

## Fall 2013 - Course Descriptions

### GANT Anthropology

#### **GANT 6140 Theories of Feminism**

**Faculty:** Ticktin, Miriam T 06:00 PM - 07:50 PM **Credits:** 3 CRN 7285 Sec A

We will examine various ways that scholars have theorized power and difference with regard to "woman," gender, race, sexuality, class, nation and empire, and the relationship of feminism(s) to humanism and post-humanism. This includes tracing how theory and epistemology change and are changed by political climates, including the meaning of feminism itself. In addition, we will devote a significant amount of time to exploring the relationship of particular theories to political practice and changing historical circumstances. This year, we will add a special focus on feminism and science studies. For MA students of the NSSR anthropology department, this seminar fulfills the requirements of a Perspectives course. Permission of Instructor is required for students outside of the NSSR Division.

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### GHIS Historical Studies

#### **GHIS 6133 Historiography and Historical Practice**

**Faculty:** Frankel, Oz W 04:00 PM - 05:50 PM **Credits:** 3 CRN 2190 Sec A

This course focuses on US history to examine current permutations of historiographical interests, practices, and methodologies. Over the last few decades, US history has been a particularly fertile ground for rethinking the historical, although many of these topics are applicable to the study of other nations and societies. American history has been largely rewritten by a generation of scholars who experienced the 1960s and its aftermath and have viewed America's past as a field of inquiry and contest of great political urgency. Identity politics, the culture wars, and other forms of organization and debate have also endowed history with unprecedented public resonance in a culture that has been notoriously amnesiac. We explore major trends and controversies in American historiography, the multicultural moment in historical studies, the emergence of race and gender as cardinal categories of historical analysis, the enormous preoccupation with popular culture, the impact of memory studies on historical thinking, and the recurrent agonizing over American exceptionalism and consequent recent attempts to break the nation-state mold and to globalize American history. Another focus will be the intersection of analytical strategies borrowed from the social sciences and literary studies with methods and epistemologies of historicization that originated from the historical profession. This course should be taken during a student's first year in the Historical Studies program.

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### GLIB Liberal Studies

#### **GLIB 5145 Women's Intellectual History**

**Faculty:** Walker, Gina R 06:00 PM - 07:50 PM **Credits:** 3 CRN 7557 Sec A

Women's Intellectual History complements and corrects the traditional narrative of Western thought by and about mainly men. We ask, what are the historical assumptions about the connections between women's sexuality and their learning, beginning with the Ancients? What role did religion and "Natural Philosophy" play in facilitating or limiting women's access to education? How did continuing debate over whether the mind "has sex" influence the cultural roles for which women should be educated? Was there a causal relation between la querelle des femmes and the diffusion of l'Ogalit  des sexes, first proposed by Cartisian Poullain de la Barre? We examine the texts and contexts of earlier "learned ladies" that feminist scholarship has recovered over the past forty years: Enheduanna, Sappho, Diotima, Aspasia, Hypatia, early Christian martyr Vibia Perpetua, Hildegard of Bingen and her 12th century contemporary, Heloise, the erotic trobaritz, and Christine de Pizan's political visions of a "City of Women." We ask, did women have the same "Renaissance" as men? We read Tullia d'Aragona, Veronica Franco, and Gaspara Stampa, female humanists, "honorable courtesans," and poets in 16th-century Venice who develop Neo-Platonist ideas of their own. We consider Elizabeth I of England as an Early Modern humanist "prince," one of "the monstrous regiment of women" rulers in Europe, and beacon of Early Modern women thinkers. We scrutinize new critical perspectives, for example, an enlightened "republic of women," to elucidate disputes in current theory and historiography about a lineage of earlier "feminists" and what we have inherited from them.

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### GPHI Philosophy

#### **GPHI 6679 Theories of Feminism**

**Faculty:** Ticktin, Miriam T 06:00 PM - 07:50 PM **Credits:** 3 CRN 8028 Sec A

We will examine various ways that scholars have theorized power and difference with regard to "woman," gender, race, sexuality, class, nation and empire, and the relationship of feminism(s) to humanism and post-humanism. This includes tracing how theory and epistemology change and are changed by political climates, including the meaning of feminism itself. In addition, we will devote a significant amount of time to exploring the relationship of particular theories to political practice and changing historical circumstances. This year, we will add a special focus on feminism and science studies.

#### **GPHI 6681 Phenomenology and Intersubjectivity**

**Faculty:** Carr, David M 04:00 PM - 05:50 PM **Credits:** 3 CRN 7545 Sec A

This course is devoted to the examination and critique of phenomenological approaches to intersubjectivity. Related topics and terms are alterity, empathy, community, and plural or we-subjectivity. How are these phenomena related to perception, the body, space and time? How are intersubjective relations reflected in social, political, gender and sexual relations? Readings will be drawn from such authors as Husserl, Heidegger, Merleau-Ponty, Sartre, Schutz, Levinas, Ricoeur, Beauvoir, Young and Zahavi.

**GPHI 6684 Feminism and Literature****Faculty:** Bottici, Chiara      W    04:00 PM - 05:50 PM    **Credits:** 3    CRN 7546    Sec A

Can literature be used as a tool to articulate feminist claims? If it is true that language speaks, what is the feminist practice of writing telling us? What does it mean to write? What is the difference, if any, between feminist philosophical and literary forms of writing? How do the production and reception of feminist narratives interact with one another? The aim of this seminar is to explore the connection between feminism and literature, at the crossroads of philosophy, literary theory and psychoanalysis. In the first part of the seminar, we will explore the feminist critique of the western philosophical canon. We will compare some key texts written by male philosophers with the use (or misuse) that has been done by feminist philosophers and writers, who have reworked, reshaped or, indeed, subverted them. In the second part, we will focus on a particular constructive literary practice – that of women's autobiographies – both as a tool for speaking without telling and for the articulation of feminist claims in the public sphere.

**GSOC Sociology****GSOC 6054 Historiography & Hist Practice****Faculty:** Frankel, Oz      W    04:00 PM - 05:50 PM    **Credits:** 3    CRN 6626    Sec A

This course focuses on US history to examine current permutations of historiographical interests, practices, and methodologies. Over the last few decades, US history has been a particularly fertile ground for rethinking the historical, although many of these topics are applicable to the study of other nations and societies. American history has been largely rewritten by a generation of scholars who experienced the 1960s and its aftermath and have viewed America's past as a field of inquiry and contest of great political urgency. Identity politics, the culture wars, and other forms of organization and debate have also endowed history with unprecedented public resonance in a culture that has been notoriously amnesiac. We explore major trends and controversies in American historiography, the multicultural moment in historical studies, the emergence of race and gender as cardinal categories of historical analysis, the enormous preoccupation with popular culture, the impact of memory studies on historical thinking, and the recurrent agonizing over American exceptionalism and consequent recent attempts to break the nation-state mold and to globalize American history. Another focus will be the intersection of analytical strategies borrowed from the social sciences and literary studies with methods and epistemologies of historicization that originated from the historical profession. This course should be taken during a student's first year in the Historical Studies program.

**JMUH Jazz Music History****JMUH 2810 Classical Music History****Faculty:** Beliaevsky, Daniel      F    09:00 AM - 11:40 AM    **Credits:** 3    CRN 2954    Sec A

A one-semester survey of the great tradition of Western classical music before 1900. Students study the formal and aesthetic qualities of selected works and consider them in relation to their historical and social context. Special attention is given to developing an understanding of the relevance of this musical tradition to contemporary improvising musicians.

**JMUH 3805 Punk & Noise****Faculty:** Rapport, Evan      MW    02:00 PM - 03:20 PM    **Credits:** 3    CRN 7933    Sec A

This course explores the aesthetics, techniques, history, and elements of style of punk and noise music, with an emphasis on New York City-based musicians, audiences, and venues. Related topics include postmodernism, youth subcultures, the music industry, and issues of politics and gender. The course offers opportunities for performance and composition. Crosslisted with Eugene Lang College.

**LANT Anthropology****LANT 2023 Money****Faculty:** Roitman, Janet      TR    10:00 AM - 11:40 AM    **Credits:** 4    CRN 7489    Sec A

Can we imagine life without money? And why would we want to imagine life without money? In this seminar we will examine the ways that coins, cash, currencies, and commodities mediate interactions between human beings. We will study various ethnographies relating to many parts of the world so as to better understand the histories and meanings of money, or how money can be understood as an economic and cultural practice. What forms does money take? What distinguishes barter from exchange, gifts from commodities, official monies from alternative monies? And why do we make such distinctions? To answer these questions, we will study the history of money forms as well as the history of anthropological thought about money in its different forms. This seminar aims to give critical consideration to the ways in which money has been understood by both local communities and anthropologists. This course satisfies requirements in Reading and Doing. Permission of the Instructor is required for students outside of the Lang Division.

