, Kant, Schiller, and Kleist before turning to various comedies by Lessing, Kotzebue, Kleist, Brentano, Droste-Hülshoff, Büchner and Brecht. The culmination of the class will be a theatrical production.

**Prerequisite(s):** AS.210.362 or Instructor approval

**AS.213.321. Bodies and Pleasures. 3 Credits.**

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.

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.213.340. 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.213.354. 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.213.360. Animals and Animality in Literature and Philosophy. 3 Credits.**

(300-level, taught in English) critically engages the presentation and imagination of animals and other non-human life in modern literature, philosophy, and thought. We will examine the figure of the animal and the means of conceptual differentiation between the animal and the human, considering animals' relation to or perceived exclusion from language, pain, embodiment, sexuality, and the visual gaze. The course is ideal for students interested in fascinating themes in literature and how they reflect philosophical concerns. No prior courses in philosophy are required. Students will read philosophical texts alongside literary works in learning the conceptual history of animals and of humanity as a distinct species. Expect fascinating readings and engaging, lively discussions. Readings may include works by Marx, Nietzsche, Freud, Heidegger, Derrida, Agamben, Poe, Kleist, Hofmannsthal, Rilke, Kafka, Mann, Pirandello, and Coetzee.

Area: Humanities

Writing Intensive

**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.**

What does it mean to exist, and to be able to reflect on this fact? What is it mean to be a self? This course explores the themes of existentialism in literature and philosophy, including the meaning of existence, the nature of the self, authenticity and inauthenticity, the inescapability of death, the experience of time, anxiety, absurdity, freedom and responsibility to others. 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, Camus, and Daoud.

Area: Humanities

Writing Intensive

**AS.213.377. Wassermänner Und Meerjungfrauen. 3 Credits.**

Schriftsteller\*innen haben immer wieder Geschichten von Wassermenschen erzählt. Was für eine Faszination birgt das Leben im Wasser? Was ist an diesen Zwitterwesen— Männer mit Schwimmhäuten, Frauen mit Fischeschwänzen—so interessant? Was geht verloren, wenn solche Amphibien sich für immer auf dem Land einrichten? Tatsächlich sind alle Menschen Wasserwesen— zu einem Großteil aus Wasser bestehend. Aber dieses Lebelement wird zunehmend gefährdet und gefährlich. Was nun? Wir werden literarische Texte aus der Romantik, Moderne und Gegenwart sowie ein paar Filme analysieren, um diesen Fragen nachzugehen

**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, Walser, 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.213.407. German Media Theory. 3 Credits.**

German Media Theory is an advanced course for upper-level undergraduates and graduate students, giving an introduction and overview of the specifically German version of Media Studies that first gained traction in the 1980s. The term media refers not just to mass media but more broadly to devices that process, transfer and store information, reaching from the alphabet that changed the culture of writing, or the printing press made famous as the foundation of the 'Gutenberg galaxy' to computers and smart phones dominating our current lives. In this course we will cut across disciplinary boundaries to explore the multifaceted roots and formations of German media theory which combine literary poststructuralism, histories of science and technology, psychoanalysis, cybernetics, art history, and philosophy among other fields. Readings include works by Friedrich Kittler, Bernhard Siegert, Cornelia Vismann, Wolfgang Ernst, Walter Benjamin, Niklas Luhmann, Michel Foucault, Marshall McLuhan and many others. The course will be taught in English and all readings will be available 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.213.437. Phenomenology and Literature. 3 Credits.**

Phenomenology and Literature engages the most fertile interchanges between literature and philosophy in the 20th century, focusing on the roots of phenomenology in German philosophy and its connections with and expansion to literary writing. Themes include: the nature of literary experience, including the experience of reading and writing, literary and phenomenological descriptions of reality, the literary construction of the self, and the understanding of literary imagination from a phenomenological perspective. We will read philosophers and literary theorists such as Nietzsche, Husserl, Heidegger, Sartre, Camus, Merleau-Ponty, Blanchot, Beauvoir, Hamburger, Ingarden and Iser in connection with the works of many modernist writers, including Rainer Maria Rilke, Franz Kafka, Hugo von Hofmannsthal, Thomas Mann, Thomas Bernhard, Virginia Woolf, Marcel Proust, and Wallace Stevens.

