

# ENGLISH

<http://english.jhu.edu/>

The Department of English offers separate undergraduate and graduate programs, each designed to suit the needs of its particular student body. The undergraduate program, in the context of university requirements and elective courses, provides the basis for a liberal education and prepares students for graduate work or professional schools, such as medicine and law, as well as professional teaching and literary scholarship. The graduate program prepares advanced students for professional teaching careers in English literature.

## Facilities

In addition to the the Sheridan Libraries, Johns Hopkins students have easy access to the 12 million volumes and innumerable historical manuscripts of the Library of Congress, as well as the library at Dumbarton Oaks, the Folger Library, the Freer Library, the library of the National Gallery, and many other specialized public collections. Students learn about advances in research and criticism and confer with leading American and European scholars and critics through participation in the activities of the Tudor and Stuart Club, the ELH Colloquium, and the department's other programming.

## Programs

- English, Bachelor of Arts (<https://e-catalogue.jhu.edu/arts-sciences/full-time-residential-programs/degree-programs/english/english-bachelor-arts/>)
- English, Minor (<https://e-catalogue.jhu.edu/arts-sciences/full-time-residential-programs/degree-programs/english/english-minor/>)
- English, PhD (<https://e-catalogue.jhu.edu/arts-sciences/full-time-residential-programs/degree-programs/english/english-phd/>)

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

## Courses

### AS.060.107. Introduction to Literary Study. 3 Credits.

This course serves as an introduction to the basic methods of and critical approaches to the study of literature. Some sections may have further individual topic descriptions; please check in SIS when searching for courses.

Area: Humanities  
Writing Intensive

### AS.060.109. Robots, Androids, Slaves. 3 Credits.

Since the rise of Silicon Valley, tech enthusiasts and futurists have been debating the possibility of what has been called "the singularity" — the moment when artificial intelligence (AI) decisively and irreversibly surpasses human abilities. If this does happen, observers worry, it's not just that robots will take our jobs; will we become subservient to our new robot masters? Will we become extinct, and not because of climate change? This course explores such questions through the lens of literature and popular media. We will watch several films from the last 15 years or so that depict the rise of AI. We will ask about the roles that gender, race and class have in our imagination of the work robots do. And we will read a range of short essays that approach the question of labor and technology from different angles than mass media usually do.

Area: Humanities

### AS.060.117. If The Walls Could Talk: Meaningful Environments in Literary Worlds. 3 Credits.

For most of us, the smaller details marking the four walls of a room that we find ourselves in for long stretches of time eventually blend into the background noise of our day-to-day lives—always present, but screened out of our active notice. But if the walls and objects all around us could talk—or at least be made legible to us—what stories might they have to tell? Faced with such seemingly insubstantial traces of the animate within the inanimate, we might well end up with a newfound appreciation for the word "haunted" in a day-to-day life that has largely been exorcised of all thought of indwelling spirits. In this course, we will read a series of texts that invite us to think more deeply about overlooked meanings, attachments, conflicts, and other social relationships embedded in private and public environments. In so doing, we will learn methods for carefully reading environmental details in literature that will translate to an ability to better grasp the meanings made manifest in our own day-to-day environments.

Area: Humanities

### AS.060.135. American Nightmares: Burroughs, Highsmith, Dick. 3 Credits.

These three authors share a common starting point: Patricia Highsmith, William S. Burroughs and Philip K. Dick all began their careers writing mass market genre fiction in pre-Stonewall, pre-civil rights, Cold War 1950s America. Absorbing the stylistic codes of their respective marketplaces of suspense writing and lesbian romance, "drug fiend" confessional, and science fiction, each writer's conformist apprenticeship in pulp resurfaces in increasingly nightmarish forms in the violent and paranoid scenarios that dominate their mature work. Reading broadly in each author's short fiction, novels, and prose, we will sequentially examine Burroughs' "cut-up" techniques and "routines", Highsmith's free indirect discourse gone wrong, and Dick's disorienting temporal experiments as inflamed allergic reactions to generic codes. We will also examine the cinematic afterlives of these authors by looking at key scenes from three adaptations of their work: Alfred Hitchcock's *Strangers on a Train* (1951), David Cronenberg's *Naked Lunch* (1991), and Richard Linklater's *A Scanner Darkly* (2006).

Area: Humanities

### AS.060.137. Doctors Without Borders: Literature, Medicine, and the Human Condition. 3 Credits.

Doctors play a significant role in shaping literary history as both writers and fictional subjects. From Chekhov to Sherlock Holmes, W. Somerset Maugham to Middlemarch, medical practice is imagined to bestow a privileged understanding of humanity in confrontation with questions of life and death. This course explores how writing about medicine connects long-established themes of mortality, authority, and ways of knowing to timely questions of global migration, cultural contact, and social justice. We will read literary writing by physicians as well as writing that depicts their work in detail, by authors including Nawal El Saadawi, Atul Gawande, Abraham Verghese, Damon Galgut, and Taiye Selasi.

Area: Humanities

### AS.060.140. Diaries, Journals, Some Notes. 3 Credits.

A study of genres of private writings, focusing on the diary form. Readings will likely include diaries by Pepys, Boswell, Frank, Woolf, as well as critical and theoretical texts on the form.

Area: Humanities  
Writing Intensive

**AS.060.142. Indigenous Science Fiction: (Re)making Worlds. 3 Credits.**

This discussion-based seminar will survey science fiction written by indigenous authors in what are now the United States, Canada, and Australia. We will investigate by what means and to what ends this particular genre has been taken up by indigenous peoples both to reflect on their settler-colonial pasts and presents and to imagine decolonial futures. Texts may include: Leslie Marmon Silko, *Almanac of the Dead*; William Sanders, "The Undiscovered"; Daniel Heath Justice, *The Way of Thorn and Thunder*; Blake Hausman, *Riding the Trail of Tears*; Waubgeshig Rice, *Moon of the Crusted Snow*; Claire Coleman, *Terra Nullius*; Tanya Tagaq, *Split Tooth*. Fulfills the Global and Minority Literatures requirement.

Area: Humanities  
Writing Intensive

**AS.060.148. Asian and Latinx American Literatures: Rethinking Empire. 3 Credits.**

This course explores the transnational convergence of Asians/Asian Americans and Latinxs/ Latinx Americans from a history of multiple imperialisms to the neoliberal, globalized present. We will situate the racialization of Asian and Latinx peoples within a larger, global framework and think critically about areas of solidarity and tension between these two multi-ethnic groups through readings in literature, history, and sociology.

Area: Humanities  
Writing Intensive

**AS.060.151. Doubles, Demons, and Dummies: The Literature of the Fantastic. 3 Credits.**

Talking reflections. Dolls with knives. Dancing automatons. They are all part of the strange and dangerous world of the fantastic. This course examines the literature of the fantastic, or what we can refer to as creepy double, demon, and dummy stories. We'll look at everything from Poe to American Psycho in an attempt to figure out what just happened, why, and how it relates to literary meaning.

Area: Humanities

**AS.060.163. William Faulkner, Race, and Southern Fiction. 3 Credits.**

This course will introduce students to debates in American literary studies around questions of race, politics, and the history of the American South. The course will center around a reading of William Faulkner's *Absalom, Absalom!* alongside literary history, critical theory, and other pieces of fiction from the American South. We will use these texts to explore the transformations of racial discourses in 19th and 20th century America, with close attention to how they influence the present.

Area: Humanities  
Writing Intensive

**AS.060.164. Cyberpunk: High-Tech, Low Life. 3 Credits.**

This course will examine the science fiction movement of cyberpunk as an aesthetic, narrative, and political reaction to late neoliberalism. We will read and discuss literature, film, and interactive media from this genre to develop an understanding of how cyberpunk texts register, refract, and attempt to reconcile antagonisms central to contemporary life.

Area: Humanities  
Writing Intensive

**AS.060.165. Science Fiction and Climate Change. 3 Credits.**

This course will examine representations of, and confrontations with, climate change in science fiction. Special focus will be given to indigenous futurisms as uniquely valuable perspectives on the climate crisis. We will examine these narratives alongside climate change discourse, literary theory, and literary criticism.

Area: Humanities  
Writing Intensive

**AS.060.169. Literature and Visual Art. 3 Credits.**

We'll glance at the history of the relations between painting and literature, before turning to the art of the past 200 years. What has drawn writers to place their powers against those of painters (in particular)? How have they managed the comparisons? How might we understand the distinctive powers and limitations of these two modes of responding to human experience? While we may have an exam, writing assignments will constitute most of your grade.

Area: Humanities  
Writing Intensive

**AS.060.207. William Shakespeare. 3 Credits.**

Who was William Shakespeare, and what can his poems, histories, comedies and tragedies tell us about our overlap with, and divergences from, the early modern world?

Area: Humanities

**AS.060.208. English Literature from Chaucer to Behn. 3 Credits.**

This course is a survey of English writing from the fourteenth to the seventeenth centuries. Tracing the evolution of vernacular literature in English from the late medieval period to the early modern period and onwards to the threshold of modernity, we will focus intensively upon four key works: Geoffrey Chaucer's "The Canterbury Tales," Book I of Edmund Spenser's "The Faerie Queene", John Milton's "Paradise Lost" and Aphra Behn's "Oroonoko." These works will be examined in their formal and generic dimensions as key examples of broader aesthetic changes in the constitution of "literature" as a category. They will also be placed in their political, religious, and social contexts. Through lectures, class discussion, written responses, and longer essay assignments, students will master the fundamentals of English literary history as well as the techniques of critical reading and writing.

Area: Humanities

**AS.060.212. British Literature: 18th Century to the Present. 3 Credits.**

A survey of major authors such as Wordsworth, Keats, Austen, Tennyson, Dickens, Wilde, Woolf, Joyce, and Rushdie. Substantial attention to formal conventions as well as stylistic innovation, to aesthetic value as well as social meaning.

Area: Humanities

**AS.060.213. Global Victorians: Race, Empire, Re-Imagination. 3 Credits.**

The British nineteenth century was marked by rapid industrialization and increasing social inequality. It gave birth to some of the most well-known novelists and thinkers in the English language, while introducing technologies of communication and surveillance that continue to trouble us today. It was also a period of the British Empire's overseas expansion and racial-economic empowerment, especially in Africa, East Asia, and the Mediterranean. This course surveys a wide range of literary, artistic, intellectual developments that took place across a wide geographical terrain in the British imperial nineteenth-century, as well as later imperial and post-imperial renditions of it.

Area: Humanities

**AS.060.216. Zombies. 3 Credits.**

This lecture survey will attempt to answer why the zombie has become such a fixture in contemporary literature and cinema. We will track this figure across its many incarnations—from its late-eighteenth-century appearance in ethnographic fictions growing out of the modern cultures of racialized slavery in the Americas right up to twenty-first-century Hollywood blockbusters in which the origins of the figure in the cultures of racialized slavery are perhaps not overt yet continue to manifest. What are the implications of the zombie's arc from a particular human being targeted for domination by a sorcerer to a living-dead horde created by radiation or epidemic? "Texts" may include: Mary Shelley, *Frankenstein*; Edgar Allan Poe, "The Man Who Was Used Up"; H.P. Lovecraft, "Herbert West—Re-Animator"; Zora Neale Hurston, *Tell My Horse*; Victor Halperin, dir., *White Zombie*; George Romero, dir., *Dead series*; Edgar Wright, dir., *Shaun of the Dead*; Alejandro Brugués, dir., *Juan de los Muertos*; Colm McCarthy, dir., *The Girl with All the Gifts*; Colson Whitehead, *Zone One*; Jordan Peele, dir., *Get Out*. Fulfills the Global and Minority Literatures requirement.

Area: Humanities  
Writing Intensive

**AS.060.217. Time Travel. 3 Credits.**

Why is time travel such a consistent and perplexing theme in literature and film over the last 150 years? Why is modernity so concerned with peeking backwards or forwards? This course will examine the history of time-travel fiction, from its beginning in utopian fiction through its box-office dominance in the 1980s, and into today.

Area: Humanities  
Writing Intensive

**AS.060.219. American Literature to 1865. 3 Credits.**

A survey course of American literature from contact to the Civil War.

Area: Humanities

**AS.060.220. Clint Eastwood, Race and the American Western. 3 Credits.**

Drawing from the body of work engaging and recording the Hollywood gunfighter and outlaw folk-hero Clint Eastwood, the course will investigate American cinematic representations of slavery and its absence, the Civil War, and racial formation along the United States' southwestern frontier in films produced from the 1950s through the contemporary period. A focus on the cultural icon Clint Eastwood enables a close examination of American cinematic fantasies of the frontier, frontier violence and the desire to escape or erase the tensions of race and slavery that have deeply permeated the American cultural consciousness, particularly the creation of American masculine ideals. The course will also take decided note of the national shift from liberal "Great Society Programs" of the 1960s to the conservative "neoliberal" social and cultural ideals in the 1980s and 1990s. Our purpose is to consider the organization and reformation of hegemonic power by way of the complex morality play the western film evokes, typically considering the interstitial geographies between civilization and savagery, belonging and alienation, and metropolitan and colonial outpost. We will privilege in our discussions the contested frontiers of racial dominion.