**LANT 2815 The Politics of Giving: Philanthropy, Charity, and Humanitarianism****Faculty:** Rahman, Rhea      MW    11:55 AM - 01:35 PM    **Credits:** 4    CRN 7697    Sec A

Should we give our spare change to a homeless woman on the subway? Or would we feel better if we donated to a local charity, where the donation can be monitored and accounted for and we can know exactly how the money was spent? What goes into our decisions of when, how and to whom to give? In his classical work *The Gift* (1990) Marcel Mauss emphasized the gift's role in maintaining social and moral order. Mauss hints that the social obligation to give forms the philosophical basis of charity. In this course we will explore anthropological approaches to various forms of giving, including religious charity, 'rational' philanthropy, and 'universal' humanitarianism. What kinds of relationships and moral communities do these different forms of giving constitute between giver and receiver? Is secular giving different from religious giving? We will attend to the historical evolution of practices of giving, reading anthropological studies of the gift ranging from the exchange rituals of ancient societies examined by Mauss, to the organized humanitarian assistance programs of modern industrial nations. We will explore conceptions of giving and charity in various philosophical texts (Aristotle, Derrida) and religious traditions (Buddhism, Hinduism, Christianity, Islam). This course will satisfy requirements in Reading.

**LANT 3015 Race, Culture and the Classification of People****Faculty:** Hirschfeld, Lawrence      MW    10:00 AM - 11:40 AM    **Credits:** 4    CRN 7287    Sec A

"Few ideas are as potent, as easy to learn, and as difficult to forget as race. This course explores issues about race by disrupting "'common sense'" and by identifying its psychological and cultural dimensions. Much of the research on the psychological dimension seeks to explain racializing beliefs and attitudes in terms of general and familiar cognitive processes like perception, stereotyping, and category distortion. Research on the cultural dimension—typically conducted by anthropologists, historians, and sociologists—focuses on the way race figures in the regulation of power and resources, on its role in creating and sustaining economic inequity and political domination. The seminar adopts an integrative and comparative approach, examining differences and similarities in racial thinking across cultures and across historical periods, and comparing race with other important social categories, such as gender and class. <div>One prior course taken in either Anthropology or Psychology.</div> This course satisfies the Reading requirement."

**LANT 3025 Indeterminate Apes: Primatology from a Pragmatic Point of View****Faculty:** Langlitz, David TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7490 Sec A

"Kant's Anthropology from a Pragmatic Point of View looked at humans as an essentially indeterminate species, open to historical advancement. Since Darwin, however, many markers of anthropological distinction have given way to a continuity between humans and other animals. This course explores the moral and political implications of the resulting animalization of the human through a historical and ethnographic lens. But we will also reflect on the concomitant humanization of animals by reading recent scientific literature in primatology and the cognitive ethology of all apes from a "pragmatic point of view." Philosophically, this will enable us to reorient Kant's questions "What can I know?," "What ought I to do?," and "What may I hope?" toward a new fourth question: "What is an ape?" This course satisfies requirements in Reading. Permission of the Instructor is required for students outside of the Lang Division."

**LANT 3055 Urban Guerrillas: The Anthropology of Political Resistance****Faculty:** Panourgia, Neni TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7808 Sec A

Started in antiquity, practiced as ideology in the 19th century, but acquiring a discourse in the 1960s, urban guerrilla movements became emblematic of political praxis of the youth. In this course we will address issues that are to do first with the conceptualization of youth as a category, the political and cultural movements that made such a conceptualization possible, the ideologies that inform such political action, and the development of these ideologies as youth become middle-aged. The primary focus of the course, however, will be on the conceptualization of armed violence as political resistance to the transgressions of the state against its citizens. Material will be drawn from literature, political theory, and anthropology and will examine cases from Europe, Latin America, the Middle East, and the US. The course satisfies requirements in Reading.

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**LARS The Arts****LARS 2022 History and Theory of Exhibitions****Faculty:** Kraynak, Janet F 12:10 PM - 02:50 PM **Credits:** 4 CRN 3013 Sec AX

This course explores the history, theory, and practice of art exhibitions as well as the larger context of the historical, social, and ideological function of artistic institutions (from the museum, to criticism, to the gallery). Through and integrated series of seminar sessions, visits to museums, and programs coordinated with different institutions, students examine key events and issues, among which include: the notion of the national museum; ideological critiques of the museum; exhibitions and politics; the recent transformation of the museum into a global, tourist destination; the shifting nature and roles of exhibitions and curating, and their relationship to new trends in artistic practice. The emphasis is on how museums and exhibitions are both physical entities as well as ideological places, in which certain types of knowledge are generated and particular histories are produced. Readings and seminar discussions provide a context for the viewing, critique, and discussion of current exhibitions; meetings with professionals in the field; and lectures or seminars with working artists. The course also addresses recent issues in curatorial practice, and the emerging role of the curator as arbiter of contemporary art. Students view, critique, and discuss current exhibitions; meet with professionals (i.e. curators, education directors); attend lectures with working artists. (Please note: for some of these programs, availability outside of regular class hours may be required). This course also includes a required online and/or out of class component.

**LARS 2080 Enlightenment Embodied: Buddhist Art and Thought in Tibet and China****Faculty:** Greenberg, Daniel F 03:50 PM - 06:30 PM **Credits:** 4 CRN 8052 Sec AX

This class will provide an introduction to Buddhist art and philosophy with a focus on the Himalayas and China. After a discussion of early Buddhist art in India, we will trace its transmission and evolution as it traveled across the Silk Road. Major topics will include the development of esoteric Buddhism in Tibet, Buddhism's evolution in China under the Mongols, and how Buddhist iconography was used in Ming and Qing painting as a tool of personal and political expression. In addition to reading original Buddhist texts, the class will actively utilize the work of modern scholars including Craig Clunas, Jonathan Hay, Wen Fong, Wu Hung, and Denis Cosgrove. In-class lectures will be supplemented with museum/gallery trips, where we will carefully work to provide context and meaning to a wide range of Buddhist art, including statues, frescoes, Chinese ink paintings and calligraphy, and maps.

**LARS 2209 Skybridge Sound****Faculty:** Montague, Sarah W 12:10 PM - 02:50 PM **Credits:** 3 CRN 7802 Sec A

The Skybridge Art & Sound Space, which bridges the 11th- and 12th-street college buildings on the third floor, is a vibrant and exciting laboratory for aural concepts and critical thinking. Students will learn the history and practice of audio art including discussions of works by innovators such as Walter Ruttmann; John Cage; Pauline Oliveros in the context of exhibition conceptualization, the gallery arts, and installation practice. Students will work towards the creation of at least one, and possibly two, installations in the Space. Sound recording basics will also be covered so that students may work independently. Field trips to galleries, radio stations and other sonically intriguing environments, as well as guest speakers, will enhance classroom discussions and reading. Students meet once a week, and must have flexible schedules particularly on the days before an opening. See the instructor for further information.

**LARS 2215 Introduction to Art History & Visual Studies****Faculty:** Yoon, Soyoung MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7911 Sec A

This course introduces students to the fundamentals of art history and the related field of Visual Studies. Based upon close looking at artistic objects, as well other visual and material objects (taken from, for example, film and performance, advertising and design), the class familiarizes students with key terms and debates, and those methods (from formal analysis to interdisciplinary theoretical approaches) that are employed in the interpretation of cultural objects. Through close visual analysis of diverse objects in tandem with a range of readings (drawn from literature and literary criticism; social theory and gender studies; postcolonial and global studies, to name a few), students will gain insight into how one builds an interpretation, stressing the centrality of skills of critical thinking and reading as objects are brought into dialogue with texts. In addition, the class demonstrates how the study of art history entails the very question of what is considered "art," emphasizing that medium, form, and discourse all possess a history. Further elucidating the historical dimensions of the discipline, the course follows its recent expansion under the aegis of Visual Studies, Cultural Studies, and Media Studies.

**LARS 3040 From Medium to Media****Faculty:** TBA, Faculty TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7912 Sec A

"New Media" emerged in the 1990s as term to describe the aesthetic and social impact of digital technologies, but there are many instances of "new media" in the history of art prior to the widespread use of computers and the Internet. This course will assemble a history and theory of "new media" beginning with photography in the mid-19th century, moving through advanced artistic negotiations of film and video/television, as well as the advent of digital formats. These image technologies will be considered through their reception (both critical and affirmative) by artists, their function as models for distribution and modes of viewing, as well as how changes in making and exhibiting images have impacted the category of art itself. Throughout we will examine how technologies are understood to mediate between maker, viewer, and world. Readings will focus on primary sources, including artists' writings and contemporary criticism.

**LARS 3160 The Strut of Vision: Histories and Theories of Perspective in the Arts****Faculty:** Yoon, Soyoung TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 8228 Sec A

This course explores various histories and theories of perspective in the arts û a study of perspective not simply as an artistic technique for rendering the illusion of space, but as the materialization of an ideology and an ensemble of social relations, a technique of the body or as Joan Copjec puts it, "the strut of vision." In part I, students follow the development of linear perspective from the Renaissance, how it participates in the production of concepts of time and space as well as a subjectivity for which "man is the measure of all things." Attention is focused on how linear perspective contributes to the consolidation of the modern state and hierarchies of social relations of class, gender, and race: from Filippo Brunelleschi's Ideal City to Jeremy Bentham's Panopticon. In part II, students confront practical challenges to the hegemony of linear perspective. The students also address how these strategies respond to re-organizations of perception in a mediascape brought about through new modes of production, and technologies of surveillance and warfare.