Area: Humanities

Writing Intensive

**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.213.509. 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. 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.213.607. Critical Ecologies of Literary Modernism.**

Critical Ecologies of Literary Modernism will trace the origins of ecocritical literary modernism. Beginning with Hölderlin and Nietzsche, who most radically identified the source of estrangement from nature in human cognition itself, we will explore how innovations in conceiving human cognition and practice play out ecologically in the work of German modernists Hugo von Hofmannsthal, Rainer Maria Rilke, Franz Kafka, Else Lasker-Schüler, Robert Musil, and Bertoldt Brecht, as well as in the modernist works of Virginia Woolf, D.H. Lawrence, William Carlos Williams, T.S. Eliot, Wallace Stevens, Elizabeth Bishop, Francis Ponge and Albert Camus. Grounded in modern German thought and extending across multiple literary modernisms, we will see that what have been taken as the subjective or aestheticized concerns of modernist writing can be recognized as critical ecologies of human cognition and practice, while exposing modernist anxiety about the technological advances of human habitats, the expanse of urbanization, the reach of human intervention in nature, and the underlying animality within human thinking and perception. These works may also initiate forms of imagined intimacy with nature and non-human life in modernist works.

Writing Intensive

**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.213.620. Robert Walser, Literary Miracles and Virgin Births.**

One of the most remarkable features of Robert Walser's writing is that the narrator consistently orchestrates or engineers his birth. He crafts a narrative that enables him to pass from the page into life in a form of literary transubstantiation in which the word is made flesh. This is the miracle of Walser's writing. It is also a perversion of the Platonic and mystical ideal of a virgin birth. This seminar will explore Walser's work against this historical and theological backdrop with special emphasis on the nexus of religion and psychosis, as evidenced in Daniel Paul Schreber's memoir and Freud's analysis thereof. We will consider the perversion at the heart of Walser's work that makes literature the sphere of wonders and miracles in an otherwise disenchanting world. Reading knowledge of German is required for this course, as many of Walser's works have not been translated into English. In addition to Walser's work, we will also read Plato, Meister Eckhart, Mechthild of Magdeburg, Schreber, Freud, and Beierwaltes on neo-Platonism.

Area: Humanities

**AS.213.622. Possible Worlds: Fiction and Contingency from Leibniz to Tieck.**

In 1689, as Leibniz began to understand that contingent phenomena exist, he declared that they pulled him out of an "abyss." What contributed decisively to this insight was not only infinitesimal calculus but also the novel, whose fictive worlds could be given the status of the possible, even if they had no place in the existing "series of the universe." The result of the convergence of literature and mathematics prompted by Leibniz's epistemic breakthrough included new practices of writing and of inventing possible worlds. We will take up these questions in the seminar beginning with Leibniz's Theodicy and Blanckenburg's Essay on the Novel (1774), followed by readings of selected novels from Wieland's Agathon to Dorothea Schlegel's Florentin as well as (more or less) fantastical shorter narratives from Goethe to Tieck. We will also consider theories of fiction and possible worlds from Doležel to Lamarque. Course taught by the Max Kade Visiting Professor Christiane Frey.

Area: Humanities

**AS.213.623. Poetry and Philosophy.**

This course will trace the tensions, antagonisms, and collaborations between poetry and philosophy as distinctive but fundamental expressions of human thought and experience. We will engage poetry as a form of artistic expression that complements, completes, or challenges other forms of knowledge, and consider the range of philosophy's responses to poetry and poetics. Readings will include works by philosophical poets and poetic philosophers including Hölderlin, Schlegel, Rilke, Bachmann, Celan, Stevens, Heidegger, Gadamer, Adorno, Benjamin, Merleau-Ponty, Valéry, Wittgenstein, and Agamben.

**AS.213.624. Reading Sand.**

Why is there "a world in a grain of sand"? And why in German literature is it a "sandman" who brings dreams? The specific materiality of sand allows for a broad range of metaphorical uses with strong epistemological implications. With its small discrete grains of the same size, sand is barely limited in its potential to coalesce into formations that can be counted yet remain innumerable and to dissolve. Exploring sand in literary texts means to deal with issues like the history of the microscope, the problem(s) of infinity, "sandy" or "grainy" mediality and loose grounds as well as the subjects of remembrance, dream and the historicity of the human being. In this seminar we will read texts by Barthold Heinrich Brockes, Theodor Kornfeld, Jorge Luis Borges, Italo Calvino, Ingeborg Bachmann, Stefan Heym, Paul Celan, E. T. A. Hoffmann and Bodo Kirchhoff. The discussion will be in English, but reading knowledge of German is required for the course material. This course will be taught by Max Kade Visiting Professor, Annina Klappert

Area: Humanities

**AS.213.626. Husserl's Ideas: An Introduction to Phenomenology.**

The first volume of Husserl's Ideas I (1913) provides an overarching picture of the phenomenological method that came to define much twentieth-century German and French thought. This course will consider the foundational concepts introduced in this volume (eidetic analysis, intentionality, bracketing, correlationism, time consciousness, the natural attitude and the phenomenological reduction) as well as responses to them by Merleau-Ponty, Derrida, Heidegger and others. We will also consider Husserl's later efforts to incorporate history, other minds, and even that which is other-than-mind into his idealist system.