Area: Humanities

**AS.060.221. The Modernist Novel: Consciousness and Crisis. 3 Credits.**

A course on key novels written in Britain or its former colonies between 1900 and 1960. Major attention to the meanings of modernism across the arts as well as innovations in prose fiction.

Area: Humanities  
Writing Intensive

**AS.060.222. American Literature, 1865 to today. 3 Credits.**

A survey of American literature from 1865 to today.

Area: Humanities

**AS.060.223. African American Literature from 1900 to Present. 3 Credits.**

A survey of the major and minor texts written by African Americans during the twentieth century, beginning with Charles Chesnut's *The Marrow of Tradition* and concluding with Toni Morrison's *Beloved*.

Area: Humanities

**AS.060.229. Nineteenth-Century American Literature: History, Philosophy, Insight. 3 Credits.**

This lecture course will introduce students to the literature and literary culture of nineteenth-century America and its wider world. Focusing on history, genre and print practices, and culturally hybrid narrative logics, the course will move from the deeply curious and disturbing qualities of this body of literature to the origins and real asks of liberalism, progressivism, national and transnational ideology, secularism, and global modernity. Our core literary selection will comprise of nineteenth century American literature, including but not limited to the works Alexis de Tocqueville, Phillis Wheatley Peters, William Cullen Bryant, Washington Irving, Jane Johnson Schoolcraft, Nathaniel Hawthorne, Harriet Spofford, Mark Twain, Harriet Beecher Stowe, Harriet Jacobs, Edgar Allen Poe, David Henry Thoreau, Walt Whitman, Francis Parkman, Emily Dickinson, Frederick Douglass, Herman Melville, Yung Wing, and Sui Sin Far.

Area: Humanities  
Writing Intensive

**AS.060.232. Detective Fiction. 3 Credits.**

This lecture will trace the the history of English-language detective fiction through the nineteenth and twentieth centuries. Why does the figure of the detective appear when it does? How does it change over time, and what can we learn from that? We will pay special attention to the way clues and suspense operate, the role of the reader in figuring out the mystery, and the complicated relationship of the detective with official authority. Authors will likely include some selection of Wilkie Collins, Edgar Allen Poe, Arthur Conan Doyle, Agatha Christie, Dashiell Hammet, and Raymond Chandler.

Area: Humanities

**AS.060.265. Nineteenth Century British Novel. 3 Credits.**

Reading major novelists from the nineteenth century including Austen, C. Brontë, Dickens, Eliot, Hardy, and Conrad. We will pay attention to formal conventions, and relation to social and historical context.

Area: Humanities

**AS.060.304. Large Novels. 3 Credits.**

This course will look at novels that are not only large in size, but which also think about the meaning and methods of trying to capture huge segments of the world into a piece of art. How much can be fit into a novel? What is gained and what is lost? How large is too large? We will read Charles Dickens's *Bleak House*, Lev Tolstoy's *War and Peace*, and Herman Melville's *Moby Dick*.

Area: Humanities  
Writing Intensive

**AS.060.308. The Essay Form and Creative Non-Fiction. 3 Credits.**

We'll focus on the essay form, with special attention to recent creative non-fiction that responds to art and literature itself. Theoretical, stylistic, and formal issues will all be considered.

Area: Humanities  
Writing Intensive

**AS.060.309. Slavery in Renaissance Literature. 3 Credits.**

Against the backdrop of the rise of the European slave trade, how were slaves represented in early modern English literature? How was the condition of enslavement inflected by emergent nationalism, colonialism and theological constructions of difference? This course puts Renaissance literature into conversation with comparative histories of slavery and critical race theory. Authors include Aristotle, Terence, Epictetus, Christopher Marlowe, William Shakespeare, John Milton, Aphra Behn, Orlando Patterson, Kim Hall, Stephen Greenblatt, Mary Nyquist, Moses Finley and others.

Area: Humanities  
Writing Intensive

**AS.060.313. Literature of the Settler Revolution. 3 Credits.**

The nineteenth century saw the creation of an "Angloworld" as a result of what one historian has called "the settler revolution." In perhaps the largest mass migration in human history, millions of English-speakers (and others) invaded Indigenous worlds in what have consequently come to be known as the United States, Canada, and Australia. This seminar offers an introduction to nineteenth-century Indigenous and settler Anglophone writing in the US, Canada, and Australia with a view to understanding the role of literature in inciting, interrogating, and resisting this settler revolution.

Area: Humanities  
Writing Intensive

**AS.060.314. Social Media Fictions. 3 Credits.**

Writers around the world are now searching for ways to incorporate new modes of social interaction - e.g. Facebook, Twitter, text messaging, and Skype - into their print work. This course explores the various techniques they have adopted for this purpose, with an eye to critically evaluating their implications for narrative structure and its "reality effect." From Teju Cole's very public experiments with the Twitter novel to a Zimbabwean writer's attempt to capture plot turns through SMS, we will discuss the ways in which narrative is helped or hindered by the ubiquity of social media. Writers studied will include Tendai Huchu, Zadie Smith, Jonathan Franzen, and Eben Venter.

Area: Humanities  
Writing Intensive

**AS.060.315. Literature of Incarceration. 3 Credits.**

We will take up a history of writing from and about various carceral sites (prison, detention camps, etc-- as well as Circe' island and Jonah's whale) to see what they can teach us about larger questions of the movement (or not) of certain populations, the ideology and economies of imprisonment, and campaigns for the abolition of prisons.

Area: Humanities  
Writing Intensive

**AS.060.316. Mapping the Global Metropolis. 3 Credits.**

Cities have long taken on a central role in literature, but much of our reading about urban space is confined to a few Western hubs. And while the city has traditionally been a space for fictional characters to develop into national subjects, much of the most innovative contemporary writing sees the city as a character of its own. This course will address the representational challenges of globalization through fiction and genre-bending memoir about contemporary metropolises that act as its microcosm: Johannesburg, Lagos, Delhi, London, and New York. We will read primary works by Ivan Vladislavic, Chris Abani, Aravind Adiga, Zadie Smith, and Teju Cole, as well as supplementary excerpts from books including *Capital*, by Rana Dasgupta, Mike Davis' *Planet of Slums*, Ato Quayson's *Oxford Street*, Accra, and Loren Kruger's *Imagining the Edgy City*. Finally, the course will include theoretical readings about globality and representation, such as Fredric Jameson's essay on "Cognitive Mapping" and Arjun Appadurai's seminal book *Modernity at Large*.

Area: Humanities  
Writing Intensive

**AS.060.317. Jane Austen Beyond England. 3 Credits.**

This will be an in-depth study of Austen's novels with an emphasis on how they have traveled outside of the country of her birth - e.g. to the United States, India, and East Asia--through the work of individuals and the flows of global capitalism. Students will gain perhaps a disorienting sense of what Austen means in different cultures at different historical moments, and conduct individual research to learn more. Knowledge of another language is not necessary but could prove useful. The course will include a field-trip to the Alberta Burke Austen collection at Goucher College.

**Prerequisite(s):** AS.060.107

Area: Humanities  
Writing Intensive

**AS.060.320. Icons of Feminism. 3 Credits.**

This course looks at four crucial figures who have haunted feminist thought and responses to feminism over the centuries. Sappho, known as the first female poet, remains an enigmatic icon of feminine desire and creativity; Antigone, the daughter of Oedipus and the heroine of Sophocles's play *Antigone*, still inspires feminist analyses of women's relationship to law, the state and civil society; and Joan of Arc, the militant maid of Orleans, troubles thinking about women and violence as well as women, religion and spirituality. The last figure is Mary Wollstonecraft, often cited as the first modern feminist. The course will examine literary works written about these iconic figures, as well as contemporary feminist writing about their influence and viability as models for the future of feminism.

Area: Humanities  
Writing Intensive

**AS.060.326. Shakespeare: The Novel. 3 Credits.**

What if King Lear had been a mother? What if we thought about Othello through the lens of the Holocaust? What if the indigene Caliban was the hero, not the villain? What if Miranda chose Caliban over her European suitor? (The Tempest) Could a modern-day Kate be tricked into marriage and “tamed” (The Taming of the Shrew)? When contemporary novelists rewrite Shakespeare, they pose questions left hanging in the play and bring the plays into our own world. In this course, we will read Shakespeare plays (King Lear, The Tempest, The Taming of the Shrew, Merchant of Venice) along with contemporary novelists that rewrite – and confront – those plays (Jane Smiley, Caryl Phillips, J. M. Coetzee, Anne Tyler). Students will take up important literary questions about kinds of literature (plays vs novels), the canon, imitation, adaptation, and also address the themes of power, gender and sexuality, family dynamics, authority, colonization and the environment.

Area: Humanities  
Writing Intensive

**AS.060.328. Malcolm and Martin: An Introduction to the Lives and Thought of Two Icons of the Black Freedom Struggle. 3 Credits.**

Using their recorded speeches, written lectures and published writings and drawing from their biographies, this course will explore the important life work of Malcolm X and Martin Luther King Jr. We intend to open traditional conversations about political radicalism and ethnic politics by analyzing these spokesmen associated most indelibly with black nationalism and racial integration, respectively.

Area: Humanities  
Writing Intensive

**AS.060.336. Ulysses and The Waste Land at 101. 3 Credits.**

This course celebrates the centenary of two of the most famous works of literature to appear in the twentieth century, James Joyce's *Ulysses* and T. S. Eliot's "The Waste Land." Attention to historical contexts, connections with other works of literature, and influence on writing worldwide. We will also read, in counterpoint, another groundbreaking text of 1922: the brilliant, challenging, and inexhaustible novel *Jacob's Room*, by Virginia Woolf.

Area: Humanities  
Writing Intensive

**AS.060.337. James Joyce's Ulysses. 3 Credits.**

A careful semester-long reading of James Joyce's masterpiece *Ulysses*, one of the greatest and most intimidating novels in world literature.

Area: Humanities  
Writing Intensive

**AS.060.341. Milton. 3 Credits.**

This class will study Milton's poetry and prose across the whole of his writing career, with special attention to *Paradise Lost*, the great epic poem retelling the story of the fall of humankind. We will consider Milton's literary background, his contemporary political and social milieu, as well as critical debates that surrounding the poet, who was accused of being 'of the devil's party.' Pre-1800 course.

Area: Humanities  
Writing Intensive

**AS.060.342. Contemporary Novel of Ideas. 3 Credits.**

The novel of ideas is often traced to 18th century French or 19th century Russian writing, but it has come broadly to signify works of robust philosophical contemplation. The inherently slippery term seems to indicate a work in which “form” is subsidiary to “content,” or at least, in which narrative structures adapt to prioritize thought rather than style, image, or even character. But how, exactly, and about what, do novels “think?” In large part, the novel of ideas is now conflated with a rote and recognizable brand of social realism. This course asks what might qualify as a novel of ideas today, both in terms of the novel's changing relation to geographical space (and thereby the formal spaces in which philosophy might lurk), and of the particular “ideas” it critiques or puts forth. We will read novelists including J.M. Coetzee, Marlene van Niekerk, Jonathan Franzen, Teju Cole, and Ronan Bennett within a longer literary-philosophical tradition, with reference to works such as *Candide*, *War and Peace*, *Thus Spoke Zarathustra*, and Kierkegaard's *Diary of a Seducer*.

Area: Humanities  
Writing Intensive

**AS.060.343. Marxism and Literature. 3 Credits.**

This course will provide a survey of some of the concepts in Marx's work, especially those to be found in volume 1 of *Capital*, that might help us get a clearer sense of 21st-century politics and culture. We will move outward from reading Marx to reading recent and classic texts in the Marxist critical tradition. We will discuss explicitly economic ideas about commodities, surplus value, and concrete and abstract labor, as well as historical and political ideas like “primitive accumulation” and the “uneven and combined development” of nations. We will think about what reading Marx and the Marxist tradition can help us see about colonialism, gender, race, technology, and the environment, as well as how it can clarify the character of economic crises. Toward the end of the term we will turn to literary texts, not necessarily “Marxist” themselves, to help us understand important questions that Marxism cannot tackle by itself, like: who are people, anyway? What do they hope for, when they write? Is there a Marxist idea of beauty, and is it different than everybody else's? Along with Marx, and anti-colonial, anti-racist and feminist writers in the Marxist tradition, we'll read work by the novelist NK Jemisin, and the poet Stephanie Young.