**LCST Cultural Studies****LCST 2120 Introduction to Cultural Studies****Faculty:** Rault, Jasmine TR 12:00 PM - 01:15 PM **Credits:** 3 CRN 6446 Sec A

\*Intro to Cultural Studies\* [Tracks C & M] This course examines the pivotal role of culture in the modern world, including the ideas, values, artifacts, and practices of people in their collective lives. Cultural Studies focuses on the importance of studying the material processes through which culture is constructed. It highlights process over product and rupture over continuity. In particular, it presents culture as a dynamic arena of social struggle and utopian possibility. Students read key thinkers and examine critical frameworks from a historical and a theoretical approach, such as Raymond Williams, Stuart Hall and the Birmingham School; the work on popular culture, identity politics, and postmodernism in America; and the emergence of a 'global cultural studies' in which transnational cultural flows are examined and assessed. Class sessions are set up as dialogic encounters between cultural theory and concrete analysis. [Tracks C & M]

**LCST 2122 Introduction to Screen Studies****Faculty:** Isenberg, Noah TR 02:00 PM - 03:15 PM **Credits:** 3 CRN 4326 Sec A

\*Introduction to Screen Studies\* [Track S] The goal of this course is to deepen your appreciation of the history of cinema and to explore possible ways of thinking about films. By analyzing influential films from the cinematic canon, as well as theoretical approaches that have been brought to bear on that canon, we will explore the complex relationship between the moving image and critical thought. The course will survey/include the main historical periods and movements from film history û silent cinema, the classical Hollywood film, Italian Neo-realism, the French New Wave, American Independent Cinema and the Dogma 95 movement. The course will also cover some of the major film genres, key films from various national cinemas, and select auteurs from the history of cinema. [Track S]

**LCST 2450 Introduction to Media Studies****Faculty:** Yue, Genevieve TR 08:30 AM - 09:45 AM **Credits:** 3 CRN 1988 Sec A

\*Introduction to Media Studies\* [Track M] This course introduces the student to basic concepts and approaches in the critical analysis of communications media. Drawing on contemporary critiques and historical studies, it seeks to build an understanding of different forms of media, such as photography and cinema, television and video, the internet and hypermedia, in order to assess their role and impact in society. Since media are at once technology, art and entertainment, and business enterprises, they need to be studied from a variety of disciplinary perspectives. The readings for the course reflect this multi-pronged approach and draw attention to the work of key thinkers and theorists in the field. Moreover, the readings build awareness of the international dimensions of media activity, range, and power. [Track M]

**LCST 2775 Media Toolkit****Faculty:** TBA, Faculty T 09:00 AM - 11:40 AM **Credits:** 3 CRN 2765 Sec A

This course situates media in the broader context of an innovative and integrative liberal arts education. As such, it enables students to evaluate and make decisions concerning their relationship to proliferating technologies and various new media. This course combines lectures and lab-work to help students familiarize themselves with various software platforms and multimedia tools, in order to more effectively gather, analyze, contextualize, present, and represent information within a broad political and cultural framework. After completing the five different modules (intro, image, word, sound, number), students better understand--and are more confident in using--the various modes and methods that enable the critically informed to read between the pixels, as well as meaningfully contribute to the ever-expanding digital public sphere. This is an Integrative course. [Counts for All Tracks] Culture & Media declared majors only.

**LCST 2775 Media Toolkit****Faculty:** Bardin, Stefani M 03:50 PM - 06:30 PM **Credits:** 3 CRN 6621 Sec B

This course situates media in the broader context of an innovative and integrative liberal arts education. As such, it enables students to evaluate and make decisions concerning their relationship to proliferating technologies and various new media. This course combines lectures and lab-work to help students familiarize themselves with various software platforms and multimedia tools, in order to more effectively gather, analyze, contextualize, present, and represent information within a broad political and cultural framework. After completing the five different modules (intro, image, word, sound, number), students better understand--and are more confident in using--the various modes and methods that enable the critically informed to read between the pixels, as well as meaningfully contribute to the ever-expanding digital public sphere. This is an Integrative course. [Counts for All Tracks] Culture & Media declared majors only.

**LCST 2788 Screen Toolkit****Faculty:** Whitaker, Nicholas R 03:50 PM - 05:30 PM **Credits:** 3 CRN 4241 Sec A

\*Screen Toolkit\* [Track S] This course combines lectures and lab-work to help students familiarize themselves with various software platforms and multimedia tools, in order to more effectively gather, analyze, contextualize, present, and re-present information within a broad political and cultural framework. After completing the six different modules (text, camera, lighting, sound, editing, distribution), students better understand and are more confident in using the various modes and methods that enable the critically informed to 'read between the pixels,' as well as meaningfully contribute to the ever-expanding digital public sphere. This is an Integrative course. Prerequisite for Screen Studies track. [Track S] Culture & Media declared majors only.

**LCST 2788 Screen Toolkit****Faculty:** Beck, Michele T 03:50 PM - 06:30 PM **Credits:** 3 CRN 5027 Sec B

\*Screen Toolkit\* [Track S] This course combines lectures and lab-work to help students familiarize themselves with various software platforms and multimedia tools, in order to more effectively gather, analyze, contextualize, present, and re-present information within a broad political and cultural framework. After completing the six different modules (text, camera, lighting, sound, editing, distribution), students better understand and are more confident in using the various modes and methods that enable the critically informed to 'read between the pixels,' as well as meaningfully contribute to the ever-expanding digital public sphere. This is an Integrative course. Prerequisite for Screen Studies track. [Track S] Culture & Media declared majors only.

**LCST 2901 Contemporary Independent Cinema****Faculty:** Zahedi, Caveh F 03:50 PM - 06:30 PM **Credits:** 2 CRN 7962 Sec A

\*Contemporary Independent Cinema\* [Track S] This course explores contemporary independent cinema through the viewing and analysis of recent films with, in each instance, the director in attendance to answer questions about the film. Each screening will be introduced by the course instructor who will also moderate the Q & A session with the director afterwards. Students are required to write weekly papers on each film screened, including the Q & A itself. [Track S]

**LCST 3027 Adaptation****Faculty:** Collyer, Laurie F 09:00 AM - 11:40 AM **Credits:** 4 CRN 6817 Sec A

\*Adaptation\* [Track S] Turning nothing into something is something every writer faces when they sit down to create a new piece of work. Adaptation is a screenwriting class where we will learn to turn something which already exists into something else. What we will come to understand, is that we flex the same muscles as when we write from imagination alone. We will adapt news articles, first person interviews, short stories and fairy tales into screenplays. We will also experiment with genre by watching clips and adapting them into other genres ù drama to comedy, comedy to western, the possibilities are endless. Weekly staged readings of student work will enhance the experience of writing for actors on screen. Adaptation requires previous screenwriting experience, as well as familiarity with the work of Syd Field and Lagos Egri. [Track S] At least 2 intro courses (or at least 1 intro course and one 2000-level course). /One intro course should be in the relevant Track S. - Or by permission of instructor.

**LCST 3036 History of Documentary Film****Faculty:** Vega-Llona, Silvia TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 4922 Sec A

In recent years, documentary films have undergone a remarkable renaissance. Directors like Michael Moore, Errol Morris and Werner Herzog have made headlines, garnered critical acclaim, and also reached mass audiences. But behind their successes stands a long tradition of the non-fiction moving image as well as very different histories of documentary film. These histories go back to the very beginning of cinema, to the Lumiere Brothers in France, Thomas Edison in the US, and include often anonymous cinematographers recording the world before their lens, or arranging reality for better effect. Documentary film therefore raises important questions about the ethics of representations, about truth, reference and artifice. Documentary film has variously been used for propaganda purposes, to promote political militancy, to further civic values and social causes, but also to legitimate particular constructions of the past or simply to reveal the poetry of the everyday. Documentary film intersects with the history of photography and historical memory, with anthropology and ethnography, it serves to make us aware of environmental issues and human rights, and it can act as a corrective medium of reflection countering the ceaseless flow of information that passes for news. In this course, television features, dramatized documentary, cinema verité and documentary reconstructions will be explored, in order to understand how documentary filmmakers have, over the decades, deployed the emotional impact of the moving image to celebrate nature and human achievement, to investigate injustices, to give a human face to natural and man-made disasters, to protest and to rally, and finally to endow with the dignity of the singular story and the unique voice the common elements of the human condition. <div>At least two introductory courses (or at least one introductory course and one 2000-level course). One introductory course should be in the relevant Track S.</div> At least 2 intro courses (or at least 1 intro course and one 2000-level course). /One intro course should be in the relevant Track S. - Or by permission of instructor.