**AS.213.630. Modern Orpheus: Rilke and Celan.**

In the Sonnets to Orpheus Rilke proclaims, "Singing is being" [Gesang ist Dasein], in an affirmation of the life attained through art that Nietzsche spoke of in The Birth of Tragedy. This is not an individual life but the whole of being, in which poet and reader share, provided they surrender to the movement of the song, the rhythm of its words. Celan's halting rhythm could not be more different than Rilke's, and yet his poetry also invites the reader to surrender to the work, albeit not to the words but to the wounds it opens within them, to the silence it exposes in speech. This course will consider the Orphic tradition and its aftermath as seen in Rilke's and Celan's work. Special attention will be paid to the status of the unsayable (das Unsägliche for Rilke, das Unsagbare for Celan) in both writer's poetry, prose and translations, especially from the French.

**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 philosophically 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.213.668. Kleist im Kontext.**

This seminar will explore the narrative, dramatic, and quasi-journalistic work of Heinrich von Kleist in its philosophical and literary environment. We will examine how Kleist comments on and parodies the positions of the enlightenment, German Idealism, Weimar classicism, and the theater establishment. We will pay particular attention to the way he combines the verbal and the visual in his performative, narrative, and syntactic strategies, and analyze how this contributes to a specifically Kleistian sense of humor. Grading: P/F

**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.213.742. 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 students' preferences. Reading will be in German.

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/Klaßen, 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.213.804. German Summer Research.****AS.213.812. Directed Dissertation Research.****AS.213.813. German Qualifying Paper Preparation.**

**AS.214.304. Founding Mothers: Female Genealogies in Medieval and Renaissance Italian Literature. 3 Credits.**

In this course we will explore the problem of the relationship of women to dynastic power in the literature and culture of late medieval and Renaissance Italy. Beginning from Giovanni Boccaccio's famously ambivalent portraits of women in the Decameron and his treatise On Famous Women, we will locate women within an early modern system of inherited power and literary representations. We will then move to study a series of genealogically motivated chivalric poems (such as Orlando innamorato, Orlando furioso, Floridoro, Gerusalemme liberata) which propose a number of roles for women: warriors, queens, saints, monsters, saviors, poets, founders. These texts return again and again to the key role of women in establishing and maintaining dynastic continuity within noble families, but also to the dangers they pose to dynastic stability. We will try to understand how these literary texts work within the social and political context of the Italian city-states of this period. We will also study the involvement of women in the production and circulation of literary texts, focussing on notable patrons of the arts like Isabella d'Este and Lucrezia Borgia, and on important poets like Vittoria Colonna.

Area: Humanities

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

The Truth behind the Courtly Façade: «Of ladies, knights, of passions and of cutthroat competition»: the truth behind the romantic façade. What did life actually look like at Italian courts of the 1400 's and 1500's? We will reconstruct life at a Renaissance court through Italian history, literature, music and art of this period. Who were the stars of these scenes? We will explore the complex and intricate world of the Italian courts, including Florence and Ferrara, through the works of art they produced. The course will concentrate on historical, literary and visual representations including modern media such as film and television.

Area: Humanities

Writing Intensive

**AS.214.363. Italian Journeys: An Other Story. 3 Credits.**

What does it mean to be "other," and how can reading about experiences of otherness affect our understanding of historical moments? In this interdisciplinary survey of contemporary Italian literature, students will read through the lens of "the other" in order to highlight both the milieu of lived experiences (often lived by the authors themselves) outside of sociocultural ideals, and the role they play within modern Italian canon. Combining gender studies, animal studies, posthumanism, and other theoretical frameworks, students will examine works from authors such as Sibilla Aleramo, Carlo Levi, Elena Ferrante, Igiaba Scego, and directors Vittorio De Sica, and Alice Rohrwacher. Taught in English—students wishing to do coursework in Italian should register for AS.214.363 (02).

Area: Humanities

**AS.214.422. Ugly Beasts, Talking Monkeys: The Medieval Animal. 3 Credits.**

This seminar explores the boundaries between humans and animals in the medieval world and beyond. Reading literary texts such as Giovanni Boccaccio's Decameron, Moderata Fonte's Floridoro, Luigi Pulci's Morgante and medical texts such as Girolamo Fracastoro's On Contagion, we will trace the formation of distinctions between species. The categories we will use to investigate the distinctions between animals and humans include metamorphosis, contagion, education, taxonomy, subjugation, hunting, representation, anthropomorphism and zoomorphism, wilderness, misogyny, and promiscuity. To probe these categories and distinctions, we will make use of a series of critical approaches, from critical animal studies to posthumanism, within the disciplinary specificity of Medieval Studies.