Area: Humanities  
Writing Intensive

**AS.060.344. Reimagining the Past: History and Memory in Asian American Fiction. 3 Credits.**

In this course, we will be focusing on Asian American historical fiction to investigate the constitutive tension between fact and fiction in narratives about the past. What kinds of historical claims, if any, can novels make? How is historical memory transformed in the process of narration? How does the past continue to condition our present/future, and, conversely, in what ways is the past haunted by the present?

Area: Humanities  
Writing Intensive

**AS.060.347. American Bibles. 3 Credits.**

This course will juxtapose pertinent key passages of the Bible with modern American texts that are fundamentally biblical in their inspirations, aspirations, proportions, and allusions. We will consider these texts' attempts, in the face of globalizing and secularizing forces, such as Atlantic slavery and German higher criticism, to affirm, undermine, appropriate, and redirect the authority of the ur-canonical text. Texts may include: Joseph Smith, *The Book of Mormon*; Herman Melville, *Moby-Dick*; Harriet Beecher Stowe, *Dred*; Pauline Hopkins, *Hagar's Daughter*; Mark Twain, *Diaries of Adam and Eve* and *Letters from the Earth*; Terrence Malick, dir., *Tree of Life*; Michal Lemberger, *After Abel and Other Stories*.

Area: Humanities  
Writing Intensive

**AS.060.348. Virginia Woolf and Bloomsbury. 3 Credits.**

An exploration of the achievements and investments of one of the most influential coteries in the history of Britain. In addition to delving into key fictions by Virginia Woolf, we will examine novels by Leonard Woolf and E. M. Forster, art criticism by Roger Fry and Clive Bell, biographical essays by Lytton Strachey, economic writings by John Maynard Keynes, and poetry by T. S. Eliot.

Area: Humanities  
Writing Intensive

**AS.060.350. Reason and Romance: Literature of the British Eighteenth Century. 3 Credits.**

Any era can be characterized by its oppositions and polarities, but perhaps few were more defined by their contradictions than the eighteenth century in Britain. Reason and passion, honor and ribaldry, skepticism and fantasy, tradition and revolution: in capturing the tensions between these dyads, the wildly energetic literature of the period furnishes a singular lens through which to examine questions of consciousness, gender, celebrity, race, political theater, and even life during a pandemic that continue to shape our lives today. Authors studied may include Frances Burney, Ottobah Cugoana, Daniel Defoe, Olaudah Equiano, John Gay, Samuel Johnson, Charlotte Lennox, Alexander Pope, Jonathan Swift, and Mary Wollstonecraft.

Area: Humanities  
Writing Intensive

**AS.060.353. Margaret Atwood: Imagining Catastrophe. 3 Credits.**

This is the moment for a course on the Canadian climate activist, poet, and novelist Margaret Atwood. Best known for her dystopian *The Handmaid's Tale* (1985), Atwood's monitory visions in poetry, short stories, non-fiction and novels attend to themes of malevolence, metamorphosis, memory, genetic mutation, totalitarianism, corporate control, feminism, and climate disaster, while rooted in traditions of folktale, myth, and ironic detachment. Among other works, including poetry and non-fiction, we will read novels *The Handmaid's Tale*, *The Testaments*, *The Blind Assassin*, *Oryx and Crake*, *The Year of the Flood*, and *MaddAddam*, exploring Atwood's "writing with intent." Seminar discussion; midterm; class presentations; two short papers and one final project.

Area: Humanities  
Writing Intensive

**AS.060.354. Literature of the Sea. 3 Credits.**

In this course, we will read 19th- and 20th-century American and British literature about the sea, using an approach informed by recent scholarship in what has been called Blue Humanities or Oceanic Studies.

Area: Humanities  
Writing Intensive

**AS.060.355. Poetry and Politics Today. 3 Credits.**

The history of poetry is full of political poems of every kind – odes, epics, dramatic persona poems. And the history of literary criticism is full of denunciations of poetry that gets "too political," and loses sight of its job to give pleasure. In this course, we will look at a range of contemporary poetry that tackles political issues – things like the causes of climate change; immigration crises; white supremacy; patriarchal gender systems; the legacies of colonialism – and study the ways it accomplishes its goals while still giving us the kinds of surprise in language that poetry has always promised. Reading will include (but not be limited to) work by Tongo Eisen-Martin, Cathy Park Hong, Sandra Simonds, Stephanie Young, and Wendy Trevino.

Area: Humanities  
Writing Intensive

**AS.060.358. Virginia Woolf. 3 Credits.**

Beautiful, acute, and consequential, Woolf's writing opens onto an extraordinary range of aesthetic, psychological, and political issues. In this seminar, we will read from her novels, essays, and diaries as well as the varied works of art and philosophy that influenced her.

Area: Humanities  
Writing Intensive

**AS.060.359. Slavery in Early Modern Literature. 3 Credits.**

Against the backdrop of the rise of the European slave trade, how were enslaved people represented in early modern English literature? How was the condition of enslavement inflected by emergent nationalism, colonialism and theological constructions of difference? This course puts Renaissance literature into conversation with comparative histories of slavery and critical race theory. Authors include Aristotle, Plautus, Thomas More, Bartolomé de las Casas, Christopher Marlowe, William Shakespeare, Philip Massinger, John Milton, Aphra Behn, Osman of Timisoara, Stephanie Smallwood, Michael Guasco, Saidiya Hartman, Herman Bennett, Orlando Patterson, Jared Sexton, and Mary Nyquist.

Area: Humanities  
Writing Intensive

**AS.060.361. The Politics of Memoir. 3 Credits.**

This course explores the interlocking political and historical dimensions of personal experience, an account of ourselves and our relations ("the quest for competitive advantage between groups, individuals, or societies") that points us in the direction of what "is 'common' to the whole community." What does it mean for people who are not the chief actors or theoreticians of political movements to construe the record of their experience as an act of political intervention, an aid in our total understanding of the structure of popular belief and behavior? Furthermore, what happens when attempt to historicize and critique these recorded experiences? The class asks its members to focus closely on an episode of autobiographical experience as both an historical fossil and tangible politicized moment, particularly the places where race, gender and economic power are visible. By producing a "critical discourse of everyday life—by turning residual, untheorized everyday experience into communicable experience... one can reframe ostensibly private and individual experiences in terms of a collective struggle." To help our investigation we will read and analyze closely memoirs, many of them from the African American experience. We function partly as a writers' workshop and partly as a critical review. The final goal of the seminar is a polished 20-25 page autobiographical essay.

Area: Humanities  
Writing Intensive

**AS.060.362. Medicine in Renaissance Literature. 3 Credits.**

From quacks to plague, from humoralism to hypochondria, this course explores how early modern literature represents and occasionally satirizes medicine. Authors include Shakespeare, Jonson, Donne, Nashe, Browne and Moliere.

Area: Humanities  
Writing Intensive

**AS.060.363. Henry James. 3 Credits.**

This seminar will focus on the novels and short fiction of one of the most brilliant crafters of prose and plot ever to write in English. Extensive attention will be devoted to the intricacies of James's language; to his transatlantic situation; to his relationship to other authors; and to his place in the histories of literature, criticism, and theory. In a few instances, we will read his work in relation to writing by his brother, the pioneering philosopher and psychologist William James.

Area: Humanities  
Writing Intensive

**AS.060.364. Utopias. 3 Credits.**

This course examines how writers have imagined perfect, or at least vastly improved, human societies from antiquity through our own day. Topics of particular interest will be the relation between individual liberty and social cohesion in utopian schemes, views on the nature of happiness and justice, and speculations about the ease or arduousness with which utopia might be created or maintained. Authors to be studied may include Plato, Thomas More, Margaret Cavendish, Edward Bellamy, Charlotte Perkins Gilman, H. G. Wells, E. M. Forster, Ursula K. LeGuin, and Octavia Butler.

Area: Humanities  
Writing Intensive

**AS.060.365. Malcolm and Martin: An Intro to the Lives and Thought of Two Icons of the Black Freedom Struggle. 3 Credits.**

Using their speeches, written lectures and published writings and drawing from their biographies, this course will explore the important life work of Malcolm X and Martin Luther King Jr. We intend to upend traditional conversations about political radicalism and ethnic politics by analyzing these spokesmen associated most indelibly with black nationalism and racial integration, respectively.

Area: Humanities  
Writing Intensive

**AS.060.369. Speculative Slavery and Liberatory Fiction. 3 Credits.**

This course will introduce students to the study and genre of Black speculative fiction and Afrofuturism, through the lens of narratives focused on liberation/freedom. Liberatory fiction pushes the genre of Afrofuturism further to create space for the imagination to envision alternate futures and pasts, that rewrite history to aid in the process of liberation for black lives. The intended outcome of these texts is the liberation of its subjects and, in some cases, its readers to reflect on the contemporary. The liberation of subjects comes in the form of attaining collective or personal freedoms. This course will cover themes such as, gender and the speculative, the haunting of the post-slavery subject, and black apocalypses. All of these themes will be analyzed through reading both theory and narratives including: The Graphic Novel Adaptation of Octavia Butler's *Kindred*, Toni Morrison's *Beloved*, Saidiya Hartman's "Venus in Two Acts", and N.K. Jemisin's "The City Born Great".

Area: Humanities  
Writing Intensive

**AS.060.374. Irish Literature. 3 Credits.**

This course will introduce students to the long history of Irish literature, often relegated to a footnote or subsumed under the study of British literature broadly, from the medieval period until the contemporary era. Starting with the medieval Irish epic *Táin Bó Cúailnge* [The Cattle Raid of Cooley] and ending with Anna Burns' 2018 masterpiece *Milkman*, this course will introduce students to the ways in which a colonial literature changes over time as Ireland, England's first colony, is conquered and reconquered, rebels and revolts, and continues to confront the legacy of colonization as the nation remains divided between the North and the Republic today. Throughout the course, students will read texts written Jonathan Swift, Brian Ferriman, Peig Sayers, J.M. Synge, James Connolly, Elizabeth Bowen, Samuel Beckett, Edna O'Brien and others. This course will serve as a case study for students interested in literature of conflict, colonial and neo-colonial politics, and the fight for justice globally.

Area: Humanities  
Writing Intensive

**AS.060.375. Literary Studies as Data Science. 3 Credits.**

This course introduces students to variety of approaches to literary studies, underscoring their common interest in the nature of data, its collection, and its analysis. Materials are drawn from the fields of British empiricism, Law and Literature, Marxist and Foucauldian critique, the Birmingham School, New Criticism, Genre Studies, New Historicism, Structuralism, Systems theory, Russian formalism, computational analytics, and the Sociology of Literature.

Area: Humanities  
Writing Intensive

**AS.060.377. Edmund Spenser's Fairie Queene. 3 Credits.**

After a diagnostic introduction to his early poetry, this reading intensive seminar will concentrate upon Edmund Spenser's masterpiece, *The Faerie Queene* (1590/1596), which we will read in its entirety.

Area: Humanities  
Writing Intensive

**AS.060.379. The Rhetoric of Black Radicalism. 3 Credits.**

This course will focus on the history of black resistance to oppression and injustice from the early republic to the present through different forms of radical speech acts. The main question(s) that we will explore are as follows: how do radical speech acts shape and inform our understanding of social and political issues, including our very conception of the United States as a nation (and ourselves as a people)? In this course, we will investigate such questions through reading radical speeches and essays from a range of black activists and examining the principles of persuasion that help shape the relationship between polemical language and activism. This course will engage with writers and speakers such as Lemuel Haynes, Quobna Ottobah Cugoana, David Walker, Maria Stewart, Ida B. Wells, Anna Julia Cooper, Malcolm X, Martin Luther King Jr., Angela Davis, and Alicia Garza.

Area: Humanities  
Writing Intensive

**AS.060.381. The Asian American Novel. 3 Credits.**

This course provides a foundation for reading Asian American novels. We will be discussing the origins of “Asian American” as a political coalition in the 1960s amidst a longer historical narrative of U.S. imperial and military projects and immigration policies that have influenced the racialization of those who identify with this multi-ethnic group. At the same time, we will be examining the limitations of this U.S.-centric perspective by rethinking the geopolitical spaces of both “Asia” and “the Americas” through transpacific and hemispheric lenses. Discussions will center around how the novel form could provide insight into linked social struggles and the new narratives of political community they imagine.