**LCST 3043 Performativity&Powerlessness****Faculty:** Cowan, Theresa MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7479 Sec A

Shaped as much by the "real world" as by the art world, activist art represents a confluence of the aesthetic, socio-political, and technological impulses of the past twenty-five years or more that have attempted to challenge, explore, or blur the boundaries and hierarchies traditionally defining the culture as represented by those in power. This cultural form is the culmination of a democratic urge to give voice and visibility to the disenfranchised, and to connect art to a wider audience. - Nina Felshin, But is it Art? The Spirit of Art as Activism This course has two main goals. The first is to familiarize students with the diverse ways that "performativity" and "power"ùtwo of our most overwrought critical conceptsùhave been mobilized in the past 50 years of cultural theory. The second is to provide students with the opportunity to consider the ways that political performanceùincluding installations, demonstrations, occupations, glitterinterventions, and other practices of social actionùembodies the condition that Saskia Sassen identifies as "complex powerlessness" and mark moments when "powerlessness is à consequential" through small-scale actions that may include only one body and large-scale actions, which mobilize many bodies. The work of this course will include seminar workshops, archival study and cultural intervention. At least 2 intro courses (or at least 1 intro course and one 2000-level course). /One intro course should be in the relevant Tracks C & M. - Or by permission of instructor.

**LCST 3057 Film Criticism**

**Faculty:** Yue, Genevieve TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 8031 Sec A  
 History of Film Criticism\* [Tracks M & S] This course examines the history of film criticism from its beginnings until today. Students will have the opportunity to track critical developments both inside and outside the academy (e.g., formalism, psychoanalysis, feminism, auteur theory) while also following the careers of leading critics of the twentieth century. Finally, we will pay considerable attention to the state of film criticism today and the different forms it has taken, from blogging to internet journals and magazines. [Tracks M & S] At least 2 intro courses (or at least 1 intro course and one 2000-level course). /One intro course should be in the relevant Tracks M & S. - Or by permission of instructor.

**LCST 3071 Global Media Activism**

**Faculty:** Scholz, Robert TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7411 Sec A  
 Global Internet Activism argues that digital media impacts real life politics by exploring technology-enabled political activism outside the United States and Europe. How can digital media help to mobilize citizens? Why do we have to stop talking about Twitter revolutions? Why do mainstream media in the US still pay disproportionately less attention to economically developing countries? Does the Internet democratize society? While the Internet is not accessible to the vast majority of people in poor countries, there is a larger density of mobile phones in those geographic regions than in post-industrial societies. What are the opportunities of mobile platforms to aid social change? Are platforms that allow activists to connect around specific causes valuable tools to raise awareness or does such nano-activism render us passive? The class is structured around case studies from Brazil, China, Russia, Iraq, Iran, Serbia, and South Korea. [Counts for Track C & M] Please note that this is a pilot course with shortened in-class hours but additional web-based instruction and field trips. At least 2 intro courses (or at least 1 intro course and one 2000-level course). /One intro course should be in the relevant Track M. - Or by permission of instructor.

**LCST 3073 Participation Literacy**

**Faculty:** Scholz, Robert TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7478 Sec A  
 "\*\*Participation Literacy\* [Track M] This course is about digital self-defense; it will cut through the hype and provide you with the skills to make effective, critical use of a select few social media tools and analyze linked concepts such as copyright reform and basic user rights for the age of real-time. Participation Literacy will encourage you to thoughtfully and creatively participate in social networking services, micro-blogging services, virtual worlds as well as media sharing sites, forums, and wikis. You will learn about the social web by using social media tools. You'll experiment The course is divided into six sections: 1) conversation, 2) attention, 3) collective action, 4) collaboration, 5) sharing, and 6) social bookmarking. You'll learn to judge and sort information, cope with obsolescence, and masters strategies for selective engagement. One assignment will call for 20 weekly tweets, tracked with a dedicated class hashtag. Readings will include Plato, Republic (Book VII), Howard Rheingold's "'Net Smart: How to Thrive Online,'" Lawrence Liang, and Geert Lovink's "'Networks without a Cause.'" [Track M] At least 2 intro courses (or at least 1 intro course and one 2000-level course). /One intro course should be in the relevant Track M. - Or by permission of instructor.

**LCST 3205 Audio Culture 2: Radio Documentary**

**Faculty:** Montague, Sarah MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 7410 Sec A  
 \*Audio Culture: Radio Documentary\* [Track M] The radio documentary is one of the most significant forms to emerge from the field of contemporary, post-war radio. Evolving both from European models such as the seminal German feature Bells of Europe, and the public radio environment in this country, the genre is represented by subtle and complex works in a wide variety of styles, exploring a wide array of topics from personal crises to world events. Both the full length documentary, and the short-form feature that is a staple of public radio programming, will be considered. The form is important, aesthetically and culturally, not only because of intriguing and vital subject matter, but for groundbreaking technical and aesthetic vocabularies fashioned, often sui generis, by the producer/artists. COURSE STRUCTURE/REQUIREMENTS: The course will involve intensive listening and discussion sessions, supplemented by required reading and listening exercises, as well as practical short essay assignments. There will be one take-home midterm exam, and the latter half of the term will involve researching, assembling, and scripting a short audio documentary feature, in preparation for which students will learn research, interviewing, and production skills. Some of this work will take place off-site, in university and WNYC audio facilities. Completed works will be presented at the end of the semester. [Track M] At least 2 intro courses (or at least 1 intro course and one 2000-level course). /One intro course should be in the relevant Track M. - Or by permission of instructor.

**LCST 3211 Special Topics in CS: Culture Concept**

**Faculty:** Lee, Orville TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7844 Sec A  
 While culture has become a buzzword in the social sciences, the category of culture is not unproblematic, either as an object of analysis or as a framework of explanation. The question of what culture is, and how it should be studied is far from being resolved. This course is organized around a set of arguments and debates that animate contemporary theory and research on culture. In readings and discussions students critically explore themes that emerge from the intersection of society, culture, and history: the culture concept; the status of meaning, agency, and structure in social scientific analysis; the relationship between power, domination, and resistance; and cultural critique. [Counts for Track C] <div>At least two introductory courses (or at least one introductory course and one 2000-level course). One introductory course should be in the relevant Track C.</div> At least 2 intro courses (or at least 1 intro course and one 2000-level course). /One intro course should be in the relevant Tracks C. - Or by permission of instructor.

**LCST 3454 Directing Workshop**

**Faculty:** Zahedi, Caveh W 03:50 PM - 06:30 PM **Credits:** 3 CRN 7513 Sec A  
 \*Directing Workshop: Directing the Documentary\* [Track S] This hands-on personal documentary production course will involve the making of short non-fiction films documenting your own lives. The course will focus on the history and aesthetics of the personal documentary, as well as the ideological implications of the form. [Track S] At least 2 intro courses (or at least 1 intro course and one 2000-level course). / One Intro course should be in the relevant Track S. / Completion of Screen Toolkit - LCST 2788. -Or by permission of instructor

**LCST 3458 Screenwriting Workshop: Screen Story**

**Faculty:** Collyer, Laurie T 09:00 AM - 11:40 AM **Credits:** 3 CRN 7409 Sec A  
 \*Screenwriting Workshop: Screen Story\* [Track S] This course focuses on the essentials of story-telling in film. What is a story? What makes a story compelling? How can a story be improved? What is the difference between telling a good story and telling a story well? How is cinematic story-telling different from written story telling? By analyzing basic story principles as well as the specifics of story-telling for the screen, the goal of the course is to deepen the student's understanding of what is arguably the most important element of any film. [Track S] At least 2 intro courses (or at least 1 intro course and one 2000-level course). /One intro course should be in the relevant Track S. - Or by permission of instructor.



**LCST 3464 New Media in New York****Faculty:** Beck, Michele T 12:10 PM - 02:50 PM **Credits:** 4 CRN 8025 Sec AX

\*New Media New York\* [Tracks M & S] New York is host to a wide range of cultural institutions and artists working with new technologies. This course introduces students to the state of media art in New York through weekly visits to galleries and museums and conversations with practitioners and curators in the field. It includes readings, group discussions, and assigned writings for students to gain a background in this art form and articulate their own opinions. Some of the venues to be visited include Postmasters, PS1, 303 Gallery, Eyebeam, and Bitforms. [Tracks M & S] At least 2 intro courses (or at least 1 intro course and one 2000-level course). /One intro course should be in the relevant Tracks S or M. - Or by permission of instructor.

**LCST 3616 Experimental Cinema at Anthology Film Archives****Faculty:** Guilford, Joshua F 12:10 PM - 02:50 PM **Credits:** 4 CRN 7521 Sec AX

\*\*Experimental Cinema at Anthology Film Archives\* [Track M & S] This course examines histories, theories, and criticisms of experimental film within the context of Anthology Film Archives, a theater and film museum located in the East Village, which has been integral to the development and sustenance of New York's vibrant experimental film culture since the 1960s. Through weekly meetings that combine screenings of experimental films from Anthology's renowned collection with seminar discussions, we will examine some of the major tendencies and genres structuring avant-garde film history (such as film poetry, structural film, underground film, political documentary, feminist cinema, etc.), as well as important films and artists who have been largely forgotten by film history. Yet we will also investigate the broader social and political questions that surround alternative cultural institutions such as Anthology, exploring issues pertaining to archival practice and cultural memory, the institutionalization of artistic movements, cinema's role in the production of subcultures or "counter-publics," the politics of curating, and changing practices of filmic exhibition. [Track M & S] At least 2 intro courses (or at least 1 intro course and one 2000-level course). /One intro course should be in the relevant Tracks S or M. - Or by permission of instructor.