Area: Humanities

**AS.214.434. Elena Ferrante and her Brilliant Friends: Contemporary Italian Women Writers. 3 Credits.**

Elena Ferrante is Italy's most acclaimed contemporary novelist, although her true identity remains unconfirmed. Having been translated into and published in 45 languages, with over 15 million copies sold worldwide, her 'Neapolitan Quartet' triggered what has been called 'Ferrante Fever.' Through reading and discussion of Ferrante's works (novels, letters, and a fairytale) and their screen adaptations—the HBO TV series My Brilliant Friend and Maggie Gyllenhaal's The Lost Daughter (2022)—we shall discover the reasons behind this global, literary phenomenon while exploring themes such as gender, memory, trauma, women's participation in, or exclusion from, history, and the internal violence of a rapidly changing society. In addition to Ferrante's works, we shall also read Anna Maria Ortese, Elsa Morante, and Fabrizia Ramondino to understand the influence of women writers from previous generations on Ferrante's work. This class is taught in English. Additional discussion sessions in Italian will be offered.

Area: Humanities

**AS.214.466. Utopias and Dystopias in Renaissance Culture. 3 Credits.**

We will trace the dream of designing an ideal society and the danger of creating its opposite in the sixteenth and seventeenth century Italian and European thought.

Area: Humanities

**AS.214.479. Dante Visits the Afterlife. 3 Credits.**

One of the greatest works of literature of all times, the Divine Comedy leads us down into the torture-pits of Hell, up the steep mountain terrain of Purgatory, through the "virtual" space of Paradise, and then back to where we began: our own earthly lives. We accompany Dante on his journey, building along the way knowledge of medieval Italian history, literature, philosophy, politics, and religion. The course also focuses on the arts of reading deeply, asking questions of a text, and interpreting literary and scholarly works through discussion and critical writing.

Conducted in English.

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 &gt; Online Forms.

**AS.214.562. Italian 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 &gt; Online Forms.

**AS.214.607. Teoria e Prassi della Glottodidattica dell'Italiano.**

The goal of this course is to familiarize Graduate Student Instructors in Italian with foundational elements of Second Language Acquisition and foreign language teaching. The course will (1) acquaint students with historical and current theories of foreign language pedagogy; (2) demonstrate strategies to integrate theoretical knowledge into everyday practice, both in terms of instructional delivery, and materials development; (3) introduce participants to basic evaluation tools to critically assess teaching practices and tools in terms of quality, relevance, validity, reliability and other theory-based criteria; (4) help participants to articulate their own pedagogical training and philosophy of teaching in preparation for the academic job market. Taught in Italian.

**AS.214.608. Vico: Mythology, Philology, and Forgery.**

In this course we will examine Giambattista Vico's innovative effect on intellectual history, in light of recent discoveries regarding Vico's publication history. Extensive work in Special Collections will be featured.

**AS.214.610. The Nonhumans of Renaissance Humanism.**

This course is an exploration of the notions of the human that emerge when interrogating pre-modern Italian literary constructions of nonhuman entities (water, earth, flora, fauna, objects, buildings, cities, automata, demons, angels, gods, and God). We will read work by authors such as Dante, Petrarch, Boccaccio, Pico, Alberti, Leonardo, Sannazaro, Baldi, and Della Porta, as well as parts of the *Hypnerotomachia Poliphili*, and selections from bestiaries, herbaria, and books of emblems. Accompanying these readings are recent studies in critical theory on posthumanism and transhumanism, animal studies, ecocriticism, and phenomenology.

**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.214.747. Umberto Eco: Medievalist, Postmodernist, Narratologist.**

Umberto Eco was one of the most prolific and flamboyant authors of the 20th and early 21st centuries. Trained as a medievalist, he became one of the central figures in literary theory as well as a best-selling novelist, essayist, and public intellectual. We will explore his long career as both narratologist and narrator and its foundations in intellectual history. Works will include *Il nome della rosa*, *Il pendolo di Foucault*, *Opera aperta*, and *The Limits of Interpretation*.