Area: Humanities

Writing Intensive

**AS.060.384. The Contemporary Novel. 3 Credits.**

In the first two decades of the twenty-first century, writers of narrative fiction have been working furiously to keep up with the turbulence that global capitalism has visited on the world — war, political chaos, environmental catastrophe, massive forced migration and displacement — while trying to maintain ties to the techniques of narrative that gave the 19th century reality novel its successes and its prestige. In this course we will read a range of texts, mostly in translation, that stretch and deform those conventions in order to represent the lives and struggles of characters who are caught up in immense historical change. More and more often, novelists are choosing to depict characters drawn from what Marx would have called “surplus populations” — people for whom economic stability and personal safety are out of reach, partly because they are seen as not worth employing (or exploiting). Under these conditions, we will ask, is it only possible to tell tragic stories? What do happy endings look like? What do changes do character development and point of view have to undergo, for instance, to keep up with 21st-century history? Is realism still the best vehicle for telling these stories? Readings will include novels by Sally Rooney, Eduard Louis, Fernanda Melchor, Elena Ferrante, Marlon James, and Manoranjan Byapari, as well as secondary material by Sarah Chihaya, Merve Emre, Katherine Hill, Jill Richards, and the Endnotes collective.

Area: Humanities

Writing Intensive

**AS.060.385. U.S. Colonialism and Science Fiction. 3 Credits.**

Recent scholarship has noted the persistence of a colonial gaze in science fiction’s imaginations of the future. In the US, the earliest proto-science fiction emerged out of pulp stories about the violent settlement of the post-bellum Midwest. Similarly, figures such as the “alien other” and tropes of space exploration were inseparable from turn-of-the-century US imperial ventures. At the same time, diverse forms of speculative fiction have flourished that challenge and reinterpret the colonial assumptions of the genre. This course will focus on the links between US imperialism, settler colonialism and the “other worlds” imagined by science fiction, and the ways that writers have deconstructed technologies of scientific racism and colonial domination. As we read texts from H. G. Wells, Arthur C. Clarke, Ursula Le Guin, Octavia E. Butler, N. K. Jemisin, and watch Hollywood films like James Cameron’s *Avatar* or Marvel’s *Black Panther*, we will consider how science fiction raises provocative questions about the role of science and technology, race and gender in post-humanist imaginations, and the politics of futurity.

Area: Humanities

Writing Intensive

**AS.060.388. Old World/New World Women. 3 Credits.**

The course considers the transatlantic writing of three women in the early modern period, Anne Bradstreet, Aphra Behn, and Phillis Wheatley. We will consider issues of identity, spatiality, religion, commerce, enforced labor, sexuality, race, and gender, along with literary tradition, formal analysis and poetics. We will read a good deal of these early women writers.

Foremost in our mind will be the question of how perceptions of space and time are mediated through the global experiences of early modernity.

Area: Humanities

Writing Intensive

**AS.060.389. Emily Dickinson. 3 Credits.**

Dickinson’s poetry, more than most, has seemed to prompt creativity in others. In the past two decades, especially, poets, writers, critics, and filmmakers have found their own voices in response to hers. We will focus on the formal, aesthetic, historical and gendered aspects of her poetry as we try to understand, and benefit from, this power to elicit response. Exams are unlikely. Instead, expect close attention to your own writing, as we pay close attention to hers.

Area: Humanities

Writing Intensive

**AS.060.391. Early American Literature. 3 Credits.**

This course is an introduction to literatures drawn from across the Americas, although primarily the British North American colonies that would eventually become the United States, from first contact in 1492 up through the American wars of independence. Our readings are roughly organized according to chronology and genre. We will think about the adapted and emergent generic forms through which “the New World” was ongoingly invented, including genres like the Indian captivity narrative and the slave narrative that arguably make their debut in world literary history in the Americas during this time frame. We will conclude by attending to the rather late emergence of the novel in American literary history, reading four novels that appeared in the early US national period. The objective of the course is simply to contextualize and analyze a wide array of texts, each of which richly rewards the engaged reader, in order to trace the origins of American literatures. Course texts may include contact narratives (Columbus, Caminha, Smith, Hennepin); conquest narratives (Mather, Las Casas, Poma de Ayala); Indian captivity narratives (Cabeza de Vaca, Rowlandson, Staden); slave narratives (Gronniosaw, Jea, Cugoano); revolutionary polemics (Paine, Bolívar); and the earliest American novels: William Hill Brown, *The Power of Sympathy*; Hannah Webster Foster, *The Coquette*; Leonora Sansay, *Secret History* or, *the Horrors of Santo Domingo*; Charles Brockden Brown, *Arthur Mervyn*. Fulfills the pre-1800 requirement.

Area: Humanities

Writing Intensive

**AS.060.394. Class Fictions. 3 Credits.**

This seminar investigates one of the central concerns of nineteenth-century fiction: social and economic class. Why did raising oneself from humble beginnings, and falling into poverty, become such familiar stories? And why are they still so familiar today? We will look at how a number of writers approached the topic of class mobility, each with a unique blend of excitement and anxiety. Authors will likely include Jane Austen, Honoré de Balzac (in translation), Charles Dickens, and William Dean Howells. In order to understand our topic better, we will also look at a selection of theoretical work on the nature of class.

Area: Humanities

Writing Intensive



**AS.060.397. Thomas Pynchon. 3 Credits.**

Intensive reading of two major Pynchon novels, along with theories of modernity, postmodernity, etc.

Area: Humanities

Writing Intensive

**AS.060.406. Transfiguring the Renaissance. 3 Credits.**

Tracing the poetics of bodily transformation then and now, this course puts early modern literature into dialogue with medical epistemologies of the sexed body and contemporary critical reflections upon transgender experience, embodiment and transition. Early modern texts might include Arthur Golding's translation of Ovid's "Metamorphosis", John Lyly's "Gallathea", Francis Beaumont's "Salmacis and Hermaphroditus", Ben Jonson's "Epicoene, or The Silent Woman", Middleton & Dekker's "The Roaring Girl" and John Milton's "Paradise Lost."

Area: Humanities

Writing Intensive

**AS.060.430. All That Jazz: African American Literature and Music, Origins through the 1950s. 3 Credits.**

This course examines fiction writing, memoir, and film that engages the creation and meaning of jazz music. Beginning with writers who explore the late 19th experience of urban black musical cultures roughly designated "ragtime," the course will offer a deep engagement with the representations of the "blues" and "swing" music of the long New Negro Movement between 1915 and 1940. The final section of the course considers the post-war novelists and memoirists who charted the emergence of the "Be bop" jazz musician as tragic hero, countermanding New Negro representations of entertainer par excellence. Each text will be paired with musical selections from a prominent artist. Questions of the political significance of music, black urban habitus, and musical codings of gender, race and sexuality as an oppositional or counter-hegemonic formation will be important to the course. The seminar will also have sessions to investigate key archival repositories in Baltimore, like the Eubie Blake Center and the Maryland Center for History and Culture. Texts and artists considered include: The Autobiography of an Ex-Colored Man, Scot Joplin, Eubie Blake, Stomping the Blues, Bessie Smith, Satchmo, Louis Armstrong Hot Fives, Jazz, Duke Ellington, The Blacker the Berry, Fletcher Henderson, Home to Harlem, Ella Fitzgerald, Good Morning Blues, Count Basie, A Drop of Patience, Thelonius Monk, Lady Sings the Blues, Billie Holiday, Chico and Rita, Dizzy Gillespie&Chano Pozo, Night Song, Charlie Parker.

Area: Humanities

Writing Intensive

**AS.060.501. Independent Study. 3 Credits.**

This course is a semester-long independent research course for undergraduate students. Students will have one-on-one assignments and check-in's with designated faculty throughout the semester.

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

**AS.060.502. Independent Study. 1 - 3 Credits.**

This course is a semester-long independent research course for undergraduate students. Students will have one-on-one assignments and check-in's with designated faculty throughout the semester.

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

**AS.060.509. Senior Essay. 3 Credits.**

The English Department offers qualified majors the option of writing a senior essay. This is to be a one-semester project undertaken in the fall of the senior year, resulting in an essay of 30-35 pages. The senior essay counts as a three-credit course which can be applied toward the requirements for the major. Each project will be assigned both an advisor and a second reader. In addition, students writing essays will meet as a group with the Director of Undergraduate Study once or twice in the course of the project. The senior essay option is open to all students with a cumulative GPA of 3.6 or higher in English Department courses at the end of the fall term of their junior year. Project descriptions (generally of one to two pages) and a preliminary bibliography should be submitted to a prospective advisor selected by the student from the core faculty. All proposals must be received at least two weeks prior to the beginning of registration period during the spring term of the junior year. Students should meet with the prospective advisor to discuss the project in general terms before submitting a formal proposal. The advisor will determine whether the proposed project is feasible and worthwhile. Individual faculty need not direct more than one approved senior essay per academic year. Acceptance of a proposal will therefore depend on faculty availability as well as on the strength of the proposal itself. When completed, the senior essay will be judged and graded by the advisor in consultation with the second reader. The senior essay will not be part of the Department's honors program, which will continue to be based solely on a cumulative GPA of 3.6 in English Department courses.

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

Writing Intensive

**AS.060.602. Proseminar. 3 Credits.**

This course is intended to train students in skills required by the discipline, help prepare them for a range of futures, and integrate them into the university community.

Area: Humanities

**AS.060.603. Secularism & Theory. 3 Credits.**

This graduate seminar will construct a history of critical theory through the lens of contemporary narratives about secularization and methodological critiques of secularism.

Area: Humanities

Writing Intensive

**AS.060.607. Fiction and Doubt After 1888. 3 Credits.**

Examines the interrelation between fiction and doubt since the late nineteenth century. Authors may include Ward, Conrad, Joyce, Eliot, Stevens, Woolf, Baldwin, Flannery O'Connor, Ishmael Reed, Sefi Atta, R. O. Kwon.

Area: Humanities

Writing Intensive

**AS.060.613. American Movement. 3 Credits.**

This seminar examines representations of people in motion in U.S. writing from 1900 to the present. Migration, international and intranational, will be central to our study, but we'll also consider other forms of travel, transits of authorial and readerly attention, experiences of vagrancy and acceleration, and predicaments of stasis in primary texts as well as theoretical work around mobility. Authors and directors studied may include Simone de Beauvoir, Henry James, Gail Jones, Jack Kerouac, Chang-Rae Lee, Claude McKay, Bernadette Mayer, Muriel Rukeyser, and Gertrude Stein.

Area: Humanities

Writing Intensive

**AS.060.614. Postcolonial/Global/World. 3 Credits.**

The field now known as “global Anglophone literature” has emerged from a complicated and rapidly advancing disciplinary lineage. A host of past and present recordings – including postcolonial, Commonwealth, Third World, global, transnational, world, and the Global South – provide a record of the wider profession’s anxieties in relation to non-Western literary traditions. This course prepares graduate students to be able to articulate some of the subtle differences in approach that this nexus of closely related terms may obscure, from the heyday of postcolonial theory in the 1980s and 90s to contemporary subfields like Indian Ocean studies. In addition to key critical texts by theorists including Edward Said, Gayatri Spivak, Franco Moretti, Peter Hallward, and Emily Apter, students will be introduced to some outstanding recent methodologies and critiques from the adjacent body of work on comparative literature.

Area: Humanities

Writing Intensive

**AS.060.615. Human Rights Before Human Rights. 3 Credits.**

This course asks in what ways did literature mitigate population category distinctions within a pre-history of human rights from the period 1500-1700. We will take the situations of sponsored violence, and in particular, war captivity, in order to explore how premodern concepts of duties, rights, atrocity, inhumanity (and prohibitions against abuse) arise and become a locus of mimetic complexity within the literature of the period. Prospecting a historical transformation between ancient, early modern, and modern conceptions of rights, duties, and the human, readings may include: Euripides, *Suppliant Women*; Seneca, *Trojan Women*; Shakespeare, *Troilus and Cressida*; Cicero, Grotius, Gentili, Vitoria, Las Casas, Spenser, Bradstreet, Milton, Dryden, and Behn, as well as literature depicting violence resulting from Britain’s East India Company’s global intrusions. Splicing apart the “human” from “rights” we consider theoretical material from the liberal tradition and its critique; the problem of ‘failed universals’; the historical connection between natural law and human rights; the distinctions drawn around legal and gendered categories of person; and critical race theory, with readings from Asad, Foucault, Moten, Wynter, Cavarero, Brown, Butler, Rawls, Dworkin, Drucilla Cornell, depending on the class’s interests.

Area: Humanities

Writing Intensive

**AS.060.617. Black Print Culture. 3 Credits.**

Students interested in black print culture will engage in intensive archival research, both collaborative and individual, using the Sheridan Library’s Rare Book and Manuscript collections. Texts include poems, printed lectures, pamphlets, novels, periodicals, ephemera, correspondence, etc., alongside relevant critical and theoretical reading.