**LCST 3617 Excavating Forgotten Media****Faculty:** Eichhorn, Cathleen TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7522 Sec A

\*Excavating Forgotten Media\* [Track M] Focusing on histories of neglected and forgotten media, the field of "media archaeology" mines textual, visual, and auditory archives to investigate how specific media have impacted our intellectual and material lives. While attentive to the past, media archaeology is less concerned with history than with the questions and challenges old media raise in the present. For example, how do we access information stored on obsolete media technologies, such as 8-track tapes or vintage computers? What is the potential value of outdated data? And what can we learn about new media by turning our attention to earlier media transitions? In addition to reading key works in the field of media archaeology by theorists such as Wolfgang Ernst, Lisa Gitelman, Jussi Parikka and Jonathan Sterne, this course is designed to give students an opportunity to become media archaeologists. For the final assignment, students will engage in an excavation of a neglected or forgotten media of their choice. [Track M] At least 2 intro courses (or at least 1 intro course and one 2000-level course). /One intro course should be in the relevant Track M. - Or by permission of instructor.

**LCST 3705 Dialogs: Feminism & Technology****Faculty:** Balsamo, Anne MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 7523 Sec A

\*\*Dialogues in Feminism and Technology\* [Tracks C & M] This course will participate in a global learning experiment by being one of the nodal courses offered around the globe on the topic of "feminism and technology." Course topics will address a range of issues and themes drawn from the history of the feminist engagement with science and technology and from contemporary feminist work in technology and media. Students will participate in a global effort to "write women into the digital archive"--a project that we are calling: "Storming Wikipedia." [Tracks C & M] \* At least 2 intro courses (or at least 1 intro course and one 2000-level course). /One intro course should be in the relevant Tracks C or M. - Or by permission of instructor.

**LCST 3720 Climate, Culture & Design****Faculty:** Wark, Kenneth TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7524 Sec A

\*Climate, Culture and Design\* [Tracks C & M] If we take climate change to be a fact which which calls for a concerned response from the whole of society, then what does it imply for changes to both culture and design? On the one hand, we will examine cultural responses to climate change, which try to picture and narrate it and hence try to make it fully understood and felt. On the other hand, we will look at design responses, which propose workable prototypes of alternate technologies which might point toward a new society less dependent on carbon and which emits less greenhouse gasses overall. The larger goal of this course is to try to bring together these two kinds of effort, of sensing and making, in a more coherent picture of what is to be done. The emphasis is on design and culture rather than politics and policy. And while we will look briefly at climate science, from the point of view of science studies, this course is mostly about particular work which accepts the need to get on with responding to climate change in concrete ways. Students will come away with a coherent sense of how cultural and design workers are responding actively and positively to one of the major demands of our time. [Tracks C & M] At least 2 intro courses (or at least 1 intro course and one 2000-level course). /One intro course should be in the relevant Tracks C or M. - Or by permission of instructor.

**LCST 3789 Cultural Toolkit****Faculty:** Eichhorn, Cathleen TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6472 Sec A

\*Cultural Toolkit\* [Counts for Track C] This course provides students with the methodological competencies required to carry out advanced research in the field of Cultural Studies. Combining theory with case studies, students are introduced to some of the investigative approaches commonly adopted by Cultural Studies scholars, including ethnography, discourse analysis and archival research. Further attention is paid to research ethics and research controversies. In addition to reading articles on the question of method by key theorists, such as James Clifford, Angela McRobbie and Michael Taussig, throughout the course students will be asked to complete short research assignments designed to advance their own research skills. The final assignment will take the form of a proposal for a senior year project. [Counts for Track C] At least 2 intro courses (or at least 1 intro course and one 2000-level course). - Or by permission of instructor. Culture & Media declared majors only.

**LCST 3901 Radio/Podcasting: On Air****Faculty:** Montague, Sarah F 12:10 PM - 02:50 PM **Credits:** 3 CRN 3873 Sec A

\*Radio / Podcasting: On Air\* [Track M] WNSR is the New School's web-based radio station. Students are responsible for managing and producing content for the station's five programming streams, currently conceived as a series of podcasts while streaming options are being explored. Course components include station management including marketing and fundraising; Audio production including basic recording and mixing; Broadcast journalism including interviewing and writing for radio; Feature productions, editing, and critiquing; Music programming; Artistic performance programming-interfacing with Eugene Lang's wide array of creative performance and arts programming. Classes meet fully once a week, but students should be prepared to work independently outside of regular class times. This is a practiced-based course. [Track M] At least 2 intro courses (or at least 1 intro course and one 2000-level course) —Or by permission of instructor

**LCST 3901 Radio/Podcasting: On Air****Faculty:** Briggs, James F 12:10 PM - 02:50 PM **Credits:** 3 CRN 3873 Sec A

\*Radio / Podcasting: On Air\* [Track M] WNSR is the New School's web-based radio station. Students are responsible for managing and producing content for the station's five programming streams, currently conceived as a series of podcasts while streaming options are being explored. Course components include station management including marketing and fundraising; Audio production including basic recording and mixing; Broadcast journalism including interviewing and writing for radio; Feature productions, editing, and critiquing; Music programming; Artistic performance programming-interfacing with Eugene Lang's wide array of creative performance and arts programming. Classes meet fully once a week, but students should be prepared to work independently outside of regular class times. This is a practiced-based course. [Track M] At least 2 intro courses (or at least 1 intro course and one 2000-level course) —Or by permission of instructor

**LCST 4024 Cultural History 3: Bourdieu and the Politics of Culture****Faculty:** Lee, Orville MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7843 Sec A

"Pierre Bourdieu is one of the most prolific and influential theorists of the second half of the twentieth century. While his influence is felt most strongly within the disciplines of sociology and anthropology, his empirical research ventures into literary studies, the study of art, photography, and television; and his writings engage such diverse topics as the aesthetic theory of Kant's Critique of the Power of Judgment, the political conservatism of Heidegger's ontological turn, and the politics of neo-liberalism. This advanced seminar in cultural theory introduces students to Bourdieu's keyconcepts (habitus, capital, field, and symbolic power) and empirical studies of culture, art, politics, and the body. Bourdieu's work is considered along side writings of Sartre, Kant, Althusser, Foucault, Weber, and Wacquant. [Counts for Track C] <div>At least two introductory courses, at least one ""toolkit"" methods course, and at least two 3000-level courses. One introductory course should be in the relevant Track C.</div>" At least 2 intro courses, at least one "toolkit" methods course, and at least two 3000-level courses. One Intro course should be in the relevant Track C. —Or by permission of instructor

**LCST 4027 Film & Video Art****Faculty:** Perlin, Jenny F 09:00 AM - 11:40 AM **Credits:** 3 CRN 6744 Sec A

\*Film & Video Art\* [Tracks M & S] This hands-on video production course will examine relationships between language and image in film and video art. Text on screen, the resonance of the voice, experimental screenplays, online projects and video installation will inspire independent and group video production. In addition to production assignments, students will be required to read, write, and present independent research in class. There will be several out-of-class events and field trips over the course of the semester. Students are recommended to have facility with video production and digital video editing prior to taking this class. [Tracks M & S] At least 2 intro courses, at least one "toolkit" methods course, and at least two 3000-level courses. One Intro course should be in the relevant Tracks M & S. —Or by permission of instructor

**LCST 4029 Foucault, Bodies, Power****Faculty:** Rault, Jasmine TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7525 Sec A

\*Foucault, Bodies, Power\* [Track C] This course provides a thick introduction to the work of Michel Foucault and the key concepts that have helped to shape the field of cultural studies. We will explore Foucault's theories of discipline, the body, discourse, power, biopolitics and sexuality and how these theories have been used, challenged and redefined within feminist, queer, critical race, crip, post-colonial and decolonial cultural studies. [Track C] At least 2 intro courses, at least one "toolkit" methods course, and at least two 3000-level courses. One Intro course should be in the relevant Track C. —Or by permission of instructor

**LCST 4060 Transnational Contemp Cinema****Faculty:** Vega-Llona, Silvia TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6474 Sec A