Area: Humanities

Writing Intensive

**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.214.757. 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.214.766. Italy and Environmental Humanities.**

This seminar examines a variety of literary texts and films, produced in Italy from the post-war period to the contemporary era, from material eco-critical perspectives. While maintaining a focus on Italy, this course addresses broad questions within the field of environmental humanities: what is the Anthropocene and how it has been conceptualized? How is it has been framed chronologically? How do we interrogate a text from an ecocritical perspective? What is a non-anthropocentric narrative? What is the task of the eco-scholar? What is the goal of environmentally concerned scholarship? What does it mean to teach 'ecocritically'? Literary texts include works by Italo Calvino, Carlo Cassola, Paolo Volponi, Anna Maria Ortese, and films by directors Roberto Rossellini, Pier Paolo Pasolini, Pietro Marcello, and Alice Rohrwacher. Critical and theoretical readings will include Marco Armiero and Marcus Hall's *Nature and History in Modern Italy*, Timothy Morton's *Humankind*, Serenella Iovino *Ecocriticism and Italy*, and Rosi Braidotti's *The Posthuman*.

Area: Humanities

**AS.214.804. Italian Summer Research.****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. Sarramiente's *„Civilization and Barbarism\_* (1845), and Anibal Quijano's "Coloniality of Power" (2000).

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.215.336. 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.215.380. 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.215.406. 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.215.407. Power And Gender In Hispanic American Novels And Films. 3 Credits.**

We will analyze and discuss four novels and three films impacted by gender violence and political idolatry under shattering stress. *Oficio de tinieblas* or *The Book of Lamentations* (1962) by Rosario Castellanos (Mexico). *Zama* (1956) by Antonio di Benedetto (Argentina). *Delirio* or *Delirium* (2004) by Laura Restrepo (Colombia). *El ruido de las cosas al caer* or *The Noise of Things Falling* (2011) by Juan Gabriel Vásquez (Colombia). In addition, we will examine in depth films by Lucrecia Martel (Argentina): the short *Rey muerto* (1995), *La ciénaga* (2001), and her own version of *Zama* (2017). Course taught in Spanish.

**Prerequisite(s):** AS.210.312

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.215.414. Blood Cinema in films by Pedro Almodóvar, Julio Medem, and Alejandro Amenábar. 3 Credits.**

Films by three leading Spanish male directors from different generational backgrounds and sexual and political orientations. We will study their respective filming and mythmaking of kinship and regional passions in mixing love with hate, attraction with rejection. Our dialogue will revive and debate the polemical psycho-analytic theses in Marsha Kinder's *Blood Cinema: The Reconstruction of National Identity in Spain*.

**Prerequisite(s):** AS.210.311 OR AS.210.312

Area: Humanities

**AS.215.416. Mexican Empire: the Problem of Territory from Aztec Philosophy to Trump's Wall. 3 Credits.**

This course with seminar option is devoted to Mexico, its past and present paths into a remote inside-out pre-imperial epoch inalienable from North-against-South histories across the American Narcoland from Honduras to Alaska. Our nonfictional materials combine detailed summaries and readings of Stuart Elden's *The Birth of Territory* and James Maffie's *Aztec Philosophy: Understanding a World in Motion*. The fictional matter concerns Roberto Bolaño's 1998 novel, *Los detectives salvajes* (*The Savage Detectives*), Cormac McCarthy's *apocalypse Western*, 1985 *Blood Meridian*, and Carlos Reygadas' films, *Post Tenebras lux* (2012) and *Nuestro tiempo* (2018).

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.215.419. Colombia: Territory Against Nation. 3 Credits.**

The nation of Colombia amounts to a large country partly made immense and hard to govern and corruptible by its territorial nexus and porous frontier with Venezuela. Starting from such polemic claim, leaning on misgovernance vs. excessive governmentality, we will study two novels, Laura Restrepo's *Delirio/Delirium* (2004) and Juan Gabriel Vásquez's *The Noise of Things Falling* (2011); both winners of the prestigious Planeta Prize. To what extent can literary fictions of such scope and ambitions, invested in deeply rooted family politics, help or harm the reader's political trust in nations as novels and fictions as nations?

**AS.215.421. Blood and Honor in the Spanish Golden Age. 3 Credits.**

In this class we will study a selection of the often violent and suspenseful literature that served to entertain both the masses and the nobility during the height and rapid decline of the Spanish Empire. We will delve into how the literary establishment, in particular the theater, disseminated and sometimes questioned social and gender norms, all while wrestling with the at times deadly code of honor that permeated Spanish society. (Course taught in Spanish)

Area: Humanities

**AS.215.442. Whose Caribbean and the Epic of Race. 3 Credits.**

We will study literary claims of epic colonial possession and aesthetic dispossession through close readings of five works in reverse chronological order: V.S. Naipaul's late historical novel, *A Way in the World* (1994); Derek Walcott's transoceanic poem, *Omeros* (1990); Alejo Carpentier's short anti-Enlightenment moral tale, *El reino de este mundo* (1949) and his short tale in celebration of Afro Cuban wizardry, *Viaje a la semilla* (1944); Aimé Césaire's prose poetry, mixed chronicle, *Cahier d'un retour au pays natal*, or *Notebook of a Return to the Native Land* (1939-1947). We will address questions of temporality and historicity (Heidegger) and a base-materialist political blocking of wild dreams as attainable through translation (Bataille). Such formal and epistemic problems will draw us into issues of race across the colonial spectrum of Caribbean histories.