Area: Humanities

Writing Intensive

**AS.060.618. Milton: Black and White. 3 Credits.**

In *Milton: Black and White* we will consider Milton and the discourses of racialized categories (poetical, political, and embodied), specifically attending to his role in the historical developments of white identity; concepts of justice; the genre of epic; and universal notions of personhood through the liberal tradition. We will also consider how Black writers have responded to Milton (including Phillis Wheatley, Frederick Douglass, Malcolm X, the gospel tradition, Toni Morrison, Chris Ofili) through readings of *Paradise Lost* and selected prose, as well as readings in contemporary critical theory.

Area: Humanities

**AS.060.619. Sentimental Reasons. 3 Credits.**

Recent work in cognitive approaches to literature have led critics to return to the sentimental novel of the eighteenth-century as a “laboratory,” in Daniel Goss’s words, for the investigation of human emotion. There is no easy “fit” between these literary narratives and the narratives of cognitive science, nor between them and the regnant moral philosophy of the age (built upon the mechanism of human sympathy or upon “nervous” association). There is rather a discomfort that reveals social inequities as well as alternative possibilities for both thinking and feeling. The sentimental mode took hold in the circuits of the Atlantic world. This course will study several sentimental narratives that traveled promiscuously through those circuits: Bernardin de St. Pierre’s *Paul and Virginia*, Sterne’s *Sentimental Journey*, Mackenzie’s *Man of Feeling*; Equiano’s *Interesting Narrative*; Williams’ *Peru*; and Brown’s *The Power of Sympathy*. Alongside these works we will read studies by critics working the seams between affect and cognition, philosophy and literature, rhetoric and science. The course will provide a broad history of the sentimental mode, stretching to reflections on the links between the sentimental and the melodramatic. It will simultaneously attend to the experience of reading for sentiment, to forms of feeling and what those feelings know.

Area: Humanities

Writing Intensive

**AS.060.620. Thinking with Scale: Frameworks in Early Modernity. 3 Credits.**

Concepts include expansion, crowding, data collection, the miniscule, temporality, the planetary and the cosmic in the first age of European mercantile activity and colonial expansion. With readings from world-systems theory and theories of the anthropocene, our case studies will comprise pre-modern English literary texts, including Milton, *Paradise Lost*, Anne Bradstreet, *The Four Monarchies*, early modern science (Hooke, Newton), Defoe, *The Storm*, and early British and colonial American holdings in the Garrett Library. The class will be hands-on, working with material from Special Collections, and will include working towards a digital project (no digital project background necessary).

Area: Humanities

Writing Intensive

**AS.060.623. The Sentimental Imagination. 3 Credits.**

This course will explore the literature of sentimentality and theorizations of the sentimental from the eighteenth century to our own moment. A major focus will be the flexibility of the designator “sentimental” (is all writing sentimental?) and relations between sentimentality and related forms and terms (melodrama, excess, affect).

Area: Humanities

Writing Intensive

**AS.060.627. Poetry and Performance. 3 Credits.**

This course will be devoted to the histories and theories of 19th-, 20th-, and 21st-century poetry and performance, beginning with William Wordsworth's and Samuel Taylor Coleridge's Lyrical Ballads. Upon hearing the poets read, William Hazlitt remarked that "[t]here is a chaunt in the recitation both of Coleridge and Wordsworth, which acts as a spell upon the hearer, and disarms the judgment." This early instance of reception history will provide the backdrop for our discussion throughout the semester. Besides Wordsworth and Coleridge, our reading list will include verse, theory, and criticism by Robert Browning, Walt Whitman, T.S. Eliot, James Weldon Johnson, Langston Hughes, William Carlos Williams, Charles Olson, Allen Ginsberg, Norman Pritchard, Amiri Baraka, Tracie Morris, Christian Bök, Lisa Gitelman, Frederick Kittler, Peter Middleton, John M. Picker, Susan Stewart, and others.

Area: Humanities

Writing Intensive

**AS.060.628. Literature and Human Rights: 1500-1720. 3 Credits.**

Today human rights and capabilities are two intertwined concepts. In the early modern period, these were much debated and literature was a key site for the development of these imperfect, variable and contested discourses. Reading literary works from the European tradition, in particular in Europeans' engagement with dissident groups both within and outside Europe, we will explore themes of embodiment, power, risk, vulnerability and the languages and practices of equivalence and domination in the variable discourses of humanitarianism, natural law, and rights in authors including Shakespeare, Grotius, Montaigne, Hobbes, Milton, Behn, Locke, Swift, Montagu and Defoe.

Area: Humanities

Writing Intensive

**AS.060.629. The History of the Book. 3 Credits.**

The course will account for the major transformations in the media used for writing from the scroll to the web as well as the rich account of this history and its theorizations.

Area: Humanities

Writing Intensive

**AS.060.630. All That Jazz: African American Literature and Music, Origins through the 1950s. 3 Credits.**

This course examines fiction writing, memoir, poetry, and film that usefully encounters African American writings on jazz music in conversation with the recordings of selected jazz musicians. Beginning with writers who explore the late 19th experience of urban black musical cultures roughly designated "ragtime," the course will offer a deep engagement with the representations of the "blues" and "swing" music of the long New Negro Movement between 1915 and 1940. The final section of the course considers the post-war novelists and memoirists who charted the emergence of the "Be bop" jazz musician as tragic hero, countermanding New Negro representations of jazz musician and vocalist as entertainers par excellence.

**Prerequisite(s):** Students who have taken AS.060.430 are not eligible to take AS.060.630.

Area: Humanities

Writing Intensive

**AS.060.636. Settler Colonialism: Theory, History, Literature. 3 Credits.**

This seminar offers an introduction to a key concept in contemporary critical theory and literary and cultural studies: settler colonialism, understood as a specific form of colonialism focused on the appropriation of land rather than the exploitation of labor and thereby involving the attempted elimination and replacement of indigenous polities and societies by an invading force. The course will have a dual focus: 1) tracing the theoretical distinction of settler colonialism from other forms of colonialism and tracking the critique implicit in this distinction of dominant forms of leftism that arguably presuppose a settler-colonial frame of reference; 2) tracking the history of what James Belich has called the "Anglo settler revolution" of the nineteenth century and engaging in a comparative analysis of the literatures produced in the course of that revolution in what are now Ireland, the United States, Canada, Australia, and elsewhere in the Pacific. We will especially attend to narrative fictions—often (self-) identified as "romances"—that chronicle settlement and register the temporal disruption of indigenous persistence and resistance. Secondary texts may include: Belich, *Replenishing the Earth*; Glen Coulthard, *Red Skin, White Masks*; Aileen Moreton-Robinson, *The White Possessive*; Eve Tuck and K. Wayne Yang, "Decolonization is Not a Metaphor"; Patrick Wolfe, *Settler Colonialism and the Transformation of Anthropology*. Primary texts may include: Charles Brockden Brown, *Edgar Huntly*; S. Alice Callahan, *A Child of the Forest*; Marcus Clarke, *His Natural Life*; Susanna Moodie, *Roughing It in the Bush*; Herman Melville, *Typee*; Sydney Owenson, *The Wild Irish Girl*; Simon Pokagon, *Ogimawkwe Mitigwaki (Queen of the Woods)*; John Richardson, *Wacousta or, The Prophecy*; Catharine Maria Sedgwick, *Hope Leslie*; and the FX television series, *Taboo*.

Area: Humanities

Writing Intensive

**AS.060.637. Counterfactual Literature. 3 Credits.**

This course will focus on the formal, affective, ethical, and conceptual issues associated with forking-path texts—poems, fictions and films that openly offer alternative paths to the experience of individuals.

Area: Humanities

Writing Intensive

**AS.060.638. Whitman and the Whitmanian. 3 Credits.**

This course will take the occasion of the bicentennial of the birth of Walt Whitman as an occasion to think about the legacies of his poetry in American literary history, especially in contemporary poetry. We will read key texts of Whitman's then move to more recent writing, paying attention to the key scholarship on Whitman from the last few decades, as well as to recent scholarship on poetry that is in dialog with the questions of democracy, capitalism, on the one hand, and form and address, on the other, that have shaped our reading of Whitman and of poetry in the Whitmanian mode.

Area: Humanities

Writing Intensive

**AS.060.639. The American Renaissance: History of a Field. 3 Credits.**

This seminar will provide an intensive introduction to antebellum nineteenth-century U.S. literature by way of tracking a critical formulation foundational to the field of American studies as whole: "the American Renaissance." Coined by F.O. Matthiessen in 1941, "the American Renaissance" initially referred to a canon of five white male writers (Ralph Waldo Emerson, Nathaniel Hawthorne, Herman Melville, Henry David Thoreau, and Walt Whitman) alleged to have produced work of distinction in two interrelated senses--the first specifically "American" literature deserving of academic study. We will follow the fortunes of this critical formulation, tracing how some of the authors in Matthiessen's canon have subsequently been reinterpreted and repositioned as well as how "the American Renaissance" canon has been expanded and its very conceptualization contested. Primary authors whose work may be examined include William Apess, William Wells Brown, Lydia Maria Child, Frederick Douglass, Emerson, Margaret Fuller, Hawthorne, Harriet Jacobs, Melville, Harriet Beecher Stowe, and the anonymous author of *Xicotencatl*. Secondary works may include: Matthiessen, *The American Renaissance* (1941); Reynolds, *Beneath the American Renaissance* (1988); Michaels and Pease, *The American Renaissance Reconsidered* (1989); Crews, "Whose American Renaissance?" (1988); Colacurcio, "The American-Renaissance Renaissance" (1991); Avallone, "What American Renaissance?" (1997); Grossman, *Reconstituting the American Renaissance* (2003); Brickhouse, *Transamerican Literary Relations* (2004); Fluck, *Romance with America* (2009); Hager and Marrs, "Against 1865" (2013).

Area: Humanities

Writing Intensive

**AS.060.641. Close Reading, Exhaustive Reading, and the Novel. 3 Credits.**

How much can you say about a novel? How much of a novel can a critic interpret? The large scale of the novel form seems to resist the interpretive techniques of literary criticism, which look closely at a small number of textual examples. But what if we tried to read every word of a novel, and see it in all its forms: genre, structure, history, politics, biography, and so on? This seminar will look closely at a small number of Victorian novels (probably Dickens' *David Copperfield*\* and Eliot's *Daniel Deronda*\*, subject to change). We will approach these novels through a variety of theoretical lenses. There will be a special emphasis placed on the relations between form, history, and politics. This seminar will also offer students a chance to apply theories of literature and the novel often considered in abstract.

Area: Humanities

Writing Intensive

**AS.060.642. Reading Capital Now. 3 Credits.**

Since the 2008 financial crash, there's been rising popular consciousness of capitalism's crisis-bound character and, therefore, its vulnerability. But finance isn't the only thing that capitalism has brought to a boiling point: for attentive readers of Marx, the mounting climate disaster, the COVID pandemic, and the struggle for Black Lives have only further highlighted the complex interconnections among our energy and food infrastructures, histories of racist and settler-colonial violence, the patriarchal organization of sexuality, and the maintenance of capitalist profitability no matter the social cost. The aim of this seminar is, first, to show how a thorough reading of the first volume of Marx's *Capital* goes a long way toward helping us see all these histories and crises as part of a single, many-faceted dynamic, and second, to highlight 20th- and 21st-century Marxist work that takes Marx in new directions, from critiques of racial capitalism, colonialism, and the patriarchy of the wage, to studies of climate crisis and the global recomposition of the labor pool. Along with Marx, we'll read work by WEB DuBois, James Boggs, Silvia Federici, Thiti Bhattacharya, Jairus Banaji, Nikhil Singh, Andreas Malm, the Endnotes collective, James Parisot, and others.

Area: Humanities

Writing Intensive

**AS.060.644. Oceanic Studies & the Black Diaspora. 3 Credits.**

In this course, we take up Hester Blum's blunt observation that "the sea is not a metaphor" in order to consider the visions and hopes black writers have associated with the sea, as well as the despair and trauma transatlantic slavery has left "in the wake," to quote Christina Sharpe.

Area: Humanities

Writing Intensive

**AS.060.645. What was Literary Character?. 3 Credits.**

What role did literary character play along the passage from ancient theories of dramatic action to contemporary theories of subjectivity and personhood? What role, specifically, did Shakespearean personhood play in the theorization of literature's capacity to stage and represent a portable, exemplary "self"? How do group categories of race, gender and class qualify and inflect the ostensive individuation of character outcomes? As test cases, in this course we will consider an array of early modern literary persons from before and after Shakespeare as depicted in poetry, drama and prose: Heywood's *Lucrece*, Marlowe's *Tamburlaine*, Shakespeare's *Hamlet* and *Cleopatra*, Middleton's *Timon*, Moliere's *Alceste*, Milton's *Christ and Behn's Oroonoko*. This course will range widely across theorists of literary character and the reader/character relationship, considering Aristotle, Theophrastus, Sir Thomas Overbury, Sigmund Freud, Aaron Kunin, Blakey Vermeule, Toril Moi, Rita Felski, Amanda Anderson, and Thomas Metzinger, among others.