\*Transnational Contemporary Cinema\* [Tracks M & S] This seminar is dedicated to the study of the impact of globalization on contemporary cinema, and the way in which filmmakers imagine their local worlds as interconnected with, mutually dependent on or put under pressure by the global world system. If transnationalism can be understood generally as the combination of forces that link people, places and institutions across nations, then transnational cinema reflects the increasing tendency of a film's place of production or setting, the nationality of its makers or performers, and the source of its financing or funding to be interrelated, interdependent or at variance with each other. As we are witnessing the increased mobility across national boundaries of goods, services, labor and bodies, how do filmmakers respond with their own forms of transnationalism? They have to address audiences differently, for instance, by paying more attention to the film-festival circuit, by using actors familiar from other (national) cinemas, or by telling stories of dislocation, chance-encounters, border-crossings and chain reactions. The transnational is thus a feature of both mainstream 'global' cinema in the US and Europe, and of its counter-tendencies, as they manifest themselves in post-colonial societies, developing nations and among indigenous communities. We shall be studying both a representative sample of films and apply new methodologies of analysis, to identify and examine 'accented' and 'exilic' cinema, 'diasporic' and 'hyphenated' directors, as well as the effects of digital technologies on filmmaking in Asia, Latin America, and Europe, and the dynamics of contact and competition with North American cinema and markets. [Tracks M & S] At least 2 intro courses, at least one "toolkit" methods course, and at least two 3000-level courses. One Intro course should be in the relevant Track M & S. —Or by permission of instructor

**LCST 4457 Current Controversies in Critical Theory****Faculty:** Wark, Kenneth W 06:00 PM - 07:50 PM **Credits:** 3 CRN 7998 Sec A

This course takes a current debate among theorists and studies not just the issues at hand in that debate but the dynamics of critical dialog. Are such debates structured around logics internal to critical language itself, or do they respond to or reflect events in the world? The particular debates that structure this debate are those that go by the names 'speculative realism' and 'object oriented ontology.' These related movements burst on the philosophical, theoretical and cultural scenes in the last few years, spawning publishing programs, conferences, art world events and so on. We will examine a selection of key texts, looking in particular at the more applied end of this work, and put these back into the context of the material practices of writing and publishing. Selected authors will include philosophers Quentin Meillassoux and Francois Laruelle, but also cultural critics such as Timothy Morton and Ian Bogost. At least 2 intro courses, at least one "toolkit" methods course, and at least two 3000-level courses. One Intro course should be in the relevant Track M & C. —Or by permission of instructor



**LCST 4900 Senior Seminar: [Screen] Screenwriting****Faculty:** Zahedi, Caveh R 12:10 PM - 02:50 PM **Credits:** 4 CRN 7402 Sec AX

\*Senior Seminar: Screenwriting\* [Track S] This course allows Culture & Media graduating Seniors in the Screen Track [S] to complete their Senior Capstone requirement in a class room environment. This four-credit course meets for fewer in-class hours than others but requires additional outside of class activities in the form of mandatory student conferences.

This course focuses on the essentials of classical storytelling. What are the essential components of a classical feature-length narrative? What are the elements that make a story compelling? How can any given story be improved? What is the difference between a good story and a story well told? How and why is cinematic storytelling different from written storytelling? By analyzing basic story principles as well as the specifics of storytelling for the screen, the goal of the course is to deepen the student's understanding of what is arguably the most important element of any film. [Track S] Culture & Media seniors in the S Track only.

**LCST 4900 Senior Seminar: [Screen] Directing****Faculty:** Collyer, Laurie T 12:10 PM - 01:50 PM **Credits:** 4 CRN 4940 Sec BX

\*Senior Seminar: Directing\* [Track S] This course allows Culture & Media graduating Seniors in the Screen Track [S] to complete their Senior Capstone requirement in a class room environment. This four-credit course meets for fewer in-class hours than others but requires additional outside of class activities in the form of mandatory student conferences. [Track S] Culture & Media seniors in the S Track only.

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**LDAN Dance****LDAN 2027 Moving with Somatics Introduction****Faculty:** Boule, Michelle MWF 10:00 AM - 11:30 AM **Credits:** 1 T CRN 4848 Sec A

This is a movement practice course, at the introductory level, grounded in the perspective of a specific somatic technique - such as Alexander Technique, Klein Technique, Body-Mind Centering, Feldenkrais Technique, or Laban/Bartenieff Movement Studies - employing concrete anatomical information as a springboard for fully realized, full-blown dancing. A primary focus is to help each student find a connection to the floor from which she or he can stretch and move out into space. Attention is given to educating the body to move with specificity; to sharpening each student's rhythmic, spatial and energetic acuties; and to augmenting each student's range of qualitative possibilities. The course, which presents movement practices that are being utilized by some of the field's most progressive choreographers, gives students experience learning choreographed sequences, while also fostering students' ability to self-direct as dancers. Space is limited and priority is given to dance majors. Interested students outside of the Dance Program must contact the instructor for permission to enroll in the course. Students who register for Moving with Somatics, Intro are also expected to enroll in Ballet Practices, Intro. Students planning to also enroll in LDAN 2800 should take this course for 1 credit.

**LDAN 2040 Dance History: Ritual to Romanticism****Faculty:** Beaman, Patricia MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 4842 Sec A

This course will explore the function of dance amongst indigenous peoples and in various countries and throughout the world. Covering a wide overview of rituals and cultural traditions, we will delve into how dance is used in myriad purposes, from being a societal necessity in rites of passage to being extravagant theatrical entertainment. Dance as devotion will be studied in terms of propitiating the gods in India, Bali, Hawaii, and in Native American tribes. Ancestor worship through dance and trance in the Yoruba and Dogon tribes of Africa and Aboriginal Australia will be explored, as well as dances of purification and healing such as the Korean Kut ritual, the Zar of Northern Africa, and the Num Tchai of the African Bushman. Dance as a means of conveying political power will be viewed through the court dance traditions of Java, Ashanti tribal displays in Africa, lavish ballets during the Renaissance and Baroque eras, and in the "model plays" of China's Cultural Revolution. Dance as entertainment will be viewed in terms of Japanese Noh and Kabuki Theater, French Romantic Ballet, and Beijing Opera. In addition to written texts and video documentation, we will review examples of related art forms and the rare audio-visual records available in the Dance History Collection at the Performing Arts Library at Lincoln Center.

**LDAN 2050 Choreographic Research Introduction****Faculty:** Greenberg, Neil MWF 11:55 AM - 01:35 PM **Credits:** 2 CRN 4846 Sec A

This is a studio practice course, at the introductory level, that approaches choreography as a practice of research and discovery. The course surveys varied strategies and models for dance making, with the goal of assisting each student to formulate her or his own questions, ideas and methods. Students will learn a basic research methodology for the creation of choreographic works, developing palettes of material through directed improvisation and other means, and experimenting with strategies of organization to give that material shape and potency. Issues of craft will be explored as methods to keep an audience watching and engaged. Students will work both collaboratively and as choreographers authoring their own works, and will learn methods to describe, analyze and critique each other's choreographic research. Required reading and additional research assignments will support the students' studio practice. Open to all students.

**LDAN 2060 Modern Dance for Non-Majors****Faculty:** Carvalho, Joao MW 10:00 AM - 11:30 AM **Credits:** 1 CRN 4847 Sec A

This course introduces students to basic practices and principles of modern dance. Students explore concepts of alignment and work to develop strength, flexibility, coordination, and articulation. The class begins with exercises that warm up the torso, stretch the legs, and prepare the body for standing work. The standing work emphasizes coordination of full body movement with the use of breath. The class progresses across the floor using traveling phrases to build movement vocabulary. Open to all students.

**LDAN 2300 Ballet Practices Introduction****Faculty:** Carpenter, Mary TR 08:00 AM - 09:30 AM **Credits:** 1 CRN 4840 Sec A

This studio practice course builds on principles of movement, shape, and alignment as grounded in the perspectives of classical ballet practices. Students work at the ballet barre, as well as explore center work that includes adagio, pirouettes, petite allegro and grand allegro. This course is required for all incoming first-year dance majors, and is only open to additional students by permission. Contact instructor for details. Students who register for Ballet Practices, Intro are also expected to enroll in Moving with Somatics, Intro.

**LDAN 2503 Capoeira****Faculty:** TBA, Faculty TR 10:00 AM - 11:30 AM **Credits:** 1 CRN 7934 Sec A

"Capoeira is an Afro-Brazilian practice that uniquely combines self-defense, dance and fitness. One "plays" capoeira - rather than "dances" or "fights" - as capoeira was created as a martial art and disguised as a dance to hide its dangers from slave owners in Brazil. In this studio course, students explore capoeira in a challenging, yet safe, class that builds strength, flexibility, balance, agility, reflexes, and coordination. Playing capoeira with a Mestre, students learn the "ginga," a side-to-side swinging movement that is capoeira's base; the "au," a capoeira cartwheel with eyes on one's opponent; and "Role," a roll from the ground to standing. Students learn how to play the game of capoeira, which emphasizes flow and dialogue between two players. The course also explores the importance of music in capoeira, and students practice singing in Portuguese. The course provides a supportive environment for the practice of mindful capoeira, welcoming those with prior capoeira experience, as well as total beginners."