Area: Humanities

**AS.215.448. The Politics of Spanish Painting. 3 Credits.**

How is painting political? What would it mean for a painting to make a political intervention? Can a painting, through its subject, composition, and style, make political arguments and claims? Understanding painting as a repository for social, economic, and political relations, this course will examine the works of major Spanish painters from El Greco to Picasso. We will pay special attention to the ways in which painters developed a particular "political vision" of Iberia and the world. Paintings will be paired with texts ranging from art history and criticism to literature, history, and political philosophy. Taught in Spanish.

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 fictions and critical essays in order to determine how his thinking on the problem of writing and thinking is fictionalized in his stories.

Area: Humanities

Writing Intensive

**AS.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.215.469. Mapping Identity in Modern Spain. 3 Credits.**

What social, political, and economic forces make groups of people appear out of place in a given society? How have literary works contributed to counteracting the marginalization of certain groups? This course will look at how modern Spanish artists, writers, and intellectuals wrestled with questions of identity and marginalization. We will critically examine how the modern Spanish state was forged from restrictions on cultural difference and consider the various marginalized groups that were left in its wake. These groups include various peoples (e.g. the Romani), ideologies (e.g. anarchism, socialism, communism), social and economic classes (e.g. peasants, the working class), and regional identities (e.g. Catalonia, the Basque Country). Key texts in modern Spanish literature will prompt our investigation into how writers and artists reflected on, contested, and expressed the marginality of the country's various internal others. Taught in Spanish.

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.215.525. 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 &gt; Online Forms.

**AS.215.526. 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 &gt; Online Forms.

Writing Intensive

**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 *Infatunios 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.215.606. Engaging with the Global Hispanophone.**

This course is envisioned as an invitation to branch out beyond the traditional archives of Hispanism, as we engage with the cultural production of 'peripheral' territories in the so-called Hispanic world, including regions that have recently been grouped within the category of the "Global Hispanophone." This rubric aspires to incorporate the cultures and historical experiences of territories once bound by the Spanish Empire in North Africa, the Gulf of Guinea, and the Philippines. In this reconfiguration of our intellectual and geographic maps of Hispanic studies, we will place these regions' pasts and presents in dialogue with other areas traditionally more central to our disciplines, while giving particular centrality to Africa. The course is thus informed by a determination to break away from the overarching Iberian/Latin American binary, an even some configurations of Atlantic Studies, and to embrace other communities, histories, experiences, and repertoires. We will ask: what might an engagement with this new archive of the Global Hispanophone entail for the broader fields, and for the scholarly practices, of Latin American, Caribbean, Latinx, Iberian, or Atlantic studies today? How might engaging with one or more of the geographical areas involved –Western Sahara, Ceuta, Melilla, Morocco, Algeria, the Philippines, Equatorial Guinea and perhaps others not fully covered in this course– alter, or transform, our approach to the respective fields?

**AS.215.607. Utopia, Text, Torture.**

We will examine and stress-test writings that graphically breach and exploit established literary discourses in direct or indirect reference to unbound self-consciousness. This mode of textual introspection struggles against false consciousness as a form of self-absorbed torture (matching routine practices by the dictatorships that rule over any sense of actuality in these novels). Textual imprisonment (often hyper-sexualized) escapes and humiliates these otherwise triumphantly gendered writers. Diamela Eltit, *Lumpérica* (1983); José Donoso, *La desesperanza* (1986); Néstor Perlongher, *O negocio do miché. Prostituição viril em Sao Paulo* (1987), *La prostitución masculina* (1993) or *El negocio del deseo* (1999); Mario Vargas Llosa, *El paraíso en la otra esquina* (2003); Laura Restrepo, *Delirio* (2004). In each case, aspects of dictatorship as specific South American despotism should loudly impact our discussions.

