AS.389 (PROGRAM IN MUSEUMS AND SOCIETY)

AS.389.155. The History of Fake News from The Flood to The Apocalypse. 3 Credits.
“Fake News” is everywhere in both past and present. Explore that history first-hand through JHU’s rare book collection of literary and historical forgeries spanning millennia of human history. Students learn how to examine and investigate rare books.
Area: Humanities, Social and Behavioral Sciences
Writing Intensive

AS.389.165. Hands on History: Material Cultures of Knowledge from Antiquity to the Digital Age. 3 Credits.
This hands-on course deals entirely with JHU’s collections of rare books and manuscripts as a springboard to build skills in the close visual and physical examination of rare books and manuscripts. You will investigate the technological and aesthetic transformation of textual artifacts from ancient papyri to Gutenberg imprints to digital surrogates, and contribute to the accumulation of historical clues about their meaning and significance as material cultural objects. You will learn what goes into curating and conserving book and manuscript collections today, and how to evaluate the quality and significance of collections. Materials/topics will include ancient Babylonian cuneiform and Egyptian papyri; medieval illuminated manuscripts; incunabula; Renaissance illustrated books of the Scientific Revolution and Spanish Golden Age; cheap print and unique ephemera; early books by and about women; forgeries; and “digital humanities” initiatives at JHU. Students will make regular visits to the Special Collections Reading Room in the BLC throughout the semester.
Area: Humanities, Social and Behavioral Sciences
Writing Intensive

AS.389.201. Introduction to the Museum: Past and Present. 3 Credits.
This course surveys museums, from their origins to their most contemporary forms, in the context of broader historical, intellectual, and cultural trends including the social movements of the 20th century. Anthropology, art, history, and science museums are considered. Cross listed with Archaeology, History, History of Art, International Studies and Medicine, Science & Humanities.
Area: Humanities, Social and Behavioral Sciences

AS.389.202. Introduction to the Museum: Issues and Ideas. 3 Credits.
Museums face practical, political and ethical challenges, including economic difficulties, debates over interpretation of culture and pressure to demonstrate social value. This course considers how museums are answering these challenges.
Area: Humanities, Social and Behavioral Sciences

AS.389.205. Examining Archaeological Objects. 3 Credits.
We examine the Johns Hopkins Archaeological Museum collection to learn the materials and techniques utilized in the ancient world to produce objects in ceramics, stone, metal, glass, faience, bone and ivory.
Area: Humanities

AS.389.220. Queer Sixties. 3 Credits.
Introduction to queer & trans politics and culture in the period immediately preceding the gay liberation movement, from the early to late 1960s, focusing on intersections of race, sexuality, and gender. Course examines how we have come to narrate queer & trans history and investigates the ways archival practices shape conceptions of queer & trans life. Students learn research methods as they draw on and contribute to the university’s digitized archival collections.
Area: Humanities, Social and Behavioral Sciences

AS.389.230. Queer & Trans Public History. 3 Credits.
This course introduces students to a blend of public history, queer studies and transgender studies. Students learn oral history and archival research methods as they draw on and contribute to the university’s archival, museum, and library collections.
Area: Humanities, Social and Behavioral Sciences

AS.389.240. Archaeological Museum Practicum: Collections Management. 3 Credits.
Students will learn current procedures for surveying, cataloguing, documenting and rehousing collections using objects from the Archaeological Museum. This is a hands-on practicum course working closely with museum staff.
Area: Humanities, Social and Behavioral Sciences

AS.389.242. Museum Education: From Contested Knowledge to Reflective Narrative. 3 Credits.
This practicum course critically considers current art and history museum education practices and explores social justice discourses through museum visits, visitor studies, and museum learning strategies.
Area: Humanities, Social and Behavioral Sciences

AS.389.250. Conservation of Material Culture: Art, Artifacts and Heritage Sites. 3 Credits.
This course will introduce students to the field of art conservation through the study of paintings, paper, books, objects, contemporary sculpture and historic preservation. Topics covered will include: methods of manufacture, agents of deterioration, preservation initiatives, conservation treatment and ethics, and conservation science. Cross-listed with History of Art. Class usually meets at 1:30 - 3:50 PM, except for days with field trips.
Area: Humanities

AS.389.275. Interpreting Hopkins as Historic Site. 3 Credits.
This hands-on course explores interpretive strategies for historic sites and culminates in the production of original, research-based, outdoor interpretive exhibits on the Homewood Campus.
Area: Humanities, Social and Behavioral Sciences

AS.389.303. World of Things. 3 Credits.
The course introduces and applies new concepts about materials, and materiality to museum objects. It treats the museum as a site for investigating the relationship between people and things.