**LDAN 2800 Sarah Michelson Studio Research****Faculty:** TBA, Faculty F 08:40 AM - 11:40 AM **Credits:** 1 CRN 7987 Sec A

This movement practice course introduces students to the studio research practice of NYC-based choreographer Sarah Michelson as she prepares for her upcoming one-person exhibition at the Whitney Museum of American Art. Students will participate in the physical research for Michelson's Whitney project, which investigates how the execution possibilities of a seemingly simple and stark movement can raise important questions regarding work ethics, industry, labor, aesthetics, ego and performance. Issues of abstraction, naturalism and industrialism will also be examined in this ongoing engagement with a single step, and within the body of the performer, as will questions of a dancer's autonomy, archetypes of dancer and director, and the patterned neurological configurations influencing dancing and performing. The class will rely on good will, seriousness, team effort, and commitment to hard work without apparent result. Prerequisite: any LDAN movement practice course, or by permission of instructor.

**LDAN 2920 IHAD Dance Seminar****Faculty:** Stenn, Rebecca TR 03:50 PM - 05:30 PM **Credits:** 4 CRN 6478 Sec A

The 'DANCE IN EDUCATION: I HAVE A DREAM SEMINAR AND PRACTICUM' will allow Lang students to participate in running an After School Dance Program at the Harlem based 'I Have a Dream' Program at PS 7. In this course students will explore the connection between engaged dance and elementary school literacy, mathematics and social studies. Along with field work at the IHAD program at PS 7 in Harlem, Lang students will participate in a Tuesday seminar where collectively they will engage in an in depth exploration of the field of Dance in Elementary Education. The Tuesday seminar will serve as a tool for reflection about the activities and interactions which take place at the 'I Have a Dream' Program, and allow for planning and shared curriculum development of the After School Dance Program. At the end of the semester, Lang students will help facilitate a performance and/or individual project by the Dreamers for their families and the 'I Have a Dream' community. Lang students will also create a syllabus for use in their own future teaching endeavors, based on an area of interest identified over the course of the semester.

**LDAN 3006 Modern Dance Practices****Faculty:** Wolfangle, Karla MW 01:50 PM - 03:20 PM **Credits:** 1 CRN 4843 Sec A

This is a movement practice course that is grounded in the aesthetic principles of historic modern dance. Students explore concepts of alignment and work to develop strength, flexibility, coordination, and articulation. The class begins with exercises that warm up the torso, stretch the legs, and prepare the body for standing work. The standing work emphasizes coordination of full body movement with the use of breath. The class progresses across the floor using traveling phrases to build movement vocabulary. Prerequisite: Moving with Somatics, Intro or Technique 1: Modern. Space is limited and priority is given to dance majors. Interested students outside of the Dance Program must contact the instructor for permission to enroll in the course.

**LDAN 3025 Moving with Somatics, Continued****Faculty:** Greenberg, Neil TR 11:55 AM - 01:25 PM **Credits:** 1 CRN 4844 Sec A

This is a movement practice course that is grounded in the perspective of a specific somatic technique – such as Alexander Technique, Klein Technique, Body-Mind Centering, Feldenkrais Technique, or Laban/Bartenieff Movement Studies – employing concrete anatomical information as a springboard for fully realized, full-blown dancing. A primary focus is to help each student find a connection to the floor from which she or he can stretch and move out into space. Attention is given to educating the body to move with specificity; to sharpening each student's rhythmic, spatial and energetic acuties; and to augmenting each student's range of qualitative possibilities. The course, which presents movement practices that are being utilized by some of the field's most progressive choreographers, will give students experience learning choreographed sequences, while also fostering students' ability to self-direct as dancers. Prerequisite: Moving with Somatics, Intro or Technique 1: Modern. Space is limited and priority is given to dance majors. Interested students outside of the Dance Program must contact the instructor for permission to enroll in the course.

**LDAN 3300 Ballet Practices, Continued****Faculty:** Roth, Janet TR 10:00 AM - 11:30 AM **Credits:** 1 CRN 4841 Sec A

This advanced-level studio practice course builds on principles of movement, shape, and alignment as grounded in the perspectives of classical ballet practices. Students work at the ballet barre, as well as explore center work that includes adagio, pirouettes, petite allegro and grand allegro. Prerequisite: Ballet Practices, Intro. Space is limited and priority is given to dance majors. Interested students outside of the Dance Program must contact the instructor for permission to enroll in the course.

**LDAN 3325 Choreographic Research, Continued****Faculty:** TBA, Faculty F 01:50 PM - 03:00 PM **Credits:** 2 CRN 4845 Sec A

This is a studio practice course that approaches choreography as a practice of research and discovery. The course will utilize choreographic and verbal discourse to reflect on each participant's assumptions about choreography, as well as the assumptions of its traditions, with the goal of assisting each student to formulate her or his own questions, ideas and methods. Students will practice a basic research methodology for the creation of movement studies, resulting in the creation of a completed group dance at the conclusion of the course. Students will work both collaboratively and as choreographers authoring their own works, and will learn methods to describe, analyze and critique each other's choreographic research. Required reading and additional research assignments will support the students' studio practice. By design, this course is taught by a rotating group of artists currently practicing in the field, giving students the opportunity to engage with varied approaches to choreographic research as conceived and employed by contemporary practitioners. Course is repeatable with different instructors. Prerequisite: Intro to Choreographic Research or Choreography 1.

**LDAN 3325 Choreographic Research, Continued****Faculty:** TBA, Faculty TR 01:50 PM - 03:30 PM **Credits:** 2 CRN 4845 Sec A

This is a studio practice course that approaches choreography as a practice of research and discovery. The course will utilize choreographic and verbal discourse to reflect on each participant's assumptions about choreography, as well as the assumptions of its traditions, with the goal of assisting each student to formulate her or his own questions, ideas and methods. Students will practice a basic research methodology for the creation of movement studies, resulting in the creation of a completed group dance at the conclusion of the course. Students will work both collaboratively and as choreographers authoring their own works, and will learn methods to describe, analyze and critique each other's choreographic research. Required reading and additional research assignments will support the students' studio practice. By design, this course is taught by a rotating group of artists currently practicing in the field, giving students the

opportunity to engage with varied approaches to choreographic research as conceived and employed by contemporary practitioners. Course is repeatable with different instructors. Prerequisite: Intro to Choreographic Research or Choreography 1.

#### **LDAN 3510 Repertory A**

**Faculty:** Silvers, Sally TR 03:50 PM - 05:20 PM **Credits:** 1 CRN 3755 Sec A

This course develops performance skills for advanced dancers through rehearsals and performances of a dance work choreographed by a guest artist. The repertory work is performed at the end of the semester in the Winter Dance Performance. By design, this course is taught by a rotating group of artists currently practicing in the field, giving students the opportunity to engage with varied approaches to choreographic research and understandings of the body and of performance, as conceived and employed by some of the fields most adventurous contemporary practitioners. Audition required.

#### **LDAN 3511 Repertory B**

**Faculty:** Driscoll, Faye MW 06:00 PM - 07:30 PM **Credits:** 1 CRN 3879 Sec A

This course develops performance skills for advanced dancers through rehearsals and performances of a dance work choreographed by a guest artist. The repertory work is performed at the end of the semester in the Winter Dance Performance. By design, this course is taught by a rotating group of artists currently practicing in the field, giving students the opportunity to engage with varied approaches to choreographic research and understandings of the body and of performance, as conceived and employed by some of the fields most adventurous contemporary practitioners. Audition required.

### **LECO Economics**

#### **LECO 2011 Introduction to Econometrics: Real, or Made-up, or Both?**

**Faculty:** Nell, Edward TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 8240 Sec A

Econometrics is the field of statistical inquiry using economic data, which emphasizes on estimation and testing of the parameters used to specify economic models. In this course, students learn about linear regression, starting from foundations in probability theory. Topics covered from multiple perspectives include parameter estimation, hypothesis testing, and the statistical properties of estimators. Time permitting, the course may conclude with discussions about how the techniques covered can be extended to time-series analysis and other advanced topics.

#### **LECO 2029 Economics of Disasters**

**Faculty:** Banerjee, Lopamudra TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7652 Sec A

This seminar examines the concepts of disaster and crisis from the perspective of economics. Analysis is extended from natural calamities (including draughts, floods and earthquakes) to 'man-made' disasters (including famines, industrial-technological accidents and violent conflicts) and financial crises--to argue that disasters are not discrete random occurrences, but are products of social, political and economic environments. The seminar draws upon social and natural sciences to construct 'a model of disaster occurrence' in real space and time. In terms of this 'model', it examines how economic principles can be applied [a] to investigate the preconditions of a disaster, [b] to determine its impacts, and [c] to evaluate the options available to mitigate the disaster. The theory is illustrated in terms of different case studies, including the Hurricane Katrina in New Orleans in 2005 and Bangladesh flood disaster in 1998; Exxon-Valdez oil spill in Alaska in 1989 and the Union Carbide disaster in Bhopal in 1984; Irish famine in the 1840s and Sudanese famine in 1997; earthquakes in San Francisco in 1906 and in Lisbon in 1755; and violent ethnic conflicts in Great Lakes Region of Africa in 1996-97; worldwide recession and the economic crisis of 2007-08.