Area: Humanities

Writing Intensive

**AS.060.649. The Essay Form & Academic Prose. 3 Credits.**

While we will spend some time with the history and theory of the essay, much of our time will be spent considering the contemporary essay and its form. Across the past decade, academics have increasingly published essays designed for non-specialists. We'll study many of them, both as objects of critical attention and of practical value. Writing assignments will include the option to write essays.

Area: Humanities

Writing Intensive

**AS.060.650. Character Studies. 3 Credits.**

What are literary characters? Can we imagine literature without them? And how do they relate to questions of form and society? Starting with Aristotle, and moving through 20th- and 21st-century critics such as Lukacs, Barthes, and Woloch. We will pay special attention to the historical relationship between theories of character and approaches to the novel.

Area: Humanities

**AS.060.651. The Sensorium of Reading c. 1800. 3 Credits.**

This seminar aims to think hard about the embodied reader and the material realm of reading. Our work will position reading less as a strict function of cognition and more as a matter of phenomenology, sensation, and material structures. Though we will attend to question of vision (and loss of vision) we will also highlight other senses: hearing, touch, smell, taste and bodily proprioception. Course materials will include recent studies that link reading and the senses, as well as texts from the late eighteenth and early nineteenth-century, a moment when the idea of Literature emerged alongside a theorizing of media and mediation, and investigations linking aesthetics and phenomenology. Samuel Taylor Coleridge will be one guide for the seminar, but so will the ballad revival and the literature of abolition. Seminar participants are invited to target other periods and places in their own research projects for the seminar.

Area: Humanities

Writing Intensive

**AS.060.652. The Time and Space of Capital. 3 Credits.**

This course will look at the relationship between the logical and historical aspects of Marx's analysis of capitalism, which special emphasis on key arguments in volumes 2 and 3 of Capitalism. We will ask questions about capital's use of time and space in the service of accumulation, and read more recent secondary material all term from anti-colonial, feminist, queer, Indigenous, and Black radical traditions, in order to develop a fresh picture of the complex interrelation or different types of oppression and exploitation across capitalist history. Some familiarity with the concepts and argument of Capital, volume 1 will be helpful, but are not required.

Area: Humanities

**AS.060.653. Dark Conceits: Allegory, Interpretation, and Psychoanalysis. 3 Credits.**

Bringing theological commentary and psychoanalytic diagnosis into conversation with historicism, formalism, sexuality studies and premodern critical race studies, this course uses Edmund Spenser's "Fairie Queene" to re-open the question of hermeneutics.

Writing Intensive

**AS.060.654. The Romance. 3 Credits.**

This graduate seminar takes a long view of the romance—the genre of literary imagination, par excellence—as originating and recurring in the Anglo world as a crucial technology of settler indigenization on stolen land and also of Indigenous resistance to settler fantasies of realization, from twelfth-century Norman England and Ireland to nineteenth-century North America and Australasia. Texts may include: Geoffrey of Monmouth, *History of the Kings of Britain*; Wace, *Roman de Brut*; Catharine Maria Sedgwick, *Hope Leslie*; Joseph Smith, *The Book of Mormon*; Mark Twain, *A Connecticut Yankee in King Arthur's Court*; Simon Pokagon, *Queen of the Woods*; Eleanor Catton, *The Luminaries*.

Area: Humanities

Writing Intensive

**AS.060.658. 1922 and Its Neighbors. 3 Credits.**

A course focusing on works published in the *annus mirabilis* of modernism, 1922, and the years nearby. In addition to reading these texts in detail, we'll consider what it means to periodize at a granular level and how our primary texts and theoretical readings take up the problem of the neighbor as well as questions of hospitality, community, social obligation, and domesticity.

Area: Humanities

Writing Intensive

**AS.060.659. Bodies on Stage in Early Modern Drama. 3 Credits.**

This course analyzes the staging of the human body, up to and including that body's capacity to fragment, die, transform, and merge with its surroundings, across a range of early modern drama, from anonymous playwrights, Udall, Lyly, Marlowe, Shakespeare, Middleton, Jonson, Webster, Marston, Massinger, Heminge and others. Concurrently, we shall read and respond to relevant texts on theater and embodiment in primary philosophy, literary criticism, and recent early modern literary scholarship, with a particular focus on animality, race, gender and disability. What is dramatic form? What does the imagined or projected integrity of literary form have to do with normative expectations about the integrity of the human body? How do forms of bodily difference inflect, challenge or complicate the stability of those norms? Possible secondary authors include Aristotle, Nicholas Abraham, Gail Kern Paster, Lynn Enterline, Karen Raber, Eoin Price, Noemie Ndiaye, Andy Kesson, Katherine Schaap Williams, Ian Smith, and Aaron Kunin.

Area: Humanities

Writing Intensive

**AS.060.669. Desiring Poems. 3 Credits.**

What do we want from poems? What does literary criticism have to do with desire? How might we understand the relationship between literary critics and texts, authors, and characters as an ambivalent, fraught and complex space of attachment? Focusing on poetry, this course will read a sequence of early modern lyric poems and shorter narrative poems and a transhistorical array of critical writings in which the interpretation of poetry is brought into relation with other forms of attachment, cathexis, and longing. Authors and texts will include: Plato, "Phaedo"; Lauren Berlant, *Desire/Love*; Heather Love, "Emotional Rescue"; Sigmund Freud on sublimation; Sappho; Anne Carson, *Eros, the Bittersweet*; Shakespeare's sonnets; Oscar Wilde, "Portrait of Mr. W.H."; John Donne, *Holy Sonnets*; Ben Saunders, *Desiring Donne*; George Herbert, "The Temple"; Aaron Kunin, *Love Three*; Roland Barthes, *A Lover's Discourse*; bell hooks, *All About Love: New Visions*; Keats' Odes; Anahid Nersessian, *Keat's Odes: A Lover's Discourse*.

Area: Humanities

Writing Intensive

**AS.060.687. Literature and Political Geography. 3 Credits.**

Across the Western literary tradition that forms the inheritance of the European literary renaissance, classical voyages of discovery, settlement, or return had long furnished the stuff of major literary genre of epic, with the Biblical figure of Exodus prizing movement into promised territory, wandering and arrival. Yet how is space also an assumption of polity that must be invented, a biopolitics, a zoopolitics, and a mediation of flow? We take these questions of space to understand the pre-history of European modernity around the making of enclosed space(s), exploring the fierce debate in early modernity about the political organization of space, the borders or walls that shield or exclude (as in the city, the nation, the home, the prison, the church, the plantation), and to consider concepts of border and flow. We will focus on English works by Milton, Bradstreet, and Cavendish, and sharpen these questions with critical thinkers Foucault, Derrida, Latour, Sassen, Soja, and Stoler, among others. The class welcomes students whose interests lie primarily in national literatures other than English, who may write their final papers on primary texts and literatures not discussed in class, but that must engage the theoretical texts assigned for the seminar.

Area: Humanities  
Writing Intensive

**AS.060.800. Independent Study. 5 - 10 Credits.**

This course is a semester-long independent research course for graduate students. Students will have one-on-one assignments and check-in's with designated faculty throughout the semester.

**AS.060.803. Pre-Dissertation Summer Work. 9 Credits.**

This course is for English graduate students who are pre-candidacy and need to be credited for work over the summer.

**AS.060.811. TA Apprenticeship. 1 Credit.**

For English PhD students in their first spring semester. They will get their first bit of experience with TAs responsibilities.

**AS.060.822. Teaching Assistant. 3 Credits.**

For English PhD students in their second year. This indicates they are actively participating as a TA as required by the program.

**AS.060.833. Third-Year Teaching. 3 Credits.**

For English PhD students/candidates in their third year. This indicates they are actively teaching a course as required by the program.

**AS.060.855. Fifth-Year Teaching. 3 Credits.**

For English PhD candidates in their fifth year. This indicates they are actively teaching a course as required by the program.

**AS.060.857. Fifth-Year Service. 3 Credits.**

For English PhD candidates in their fifth year. This indicates they are actively performing an administrative/service role with the program/department or university that precludes any teaching responsibilities.

**AS.060.859. Fifth-Year Fellowship. 3 Credits.**

For English PhD candidates in their fifth year. For those who receive external funding and will neither do the expected teaching or participate in any kind of departmental service as required.

**AS.060.881. Dissertation Prospectus Workshop. 3 Credits.**

For English PhD students who have successfully passed their exam and have entered "candidacy." The DGS will host workshops over the course of the spring to help with writing the dissertation prospectus that will outline their dissertation project.

**AS.060.883. Dissertation Prospectus Writing. 6 Credits.**

For English PhD students who have successfully passed their exam and have entered "candidacy." This indicates they are actively writing/working on their dissertation prospectus that will outline their dissertation project.

**AS.060.893. Individual Research. 3 - 9 Credits.**

This course is a semester-long independent research course for graduate students. Students will have one-on-one assignments and check-in's with designated faculty throughout the semester.

**AS.060.894. Independent Reading. 3 - 9 Credits.**

This course is a semester-long independent research course for graduate students to focus on their field of study. Students will have one-on-one assignments and check-in's with designated faculty throughout the semester.

Area: Humanities

**AS.060.895. Journal Club. 1 Credit.****SA.903.728. English for Academic Purposes I.****SA.903.729. English for Academic Purposes II.****SA.903.994. English Language Diagnostic Test.****SA.903.995. English Listening Proficiency.**

**Prerequisite(s):** SA.903.741[C] OR SA.903.743[C] OR SA.903.745[C] OR SA.903.740[C] OR SA.903.742[C] OR SA.903.744[C] OR SA.903.994[C]

**SA.903.996. English Speaking Proficiency.**

**Prerequisite(s):** SA.903.741[C] OR SA.903.743[C] OR SA.903.745[C] OR SA.903.740[C] OR SA.903.742[C] OR SA.903.744[C] OR SA.903.994[C] OR SA.903.994[C]

**SA.903.997. English Reading Proficiency.**

**Prerequisite(s):** SA.903.740[C] OR SA.903.742[C] OR SA.903.744[C] OR SA.903.741[C] OR SA.903.743[C] OR SA.903.745[C] OR SA.903.994[C]

**SA.903.998. English Writing Proficiency.**

**Prerequisite(s):** SA.903.740[C] OR SA.903.742[C] OR SA.903.744[C] OR SA.903.741[C] OR SA.903.743[C] OR SA.903.745[C] OR SA.903.994[C]

**Cross Listed Courses****Agora Institute****AS.196.364. This is Not Propaganda. 3 Credits.**

We live in an era of disinformation' mass persuasion and media manipulation run amok. More information was meant to improve democracy and undermine authoritarian regimes- instead the opposite seems to be happening. This course will take you from Russia to South Asia, Europe to the US, to analyze how our information environment has been transformed, why our old formulae for resisting manipulation are failing, and what needs to be done to create a model where deliberative democracy can flourish.

**Prerequisite(s):** Students who took AS.191.364, AS.196.310, OR AS.196.610 are not eligible to take AS.196.364.

Area: Social and Behavioral Sciences  
Writing Intensive

**Center for Africana Studies****AS.362.111. Introduction to African American Studies. 3 Credits.**

This course introduces students to the interdisciplinary field of African American Studies, with attention to the literature, film, culture, history, and politics of black life in the United States. Our reading list will likely include texts by David Walker, Frederick Douglass, Frances E.W. Harper, Sutton Griggs, W.E.B. Du Bois, James Baldwin, Amiri Baraka, Toni Morrison, and others.

Area: Humanities, Social and Behavioral Sciences

**AS.362.201. African American Poetry and Poetics. 3 Credits.**

In this course, we will follow the development of black poetry primarily as it has evolved in the United States. Beginning with the first published African American writers of the eighteenth century and ending with several important poets writing and performing today, we will consider the shape of the African American poetic tradition as commonly anthologized and as defined by our own theoretically-informed readings of the assigned literature. Attention will be given to both canonical and neglected literary movements and groups. Readings will include poetry and essays by Frances E.W. Harper, James Weldon Johnson, Langston Hughes, Gwendolyn Brooks, Amiri Baraka, Harryette Mullen, Tracie Morris, and others.