**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 *Adan 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.215.631. Contemporary Latin American Cinema: History, Theory, and Practice.**

This seminar presents a transnational history of Latina American cinema from the 1960s to the present, with a special regard to its global influence. Starting with the Cuban Revolution and the subsequent founding of the ICAIC, we'll examine how politics and aesthetics shape each other. We'll discuss the manifestos and films of the so-called New Latin American Cinema, including *Tercer Cine*, *Cine Imperfecto*, and *Cinema Novo*; the filmography made during the continent's various dictatorships; and post-dictatorship debates on memory. We'll also engage with a recent theoretical and cinematic production on gender, sexuality, the non-human, and new cinematic postcolonial approaches. In December, we will visit the International Festival of New Latin American Cinema of Havana to continue discussions in the setting of Latin America's largest film festival. Some knowledge of Spanish will be necessary to take this class.

**AS.215.633. Spectacle, Subjectification, and Reality Literacy in Early Modern Society.**

In this seminar we will examine the widespread deployment of cultural production in the early modern period in the service of generating social cohesion around an emerging national project, primarily in the case of Spain. At stake will be how cultural practices can determine a shared sense of reality, often at odds with the interests of marginal groups, as well as the strategies that emerge to counteract and question those practices. While reading knowledge of Spanish is desirable, graduate students from other disciplines who wish to explore these theoretical questions with regard to a different cultural corpus are welcome. Graded Pass/Fail.

**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.215.651. 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.215.718. 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.215.747. 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.215.791. Film Theory and Critical Methods.**

Placed at the crossroads of aesthetics and politics, psychology and economics, the history of technology and popular culture, film has emerged as the interdisciplinary object of study par excellence. Based on intensive weekly viewing and on classic and contemporary statements in film theory, this seminar—required for the Graduate Certificate in Film and Media—opens up questions of film language, authorship, genre, spectatorship, gender, technology, and the status of national and transnational cinemas.

**AS.215.804. Spanish Summer Research.****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.216.305. Representations of the Other(s) in Israeli Culture. 3 Credits.**

This course will use the concept of the Other to study the ways in which various marginal groups in Israel are represented in contemporary Israeli films, TV drama, prose-fiction, poetry and visual art. As a nation-state which was founded on the premise of a utopian vision of a just and fair society and as a promise for a safe haven for Jews escaping their status as Others, contemporary Israeli culture offers a unique case study. The course will run as a research seminar in which students will be encouraged to actively engage in analyzing the ways in which cultural productions depict the Other/s and Otherness as well as the social, political and psychological motivations and implications of these depictions. We will ask questions such as: who is considered as Other and by whom? What roles do the cultural representations play in shaping national collective identity, stereotypes and the perception of the self as Other? And how collective memory shapes Otherness?

Area: Humanities  
Writing Intensive

**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 on the Holocaust in Israel and its development throughout the years. Through focusing on scholarly, literary, artistic, and cinematic responses to the Holocaust, we will analyze the impact of its memory on the nation, its society, politics, and collective self. The course is divided to three general categories: Historical and Sociological Perspective, Literary Perspective, and Cinematic Perspective. However, we will study the crossroad between these three categories, and will explore them in relation to one another.

Area: Humanities



**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.216.500. 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 &gt; Online Forms.

**AS.216.601. Eastern European Literature.**

Twentieth-century and contemporary Eastern European Literature is the locus of poetry and the essay. In this course we shall examine classic authors, such as Bruno Schulz, Zbigniew Herbert, and Adam Zagajewski, as well as those less known in the English-speaking world: Zuzanna Ginczanka, Ota Pavel, Henryk Grynberg, Oksana Lutsyshyna. We will consider verse, poetic prose and lyrical essays. The issues that will inform our readings will be internal and actual emigration, translanguaging, and the persistence of war. Polish, Ukrainian, Hungarian, Czech, Serbo-Croatian, but also French and American English are the languages in which these authors speak to us. Eastern European literature resonates with voices that have, time and again, brushed against catastrophe.

**AS.216.611. Modern Hebrew Literature and Its Quest for the Sacred.**

Modern Hebrew literature emerged during the nineteenth century as part of the Haskalah movement, which attempted to break from the traditional modes of Jewish intellectual and social life while also offering a new understanding of Judaism. The Hebrew literature that arose in this period embraced the rebellious nature of the Haskalah and is therefore commonly characterized as secular in nature, defying Orthodoxy and rejecting the old Hebrew God. Against this clear-cut distinction between religious and secular literature, this seminar will study the ways in which modern Hebrew literature has maintained a vital dialogue with the divine and the sacred. We will read and analyze prose-fiction, poetry and publicist essays in order to track the various theological trends that were part of this self-declared secular national literature. The reading will include texts by Ahad Haam, Bialik, Shlonsky, Brenner, Agnon, Grinberg and Goldberg, as well as more contemporary writers like Amichai, Ravikovitch, Wallach, Behar and Pedaya. This course will be taught in Hebrew.