AS.389.311. From Treasure House to Production House: Exploring New Roles for the Museum in the 21st Century. 3 Credits.
Students work with the Director of, the Peale Center for Baltimore History and Architecture as it reinvents itself as a museum for the twenty-first century. Involves working with community story-tellers in residence. Extra time is to allow for field trip travel - most days class runs 1:30-3:50.
Area: Humanities, Social and Behavioral Sciences
AS.389.315. **Ancient Color: The Technologies and Meanings of Color in Antiquity.** 3 Credits.
What role did the colorful surfaces of sculptures, vessels and textiles play in the ancient world? We examine historical texts and recent scholarly and scientific publications on the technologies and meanings of color in antiquity, and use imaging and analytical techniques to study polychromed objects from the Johns Hopkins Archaeological Museum.

Area: Humanities, Social and Behavioral Sciences

AS.389.322. **Tigers to Teapots: Collecting, Cataloging, and Hoarding in America.** 3 Credits.
Course will examine the collecting behavior of Americans. Students will explore how collectors have defined the holdings of the nation’s museums, galleries, and libraries and used objects to shape taste and status in the U.S.

Area: Humanities, Social and Behavioral Sciences

AS.389.324. **The BMA Seminar: Digital Interpretation.** 3 Credits.
When museums shut their galleries in response to the global pandemic they saw a surge in digital audiences and engagement, although not everyone can access digital content equally. Continued public health risks bring new challenges to digital interpretation, while universal access as well as embedded racial and gender bias remain significant issues.

Students research what works and what doesn’t in digital interpretation for art museums, centering social equity and accessibility in their assessment, and develop principles and guidelines for the museum’s digital interpretation strategy.

Area: Humanities, Social and Behavioral Sciences

AS.389.325. **Women of the Book: Female Mystics, Miracles, and Material Culture in Early Modern Europe.** 3 Credits.
Students will study and assess JHU’s new, unparalleled rare book and manuscript collection about the spiritual lives of women at the crossroads of religious mysticism, miracles, and material culture, 1450-1800.

Area: Humanities, Social and Behavioral Sciences

AS.389.329. **Author/Canon/Archive.** 3 Credits.
Why are some literary works from the past reprinted, anthologized, and considered worthy of study, but not others? Why are some works “lost” and some “rediscovered,” while others simply fall out of favor? Focusing on nineteenth- and early twentieth-century American literary culture, we will use rare books and archival materials from JHU collections to examine Edgar Allan Poe, Walt Whitman, Emily Dickinson, Stephen Crane, Charles Chesnutt, and Zora Neale Hurston, along with a few authors you’ve never heard of, in terms of the relationship between authorship, stewardship, and status.

Area: Humanities, Social and Behavioral Sciences

AS.389.336. **Heritage at Work.** 3 Credits.
Working with the Catoctin Furnace historic site, students will gain hands-on experience connecting archaeology with interpretive exhibitions, public outreach, and community engagement. Several field trips to Catoctin required. M&S practicum course.

Area: Humanities, Social and Behavioral Sciences

AS.389.340. **Critical Issues in Art Conservation.** 3 Credits.
The course examines recent controversies in the conservation of major global art works and sites, raising questions concerning the basic theoretical assumptions, practical methods and ethical implications of art conservation. Cross-Listed with History of Art and Anthropology

Area: Humanities

AS.389.346. **Scribbling Women in the Literary Archive.** 3 Credits.
Students examine select texts and archival materials related to Emily Dickinson, Frances Ellen Watkins Harper, Edith Wharton, Ida B. Wells, Charlotte Perkins Gilman, Sui Sin Far, Alice Duer Miller, and Zora Neale Hurston. Students interrogate how these writers navigated the constraints of gender, as informed by race and class, in the decades before and after the 19th Amendment and consider literary collecting in relation to gendered cultural politics.