**Classics****AS.040.626. Plato and Poetry. 3 Credits.**

This graduate seminar will explore Plato's contributions to the "old quarrel" between poetry and philosophy, encompassing such topics as the relationship between poetic inspiration and human reason, the role of literature in pedagogy, and the metaphysical implications of poetic fiction. We will focus on several Greek texts from the Platonic corpus related to these themes, as well as some later sources that engage with Platonic ideas.

**Comparative Thought and Literature****AS.300.319. The Modernist Novel: Mann, Woolf, and Joyce. 3 Credits.**

In this course, we will survey the major works of three of the greatest, most relentless innovators of the twentieth century – Thomas Mann, Virginia Woolf, and James Joyce – who explored and exploded narrative techniques for depicting what Woolf called the "luminous halo" of life.

Area: Humanities

Writing Intensive

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

William Shakespeare and Henrik Ibsen are the two most frequently performed playwrights in history, and both have been credited with reinventing drama: Shakespeare for the Elizabethan stage and Ibsen for the modern. In this course we will pair together plays by each author – those that stand in an explicit relation of influence as well as those that share a significant set of concerns – in order to investigate how each takes up and transform key problems in the literary, political, and philosophical tradition for their own historical moment. Plays to be studied: by Shakespeare, *A Midsummer Night's Dream*, *Hamlet*, *Othello*, *King Lear*, *The Tempest*, *A Winter's Tale*; by Ibsen, *St. John's Night*, *Hedda Gabler*, *Rosmersholm*, *The Wild Duck*, *The Master Builder*, *When We Dead Awaken*.

Area: Humanities

**AS.300.336. Forms of Moral Community: The Contemporary World Novel. 3 Credits.**

Literary and philosophical imaginations of moral community in the post-WWII period. Texts include: Coetzee, *Disgrace*; McEwan, *Atonement*; Achebe, *Things Fall Apart*; Ishiguro, *An Artist of the Floating World*; Roy, *The God of Small Things*; Lessing, *The Grass is Singing*; Mistry, *A Fine Balance*; Morrison, *Beloved*; and essays by Levi, Strawson, Adorno, Murdoch, and Beauvoir on the deep uncertainty over moral community after the crisis of World War II. Close attention to novelistic style and narrative will inform our study of the philosophical questions that animate these works. What does it mean to acknowledge another person's humanity? Who are the members of a moral community? Why do we hold one another responsible for our actions? How do fundamental moral emotions such as contempt, humiliation, compassion, gratitude, forgiveness, and regret reveal the limits of a moral community?

Area: Humanities

**AS.300.337. The Tragic Tradition. 3 Credits.**

This course offers a broad survey of tragic drama in the Western tradition, from its origins in ancient Greece to the twentieth century. In weekly lectures and discussion sections, we will study the specific literary features and historical contexts of a range of different works, and trace the continuities and transformations that shape them into a unified tradition. Key questions and themes throughout the semester will include what counts as tragic, the tragedy of social and political conflict, the bearing of tragedy on the meaning and value of life, the antagonistic relation between world and humans, the promises and dangers of tragedy for contemporary culture. Authors to be studied: Sophocles, Euripides, Seneca, Shakespeare, Racine, Goethe, Ibsen, Strindberg, Chekov, Brecht, Pirandello, and Beckett.

Area: Humanities

**AS.300.340. Literature and Film of Unintended Consequences. 3 Credits.**

Sometimes brilliant ideas and plans don't work as anticipated, or go very badly—for example, empowering the "invisible hand" of the market, building a huge hydroelectric dam, or plotting a double murder by two strangers. This course explores these and other fascinating literary instances of unintended consequences—the unanticipated results of actions that people planned ending up a very different way. Reading or watching mainly twentieth-century American literature and movies, as well as some essays and poetry, we will follow a range of different creators as they think about unplanned effects and why they matter.

What can these works tell us about how we intend, act, or make meaning at the limits of our control? Texts will include films by Charlie Chaplin, Billy Wilder, and Alfred Hitchcock, poetry or fiction by Wallace Stevens, Patricia Highsmith, and Zadie Smith.

Area: Humanities

Writing Intensive

**AS.300.347. Imagining Climate Change. 3 Credits.**

Climate change poses an existential threat to human civilization. Yet the attention and concern it receives in ordinary life and culture is nowhere near what science tells us is required. What are the causes of this mismatch between crisis and response? What accounts for our collective inability to imagine and grasp this new reality, and how can it be overcome? In pursuit of these questions, we will pair literary works and films with texts from politics, philosophy, literary theory, and religion, that frame climate change as a fundamental challenge to our ways of making sense of the human condition.

Area: Humanities

**AS.300.348. Modern Drama. 3 Credits.**

This course offers a survey of modern drama, from the mid nineteenth century to the present. We will sample a broad range of dramatic styles and movements in order to uncover the variety of ways theatre has made sense of the human experience over the past two hundred years.

Area: Humanities

**AS.300.355. Literature and the Idea of Nature. 3 Credits.**

This course traces the changing idea of nature and our relation to it. We will study this topic through the close attention to a variety of exemplary literary texts from a range of different historical situations. These include drama, poetry, novels, and essays, as well as topics such as renaissance pastorals, the dream of dominating our environment through mechanical reason, the idealization of nature in romantic poetry, and contemporary confrontations with our planet's sixth mass extinction, climate change, and problems of environmental justice. We will read texts by Tasso, Shakespeare, Defoe, Hölderlin, Leopardi, Mary Shelley, Thoreau, Hemingway, Carson, Albee, as well as writings in current ecological humanities.

Area: Humanities

**AS.300.402. What is a Person? Humans, Corporations, Robots, Trees. 3 Credits.**

Knowing who or what counts as a person seems straightforward, until we consider the many kinds of creatures, objects, and artificial beings that have been granted—or demanded or denied—that status. This course explores recent debates on being a person in culture, law, and philosophy. Questions examined will include: Should trees have standing? Can corporations have religious beliefs? Could a robot sign a contract? Materials examined will be wide-ranging, including essays, philosophy, novels, science fiction, television, film. No special background is required.

Area: Humanities

**AS.300.418. The Modernist Novel: James, Woolf, and Joyce. 3 Credits.**

In this course, we will survey the major works of three of the greatest, most relentless innovators of the twentieth century – Henry James, Virginia Woolf, and James Joyce – who explored and exploded narrative techniques for depicting what Woolf called the “luminous halo” of life.

Area: Humanities

Writing Intensive

**AS.300.618. What is a Person? Humans, Corporations, Robots, Trees.. 3 Credits.**

Knowing who or what counts as a person seems straightforward, until we consider the many kinds of creatures, objects, and artificial beings that have been granted—or demanded or denied—that status. This course explores recent debates on being a person in culture, law, and philosophy. Questions examined will include: Should trees have standing? Can corporations have religious beliefs? Could a robot sign a contract? Materials examined will be wide-ranging, including essays, philosophy, novels, science fiction, television, film. No special background is required.

Area: Humanities

Writing Intensive

**AS.300.623. Modern American Poetry: Engaging Forms. 3 Credits.**

A dive into the poetry of Wallace Stevens, Gertrude Stein, Marianne Moore, Muriel Rukeyser, and Langston Hughes (among a few others), exploring American modernism's aesthetic and philosophical preoccupations. How do these texts' formal ambitions engage with philosophical thinking as well as social concerns and political theorizing? Writing assignments: two short presentation papers and either two 10-12 pages papers or one, multi-drafted, 20-25-page seminar paper.

**AS.300.629. Theory, Now and Then: Autonomy, Form, Critique. 3 Credits.**

This course explores recent developments and disputes in critical theory in relation to their longer philosophical genealogies. The three topics—form, autonomy, and critique—have been the subject of much recent debate, contention, and new analysis, yet each was also a source of critical and philosophical interest in years past. Our aim will be to make sense of today's interventions in conversation with earlier theory. “Historical” theory writing will include Adorno, Lukács, Cavell, and Jameson; contemporary theory will include Nicholas Brown, Rita Felski, Caroline Levine, Mark McGurl, and Toril Moi.

Area: Humanities

**First Year Seminars****AS.001.100. FYS: What is the Common Good?. 3 Credits.**

What is “the common good”? How do individuals consider this idea, this question, and how are societies led, or misled, by its pursuit? Together, we will explore sources from a range of perspectives: What does Aristotle's theory of the common good teach us? Or the Federalist Papers, the design of Baltimore's public transportation system, meritocracy in higher education, the perniciousness of pandemics, proliferation of nuclear weapons, restorative justice, or intimate love? Drawing from film, journal articles, literature, and other sources—authors/creators include Rachel Carson, James Baldwin, Bong Joon-ho, Jhumpa Lahiri, Michael Sandel, and more—this First-Year Seminar is as much about how we ask and interrogate challenging, timeless questions as it is about the answers themselves. Engaging our material and each other, we will work together to hone the habits of scholarly inquiry essential to this practice: reading, writing, talking. The seminar will culminate in a final, collaborative research project that seeks to map, and manifest, versions of the common good.

Area: Humanities, Social and Behavioral Sciences

**AS.001.134. FYS: Great Books at Hopkins - a closer reading. 3 Credits.**

Modeled after Johns Hopkin's longstanding Great Books course, this Freshman seminar offers a more focused selection of texts to allow in-depth reading and discussion, with greater attention to historical context. Texts will include: *The Odyssey*, *Paradise Lost*, *Frankenstein*, and *Narrative of the Life of Frederick Douglass*, written by himself, with excerpts from additional slave narratives. In-class lectures and discussions will be supplemented by occasional guest lectures and exhibits from the archives of Eisenhower Libraries. Prior attendance in Great Books at Hopkins is not required; upper class students who have previously taken Great Books may be admitted with permission of instructor.

Area: Humanities

Writing Intensive



**AS.001.163. FYS: Black Baltimore Archives - From Frederick Douglass to Billie Holiday. 3 Credits.**

This First-Year Seminar carefully considers the lives and works of two globally famous Black Baltimoreans: the abolitionist and statesman Frederick Douglass (1818-1895), and the premier jazz vocalist Billie Holiday (1915-1959). While we will explore key writings and performances of their work, the course also wants to use their historical lives in Baltimore to enrich our knowledge of the city and archival resources that reveal its past. During the semester we will consult a variety of primary resources like newspapers, novels, photographs, rare documents, correspondence, and recorded sound to investigate the complex and intraracial world of Baltimore in the 19th and early 20th centuries. Among the questions we will be considering: How did the city's black abolitionist and religious networks contribute to Frederick Douglass's evolution as a journalist and politician? What was the role of Chesapeake Bay black musical culture—ragtime, marching bands, banjo and fiddle ditties, and riverboat music—in the creation of Billie Holiday's unique stylistic expression and singing? In what manner did Baltimore's racial segregation and racism define her life and art? Students are required to visit three archival repositories during scheduled in-class trips, including a visit to the Library of Congress in Washington, DC. The final project is an archive-laden digital story map.

Area: Humanities

**AS.001.172. FYS: Privacy and Surveillance. 3 Credits.**

Few topics are more pressing to contemporary society as the right to privacy, in the face of both state and corporate and state surveillance. But the idea of a "right to privacy" has not always been with us. As E. L. Godkin put it in 1890, "Privacy is a distinctly modern product." Indeed, even 300 years ago, many of our own expectations of privacy would have been unheard of. This First-Year Seminar looks at the relation of privacy to modernity, through the lenses of literature, law, and social practices. How can works of art and thought from the past help us understand our own present?

Area: Humanities

**AS.001.192. How Not to be Afraid of Poetry. 3 Credits.**

What is poetry? And why don't we like it? Can poetry save the world? Can it save us? This First-Year seminar will explore what makes poetry turn ordinary language into something extraordinary, something necessary to our world. The course will involve reading poetry aloud, thinking about poetry in its many purposes, places, and forms, and you will be clapping, blogging, creating video and written projects about these. You'll attend poetry slams in Baltimore, visit bookstores, make some poetry, and most of all, talk and think aloud about language and its powers. Three assignments, spaced across term (75%), attendance/participation (25%).

Area: Humanities

**AS.001.205. FYS: Games: History, Theory, and Practice. 3 Credits.**

From game theory to gamification, games have become a central part of everyday life. More and more, in fields as diverse as economics, entertainment, and education, the game has become the principal model for interpreting and interacting with the social world, and with ourselves. This First-Year Seminar will look at the history of games in the modern world, with an eye to understanding their increasing prominence in the 20th and 21st centuries. What social and technological changes brought about this shift? And yes – we will play, and seek to analyze, some games as well (both analog and digital).

Area: Humanities

**History****AS.100.240. American Cultural Criticism. 3 Credits.**

This course explores 20th century U.S. history through the works of writers and artists. We will ask how essays, novels, performance, and art can function as cultural and social criticism.