Area: Humanities

**AS.216.615. Exilic Chronotope.**

The concept of exile relies on the existence of differentiated space and of borders. It also presupposes affective attachment: to be exiled is to be forcibly removed from the space of belonging. And yet time cannot be excluded from a consideration of exile. Hence exilic chronotope, the timespace of forcible displacement. Beginning with the canonical banishment from the Garden of Eden, the seminar will trace the implications of exile in its historical and metaphysical sense: social alienation caused by displacement, creative fulfillment of the distance from home, phenomenological aspects of exilic topology. The readings and visual works will include Georg Simmel, Alfred Schuetz, Kurt Zadek Lewin, Charles Baudelaire, Walter Benjamin, Siegfried Kracauer, Aby Warburg, Mascha Kaleko, Zuzanna Ginczanka, Charlotte Salomon, and Daniel Mendelsohn.

**AS.216.620. Jesus in Modern Hebrew Literature.**

This seminar will track the changes in the representations of Jesus in modern Hebrew literature. Reading will include prose-fiction, poetry, drama, and intellectual essays from the late 19th century to the beginning of the 21st century. We will study the mutual influences of the scholarship on Jesus, national Zionist ideology, changes in cultural and theological perceptions of Jesus and the literary representations of his figure.

**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.216.802. Yiddish Independent Study.**

Yiddish Independent Study

**AS.216.804. Hebrew/Yiddish Summer Research.****AS.217.301. Literary Readings in Portuguese. 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; concrete poetry, and modernist manifestos, among other things. Recommended Course Background: AS.210.278

Area: Humanities

**AS.217.307. Cultura e Ditadura [Culture and Dictatorship]. 3 Credits.**

In the 20th century, the Lusophone world saw the rise and fall of such authoritarian governments as the Estado Novo in Portugal (1933–74) and the military dictatorship in Brazil (1964–85). During this period, a series of revolutionary political movements sprung up, as well as innovative cultural production. How does culture respond to censorship? How do art and politics comment on and ultimately transform each other? In this course we will discuss novels, poetry, film, songs, and artworks from Brazil, Portugal, and Lusophone Africa that engage critically with dictatorships and their aftermaths. Topics include violence, trauma and memory, colonialism, post-colonialism, and decoloniality, race and the legacies of slavery, counterculture, and popular cultures. Readings and discussion in Portuguese. Interested students who have not completed course prerequisites should contact the instructor for permission to enroll.

Area: Humanities

**AS.217.425. Latin American Ecocriticism. 3 Credits.**

Increased awareness of climate change has led to a shift in the way we address and intervene in environmental issues in the new millennium. Yet the interest in making sense of the environment has a long history in literature and the arts. How have Latin American writers and artists understood and depicted their environments and environmental questions? How do the form and content of texts and cultural artifacts influence our understanding of the non-human world? Can works of fiction shape ecological transformations? In this course we will discuss texts from the early colonial period to the present, including the literary works of Graciliano Ramos, Horacio Quiroga, and Clarice Lispector; political ecology; film; Ana Mendieta's earth-body art; contemporary experiments in bio-art; postcolonial theory; and the intersection of environmental justice with such topics as nationalism and human rights. Going beyond ecocriticism's original focus on the Anglo-American world, we will engage recent scholarship on Latin America that sheds light on the region's cultural and geopolitical importance to the global climate, with particular attention to Brazil. This course aims to introduce students to current debates in Latin American Ecocriticism and the Anthropocene and thus contribute to an incipient but expanding field.

Area: Humanities

**AS.217.427. Radical Women: Brazilian Literature, Art, and Culture. 3 Credits.**

The vast body of work produced women artists and writers in Brazil has been marginalized by canonical cultural narratives, which are now being contested by a spate of scholarly and artistic projects. This course spotlights the production of women from the early twentieth century to the present, including renowned and lesser-known works. We'll discuss art, literature, and film alongside feminist theory, exploring radicality as it relates to aesthetics and politics. How do women's art, literature, and thought engage with and transform Brazilian cultural production? What are their contributions to global discussions about gender and sexuality? How do these works respond to historical events? Among the topics addressed are the body, feminism, race, indigeneity, and politics. We'll study Clarice Lispector's acclaimed stories, the first Brazilian proletarian novel written by modernist icon Patrícia Galvão, known as Pagu, the diaries of Carolina Maria de Jesus, the emblematic paintings of Tarsila do Amaral, and Lygia Clark's artwork, as well as the booming scene of contemporary cinema and poetry. The course is taught in English, but those interested in doing the coursework in Portuguese (4 credits) should register for section 02.

Area: Humanities