Area: Humanities, Social and Behavioral Sciences

AS.389.347. **Landscaping Baltimore: Designing and Interpreting JHU’s Neighborhood.** 3 Credits.
This course will explore the landscape history and current arrangement of the area around JHU’s Homewood campus, including Evergreen Museum, coinciding with the bi-centennial of the birth of Frederick Law Olmsted whose design firm played a central role in developing plans for and around JHU. The course will culminate in a student-produced exhibit for a public audience.

Area: Humanities, Social and Behavioral Sciences

AS.389.349. **Art, Museums and the Law.** 3 Credits.
This course will introduce and examine the legal systems that structure and guide museums’ management of collections and relationships with artists, employees, the public, the state, and the international community.

Area: Humanities

In 1857 Baltimore’s historic George Peabody Library was born, one of America’s first public libraries. This course studies its history, rare book collections, and foundational role in Baltimore’s cultural history.

Area: Humanities, Social and Behavioral Sciences

Writing Intensive

AS.389.354. **Women of the Book: Female Mystics, Miracles, and Material Culture in Early Modern Europe.** 3 Credits.
Students will study and assess JHU’s new, unparalleled rare book and manuscript collection about the spiritual lives of women at the crossroads of religious mysticism, miracles, and material culture, 1450-1800.

Area: Humanities, Social and Behavioral Sciences

Writing Intensive

AS.389.355. **Heaven on Earth: Art, Power, and Wonder in the Vatican from Antiquity to the Enlightenment.** 3 Credits.
A material cultural exploration of the Vatican from the founding of St. Peter’s basilica in antiquity to the establishment of the Vatican Library and Museums in the Renaissance and Enlightenment.

Area: Humanities

Writing Intensive

AS.389.358. **Collecting the Contemporary.** 3 Credits.
What does it mean to be a collector? Students will visit private collections of contemporary art in Baltimore, learning from collectors and their objects. This course alternates seminar meetings, focused on theories and practices of collecting, with field trips. Cross-listed with History of Art.

Area: Humanities, Social and Behavioral Sciences

Writing Intensive

AS.389.359. **Modernist Networks in the Archive.** 3 Credits.
This class examines three American writers who built important and enduring networks, Ezra Pound, Gertrude Stein, and Langston Hughes. We will investigate the artefactual traces of their networks through recently acquired special collections materials and digital representations, in order to address questions about aesthetics and style, politics and power, race and gender, and what is and is not present in the literary archive.

Area: Humanities
AS.389.373. Encountering American Art. 4 Credits.
Students investigate the Baltimore Museum of Art’s American art collection and its presentation to the public alongside current scholarship on American art to develop strategies for a new permanent collection display that aligns with the museum’s commitment to artistic excellence and social equity. M&S Practicum. Co-taught with BMA curator Virginia Anderson.
Area: Humanities, Social and Behavioral Sciences

AS.389.374. Museum Lab: Creating Participatory Spaces at the Baltimore Museum of Industry. 3 Credits.
Where are visitor voices and perspectives in museums? Using contemporary scholarship, philosophical frameworks, and practical approaches, we tackle this question for an interactive exhibition at the Baltimore Museum of Industry. Approximately half of the class meetings will take place off campus at the museum. Transportation provided. Class usually meets 1:30-3:50. M&S practicum course; CBL course.
Area: Humanities, Social and Behavioral Sciences

AS.389.376. Enslaved at Homewood: Slavery in 19th Century Maryland. 3 Credits.
Students consider the representation of slavery in historic house museums of the late 20th century through the present, and use the university's Homewood Museum as a laboratory for the development, production and mounting of an exhibit about the men, women and children who labored at Homewood in the nineteenth century. Museums and Society Practicum course.
Area: Humanities, Social and Behavioral Sciences