Area: Humanities, Social and Behavioral Sciences  
Writing Intensive

**AS.100.275. Passing in American Culture. 3 Credits.**

This course explores passing narratives – stories that feature people who cross race, class, ethnic, or gender boundaries. We will consider what passing narratives can teach us about power and identity, especially as power is presumed to reside in the self and race is presumed to no longer matter.

Area: Humanities, Social and Behavioral Sciences

**AS.100.354. Playing in the White: Black Writers, the Literary Colorline and Writing Whiteness. 3 Credits.**

This course will turn to known and not-so-known black writers during the early to mid-twentieth century who defied literary expectation and wrote stories that featured or focused on whiteness. We will consider what whiteness offered black writers and the political work that their literary experimentations did for a white American publishing industry.

Area: Humanities, Social and Behavioral Sciences

**AS.100.373. Crime, Punishment, Felony and Freedom: Law and Society in Pre-Modern England. 3 Credits.**

Using legal texts as a window into English society, we will address the changing nature of royal power, trial by jury, treason, felony, and the freedoms enshrined in the Magna Carta.

Area: Humanities, Social and Behavioral Sciences

**AS.100.655. Reading Seminar in Black Women's History. 3 Credits.**

The second part of a two-semester sequence, this seminar examines a variety of historical traditions in the field of black women's history.

Area: Humanities, Social and Behavioral Sciences  
Writing Intensive

**AS.100.682. Introductory Topics in Computation for Scholarship in the Humanities. 3 Credits.**

The first half of this seminar course consists of non-mathematical introductions to, and discussions of, the fundamental motivations, vocabulary, and methods behind computational techniques of particular use for humanistic research. The second half combines selected readings chosen to address specific questions raised by these discussions with hands-on application to students' research goals. Each participant will lead discussion for one of the selected readings relevant to their interests.

Area: Humanities, Social and Behavioral Sciences

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

Students attend lectures by an interdepartmental group of Hopkins faculty and meet for discussion in smaller seminar groups; each of these seminars is led by one of the course faculty. In lectures, panels, multimedia presentations, and curatorial sessions among the University's rare book holdings, we will explore some of the greatest works of the literary and philosophical traditions in Europe and the Americas. Close reading and intensive writing instruction are hallmarks of this course; authors for Fall 2020 include Homer, Plato, Dante, John Donne, George Herbert, Christina Rossetti, Mary Shelley, Friedrich Nietzsche, Isaac Bashevis Singer, Frederick Douglass.

Area: Humanities  
Writing Intensive

**AS.360.304. Introduction to Computational Humanities. 3 Credits.**

This course introduces students and researchers from humanities disciplines to ideas and practices from the computational sciences. The course aims to provide the understanding needed for self-sufficient exploration and well-informed criticism of how computational methods relate to traditional scholarship. The semester begins with a history of computational research, then covers three major aspects of computational inquiry for the humanities: 1) representing primary sources, domains, and scholarly knowledge, 2) interacting with such representations via basic computer programming, and 3) introducing data-driven machine learning ("AI") to complement existing humanistic practices. Lectures and labs will also cover specific methods that immediately assist the scholar with practical tasks, such as regular expressions for pattern-based information retrieval and topic modeling for unsupervised primary source exploration. No prior experience with computation or programming is needed, and the course is particularly suited for advanced undergraduate and graduate students pursuing applied research in the humanities.

**AS.360.604. Introduction to Computational Humanities. 3 Credits.**

This course introduces students and researchers from humanities disciplines to ideas and practices from the computational sciences. The course aims to provide the understanding needed for self-sufficient exploration and well-informed criticism of how computational methods relate to traditional scholarship. The semester begins with a history of computational research, then covers three major aspects of computational inquiry for the humanities: 1) representing primary sources, domains, and scholarly knowledge, 2) interacting with such representations via basic computer programming, and 3) introducing data-driven machine learning ("AI") to complement existing humanistic practices. Lectures and labs will also cover specific methods that immediately assist the scholar with practical tasks, such as regular expressions for pattern-based information retrieval and topic modeling for unsupervised primary source exploration. No prior experience with computation or programming is needed, and the course is particularly suited for advanced undergraduate and graduate students pursuing applied research in the humanities.

**Modern Languages and Literatures****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.211.314. Jewish in America, Yiddish in America: Literature, Culture, Identity. 3 Credits.**

Yiddish was the language of European Jews for 1000 years. From the 19th century to the present day it has been a language that millions of Americans — Jewish immigrants and their descendants—have spoken, written in, conducted their daily lives in, and created culture in. This course will examine literature, film, newspapers, and more to explore how Jewish immigrants to America shaped their identities—as Jews, as Americans, and as former Europeans. What role did maintaining, adapting, or abandoning a minority language play in the creation of Jewish American identity—cultural, ethnic, or religious? How was this language perceived by the majority culture? How was it used to represent the experiences of other minoritized groups? What processes of linguistic and cultural translation were involved in finding a space for Yiddish in America, in its original or translated into English? The overarching subjects of this course include migration, race, ethnicity, multilingualism, and assimilation. We will analyze literature (novels, poetry, drama); film; comedy; and other media. All texts in English.

**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.211.333. 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.211.361. Dissent and Cultural Productions: Israeli Culture as a Case Study. 3 Credits.**

This course explores the interplay between protest and cultural productions using the Israeli society as a case study. We will examine the formation and nature of political and social protest movements in Israel, such as the Israeli Black Panthers, Israeli feminism, the struggle for LGBTQ rights and the 2011 social justice protest. Dissent in the military and protest against war as well as civil activism in the context of the Palestinians-Israeli conflict will serve us to explore the notion of dissent in the face of collective ethos, memory and trauma. The literary, cinematic, theatrical and artistic productions of dissent will stand at the center of our discussion as well as the role of specific genres and media, including satire and comedy, television, popular music, dance and social media. We will ask ourselves questions such as how do cultural productions express dissent? What is the role of cultural productions in civil activism? And what is the connection between specific genre or media and expression of dissent? All material will be taught in English translation.

Area: Humanities  
Writing Intensive

**AS.211.440. Literature of the Holocaust. 3 Credits.**

How has the Holocaust been represented in literature? Are there special challenges posed by genocide to the social and aesthetic traditions of representation? Where does the Holocaust fit in to the array of concerns that literature expresses? And where does 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 — originally written in Yiddish, German, English, French and other languages (including works by Primo Levi and Isaac Bashevis Singer). A special focus will be works written during and in the immediate aftermath of the Holocaust. All readings in English.

Area: Humanities

**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.211.479. 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.211.633. Representing the Holocaust: Theory and Practice. 3 Credits.**

Theories of aesthetics and representation addressing the Holocaust have been characterized by assertions of the unrepresentability of this genocide. From a maximal position cautioning against representing the Holocaust or denying its very possibility to moderate positions underlining the ethical and aesthetic challenges and problems of the endeavor, these theories have dominated discussion of the subject for decades and have led to the formation of a canon of Holocaust literature that confirms the salience of these theoretical approaches. Beyond this canon, however, things look quite different. From writing in the ghettos and concentration camps to a proliferation of literature in the immediate aftermath of the Holocaust, works in a range of languages — but especially in Yiddish — have not only raised a different set of ethical and aesthetic questions about representing the Holocaust, but have arguably bypassed or even negated the broader theoretical consensus. This course will survey both "sides" of the debate, ranging over an array of theoretical approaches to and literary representations of the Holocaust. The objective of the course is to find where the two approaches meet and to account for their divergences.

**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.213.374. 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.213.407. 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.213.446. 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.213.608. Literary Geographies: Landscape, Place and Space in Literature. 3 Credits.**

This graduate-level course will explore the material topographies of literature, both real and imagined, engaging the landscapes, geographies, and environments of literary works both as a vital dimension of the text and as contributions to 'cultural ecology'. We will explore how topography may be engaged not as mere background or setting for literary situations, but as a dynamic and vital dimension thereof, and how the human experiences evoked can be radically recontextualized and engaged through environmental attention to the text. We will read theoretical and philosophical works on geography and topography in literature along with environmental literary theory in approaching literary works by writers from the late 18th to the mid 20th centuries. Readings may include works by Goethe, Novalis, Heine, Thoreau, Schnitzler, Thomas Mann, Rilke, Hofmannsthal, Brecht, Woolf, Borges, and other writers from the late 18th through 20th centuries. Discussions will invite phenomenological, de- or post-colonial, and ecological perspectives.

**AS.213.623. Poetry and Philosophy. 2 Credits.**

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 compliments, 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.213.631. Social Imaginaries and the Public Sphere in European Literature, 1760-1815. 3 Credits.**

We will examine the contribution of (post-)Enlightenment literature to the evolution of a modern social imaginary. First we will acquaint ourselves with some theoretical approaches to the concept of the social imaginary (Cornelius Castoriadis, Charles Taylor, Albrecht Koschorke). We will then read selected texts from European literature (from Rousseau and Ferguson to Lessing, Schiller, Kleist, Novalis and Fichte, among others) that are characteristic of the formation of a modern social imaginary at the epochal threshold between the 18th and 19th centuries. We will attend to the interface of social self-conceptions and the public sphere.

Area: Humanities

**AS.213.639. On the Difficulty of Saying I. 2 Credits.**

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. 2 Credits.**

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.213.687. Imagination in Philosophy and Literary Theory. 2 Credits.**

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.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.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.215.417. 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

**Political Science****AS.191.310. Sex(uality) and Race as the Politics of the Beat Generation. 3 Credits.**

This course focuses on the literature of the Beat Generation writers (Ginsberg, Kerouac, Burroughs, Snyder, Kaufman) of the late 1940s through the 1950s and 1960s. The Beats were a group of nomadic writers traveling the North American continent between San Francisco and New York with memorable stops in Denver and St. Louis, Missouri. Beat literature revolted against the constraining normalizing values of post war USA and celebrated freedom of expression, wanderlust, and the search for euphoria of body and mind in stream-of-consciousness narration. The course examines the relationship between society's dominant mores and beliefs (both contemporary and those of the 50's and 60's) and the counterculture, non-conformist philosophy as espoused by The Beats. The course focuses on Beat depictions of sexuality, gender and race in order to understand if these identity markers are but symptoms of social structures of oppression (racism, patriarchy, heterosexism) or if, alternatively, they can also signal, express and enact a new and different understanding of politics. Can the Beats help us envision new forms of (non-toxic) masculinity? Can they help us think of race in non-racist ways?

Area: Social and Behavioral Sciences

Writing Intensive

**Program in Museums and Society****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

**Study of Women, Gender, & Sexuality****AS.363.226. Women writers and the sonnet from the European****Renaissance to the Harlem Renaissance. 3 Credits.**

Shakespeare's description of his lover's eyes as 'nothing like the sun' is both an homage and a sendup of the 300-year-old Petrarchan tradition in which the male poetic persona remains forever enraptured by an unattainable female beloved, who never speaks. Beginning with a review of Shakespeare's sonnet sequence and selections from Petrarch's sonnets to an elusive Laura, we will read a series of fifteenth- and sixteenth-century women writers who inserted their own voices into this evolving tradition by allowing "Laura" to talk back. These include Vittoria Colonna (and her interactive sonnets with Michelangelo), Veronica Gambara, and Gaspara Stampa; dueling personas in sonnets by French poets Pernettes du Guillet and Maurice Scève, and sonnets by more familiar Shakespearean contemporaries Lady Mary Wroth and Sir Philip Sidney (both of whom reflect back on Petrarch but from quite different viewpoints). In the final section of the course we will apply our newly acquired historical perspective to selections from a more recently available corpus of female-authored sonnets from the Harlem Renaissance. All continental works will be read in translation; no previous familiarity with the topic is required.

Area: Humanities

Writing Intensive

**AS.363.338. The Poetics and Politics of Sex: Feminist Utopia in Theory and Fiction. 3 Credits.**

This course examines the historical development of feminist utopia in theory and fiction. Readings will center Indigenous, Black, postcolonial, diasporic, and transnational perspectives that engage the topic of feminist utopia.

Area: Humanities

Writing Intensive

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

If Shakespeare had a sister who went to London to be a writer, what would she write? Virginia Woolf's account of the thwarted career of Shakespeare's hypothetical sister, Judith, in *A Room of One's Own* frames our reading of plays and poetry by Shakespeare and contemporary women writers, including Isabella Whitney, Elizabeth Cary, Mary Sidney, Aemelia Lanyer, and Mary Wroth. Working within a selected historical context, students will create fictional biographies of "Judith Shakespeare," including her perspective on our identified authors and a sample or description of Judith's own literary accomplishments.

Secondary course readings will reflect contemporary economic, political, and religious contexts.

Area: Humanities

Writing Intensive

**Theatre Arts & Studies**

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

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

Area: Humanities

Writing Intensive

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