AS.389.377. Black Artists in American Art Museums: Correcting the Canon. 3 Credits.
Students are invited to examine critically the history of Black artists exhibiting within American museums. With the help of BMA staff, class will develop interpretation for an installation to accompany a major retrospective of artist Jack Whitten that considers the "canon" of art history as a site of ongoing negotiation between taste-makers, artists, dealers, and critics, as well as art institutions that include the market and the museum. Students will take advantage of archives at the BMA, the Library of Congress and Howard University. Students will help select the artworks and themes for the show; research individual participants in the social networks that facilitated the success of some artists over others; and research the biographies of individual artworks - some that have entered the canon and some that should. M&S Practicum. CBL Course. Cross-listed with Africana Studies.
Area: Humanities, Social and Behavioral Sciences

AS.389.379. Interpreting Historic Sites for the 21st Century. 3 Credits.
Students go behind the scenes at JHU's own Evergreen Museum and Library to investigate how historic sites design spaces for learning, community engagement, leisure, as well as for exhibitions and special events. Students consider the history of Evergreen and its inhabitants and create concepts for how to engage communities in that history and story. Multiple class meetings take place at the Evergreen Museum.
Area: Humanities, Social and Behavioral Sciences

AS.389.384. Object Encounters at the Baltimore Museum of Art. 3 Credits.
Using the Baltimore Museum of Art as a laboratory, students examine canonical narratives in art museums and iterate new approaches to objects in museums that build equity, interrogate privilege, decolonise, revisualise and offer alternative stories. Class meets at the museum every other week.
Area: Humanities, Social and Behavioral Sciences

AS.389.405. Visualizing Africa. 3 Credits.
Examines the history of African art in the Euro-American world, focusing on the ways that Western institutions have used African artworks to construct narratives about Africa and its billion residents.
Area: Humanities, Social and Behavioral Sciences

AS.389.410. Sharing Knowledge: Participatory Archives, Collaborative Storytelling, and Social Justice. 3 Credits.
This course introduces students to collaborative humanities projects that encourage democratic participation among publics more broadly conceived than the academy. We investigate indigenous research methods; collaborative oral history and ethnography; interactive theater; and community archives. Final projects draw on the university’s archival, museum, and library collections.
Area: Humanities, Social and Behavioral Sciences

AS.389.501. Independent Study - Museums & Society. 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.389.502. Independent Study- Museum and Society. 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.389.521. Capstone in Museums and Society. 1 - 3 Credits.
The Capstone allows students to develop and carry out their own, hands-on research project in a museum, collection, archive, or other living resource. Final projects must involve some form of public presentation (exhibition, lecture, poster, web-based, etc.) and a work of self-reflection (journal, brief paper, blog, or other). Projects must be approved and overseen by a supervising faculty member and approved by the Program's Director, in keeping with the University's Independent Work Policy. Instructor permission required.
Prerequisite(s): You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration & Online Forms.

AS.389.522. Capstone in Museum and Society. 1 - 3 Credits.
The Capstone allows students to develop and carry out their own, hands-on research project in a museum, collection, archive, or other living resource. Final projects must involve some form of public presentation (exhibition, poster, web-based, etc.) and a work of self-reflection (journal, brief paper, blog, or other). Projects must be approved and overseen by a supervising faculty member and approved by the Program's Director, in keeping with the University's Independent Work Policy.
Prerequisite(s): You must request Independent Academic Work using the Independent Academic Work form found in Student Self-Service: Registration & Online Forms; AS.389.201; AS.389.202
AS.389.610. Humanities Proseminar: Teaching With/In Collections.
How can we use Baltimore's art, archival, and special collections materials to enhance teaching that surfaces historically marginalized experiences? Access experts in critical pedagogy, community-based learning, and applied learning; develop your own research-driven pedagogy; create and test hands-on experiences for students; develop an applied project for an undergraduate course. Some guest-led sessions will be open to all interested faculty and graduate students (public health guidelines will be followed).
Area: Humanities, Social and Behavioral Sciences

Course focuses on the theory, ethics, issues, and practice of curatorial work. This semester we will curate a new, more global, installation of ancient art at the Baltimore Museum of Art. Applied work will include finalizing the list of artworks to include, working with lead curator Kevin Tervala on the installation plan and design; developing new interpretations for the Antioch mosaics and for artworks drawn from collections that span Africa, Asia, Europe, and the Americas; and writing and workshopping labels.
Area: Humanities, Social and Behavioral Sciences
Writing Intensive