#### **LECO 3011 Poverty and Inequality**

**Faculty:** TBA, Faculty TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6481 Sec A

What causes poverty? What brings about inequality? Analysis is extended from study of income deprivation (which leads to non-fulfillment of basic needs of food and shelter) to deficits in human development (including non-access to health, education, and environmental goods) and discrepancies in political power and social rights, to examine the nature and extent of distributional asymmetries across the world. The course employs economic, philosophical, and social analysis to shed light on underlying causes of widespread poverty, and to ask how can world poverty and inequality best be reduced, and explore who should be held responsible for undertaking actions to reduce deprivation and distributional asymmetries.

#### **LECO 3101 History of Economic Thought**

**Faculty:** Nell, Edward TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6482 Sec A

The aim of the course is to read the classics, the Great Economists, or as Heilbroner calls them, the Worldly Philosophers. We will begin in the middle of the 18th C with Quesnay and the Physiocrats; this is the first instance of a model being used to study and recommend policy. Their approach will be compared to that of Adam Smith. Smith in turn is criticized and developed by Ricardo, who presents an analytically superior treatment of value, and extends the argument to long-run growth. Malthus adds another dimension to this, While J S Mill clarifies many points and adds a sophisticated discussion of money and credit. Then the entire project is criticized and taken in another direction by Marx. The next stage will be to study the rise of 'marginalism'. We will read Alfred Marshall. The final stage will be Keynes and aggregate demand.

#### **LECO 3877 Intermediate Macroeconomics**

**Faculty:** Proano Acosta, MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 6483 Sec A

In contrast to microeconomics, which is the study of the economic behavior of individual consumers, firms, and industries, macroeconomics is the study the economy as a whole. In this course we will study how economists model the relationships between aggregate economic variables and examine how various fiscal and monetary policies can affect the results. This course attempts to address a variety of questions about the functioning of modern economic systems, such as: What factors lead to economic growth? What causes recessions and depressions? Why is inflation rate higher in some countries than in others? What types of economic policies can be implemented, and what outcomes can be expected? The topics to be discussed in this course include: goods and financial markets, the labor market, inflation, and the forces of long term economic growth. The main goal of this course will be to improve your economic literacy and ability to apply economic models to analyze world events. This is a ULS course, taught through Lang. It is open to students across the university.

#### **LECO 4506 Graduate Macroeconomics**

**Faculty:** Semmler, Willi W 06:00 PM - 07:50 PM **Credits:** 3 CRN 4248 Sec A

This course covers the theory of economic growth and fluctuations. The first half of the course covers classical, Keynesian, and neoclassical theories of economic growth, technical change, and endogenous growth theory. The second half of the course centers on the theory of economic fluctuations, including the study of the dynamic interaction of the product, financial, and labor markets. Crosslisted with the New School for Social Research.

#### **LECO 4506 Graduate Macroeconomics**

**Faculty:** Semmler, Willi T 08:00 PM - 09:50 PM **Credits:** 3 CRN 4248 Sec A

This course covers the theory of economic growth and fluctuations. The first half of the course covers classical, Keynesian, and neoclassical theories of economic growth, technical change, and endogenous growth theory. The second half of the course centers on the theory of economic fluctuations, including the study of the dynamic interaction of the product, financial, and labor markets. Crosslisted with the New School for Social Research.

**LECO 4510 Historical Foundations of Political Economy I****Faculty:** Shaikh, Anwar W 08:00 PM - 09:50 PM **Credits:** 3 CRN 3070 Sec A

This course provides an introduction to the history of classical economic thought. The course begins with a brief survey of political economy to 1776, then turn to the classical economists. The focus is on Smith, Malthus, Ricardo, Mill, and Marx, with about half the semester devoted to a survey of Marx's economics, treated in the context of classical political economy. This course is crosslisted with the New School for Social Research.

**LECO 4510 Historical Foundations of Political Economy I****Faculty:** Shaikh, Anwar R 06:00 PM - 07:50 PM **Credits:** 3 CRN 3070 Sec A

This course provides an introduction to the history of classical economic thought. The course begins with a brief survey of political economy to 1776, then turn to the classical economists. The focus is on Smith, Malthus, Ricardo, Mill, and Marx, with about half the semester devoted to a survey of Marx's economics, treated in the context of classical political economy. This course is crosslisted with the New School for Social Research.

**LEDU Education Studies****LEDU 2013 Media and Education****Faculty:** Merin, Maia MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7504 Sec A

This course will explore the interaction between the media and education. As sources of entertainment, art, information, education and multi-billion dollar industries, the media are powerful tools of socialization and sites of knowledge production and distribution that shape our perceptions of the world and our place in it. Drawing from scholars and practitioners in disciplines ranging from education to anthropology, and from communication and media and film studies, this course offers a critical introduction to the mutually constructive relationship of media, education and society. This course positions "education" broadly, as a complex and continual process that extends beyond the boundaries of school to the community and throughout adulthood.

**LEDU 2511 Theories of Teaching and Learning****Faculty:** Gottlieb, Owen TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 3756 Sec A

This course explores theoretical and empirical perspectives on the questions: What is knowledge and knowing? What is learning? What is teaching? How do contexts influence teaching, knowing, and learning? A central goal of the course is to encourage students to consider these questions and their interconnections for themselves to examine ways scholars and practitioners have answered them, and to develop an analytical framework to use in examining contemporary practices in settings that include formal and informal, urban and international.

**LEDU 2801 Introduction to Educational Theory****Faculty:** Dhillon, Jaskiran TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 3757 Sec A

By exploring the beliefs, goals, and practices of education in American life, this course examines the relationship between schooling, democracy, and American society. Drawing on classic and contemporary thought from the intellectual traditions of educational anthropology, history, philosophy, and sociology, it introduces students to some of the important texts and ways of thinking about education in the U.S. Seminar topics include the role of schools and education in American society; the development and organization of schools; philosophical and pedagogical theories of how people learn and the purposes of education; how schools reproduce (or can interrupt) larger social inequalities; historical and contemporary issues surrounding race and ethnicity in schools; and the role of families and communities in the education of young people.

**LEDU 3024 Immigration, Education and the American Dream****Faculty:** Moland, Naomi TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7921 Sec A

Since the founding of the United States, schools have played a central role in socializing diverse children into American identities. Education has been used strategically with the goal of achieving the national motto, "e pluribus unum"—out of many, one. Immigrants from all over the world have flocked to the United States, believing that an American education is the key to their success, and if they work hard enough, they can rise through the ranks and "make it." Yet this American Dream is rife with contradictions, and the disconnect that many immigrants find between these promised opportunities and their daily realities has led to significant disillusionment and disenfranchisement. This course will explore the ways in which the American school system decides who "belongs" in the United States, who is "American," and what opportunities they deserve. We will also investigate cultural conflicts that continue to rage in schools, such as conflicts over religious expression, multicultural curriculum, and bilingual education. While this course will focus on the American experience, a few comparative examples from will be brought in to examine how other nations are addressing increasingly diverse student populations.

**LEDU 3029 Ethnographic and Qualitative Research in Education****Faculty:** Dhillon, Jaskiran TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7387 Sec A

This course is designed to provide students with an introduction to qualitative research broadly and ethnographic research specifically. Ethnography is a qualitative approach that focuses on the study of culture and social organization through participant observation and interviewing, an approach known as fieldwork. The course is designed to balance the practical and political dimensions of research by exposing students to literature and discussions that will help them develop the skills to become strong researchers as well as unveil the continuum of theoretical and epistemological frameworks that guide ethnographic fieldwork. As such, course readings and discussions will engage students in exploring a number of issues in the field of ethnographic research broadly and the uses of these methods in applied development work. Further, the course is structured to support students, as part of an inquiry community, to critically examine and analyze the complex relationships between society, ideology/ies, epistemology/ies, and research methodology/ies in order to understand and appreciate the possibilities and limitations of contemporary ethnography within the contexts of broader sociopolitical and economic realities both nationally and globally.

**LEDU 3037 Sanctioned Violence: Youth, Schools, and Incarceration****Faculty:** TBA, Faculty MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 7505 Sec A

This seminar coalesces around exploring violence, both generally and in relation to education and schooling specifically. Our semester will take us through an investigative maze of what we think it is, how violence has been studied, the various mechanisms through which it is enacted, and possibilities for interrupting its material and lived manifestations in the realm of everyday life. The course begins from the basic premise that violence always has a context and thus can never be understood solely in terms of its physicality. Rather, violence must be understood in relation to its social and cultural dimensions that provide its power and meaning. The central questions that will drive us in this course are: Where does violence come from and who/what enacts it? What counts as violence? Who speaks about violence? What is the relationship between knowledge about violence and action? What is the relationship between violence and education, violence and schooling? Readings draw upon the social sciences (primarily anthropology and sociology) as well as literature in the fields of political philosophy and violence studies to help us build a strong foundation upon which to discuss the relationship between violence and education. The class infused with an ethnographic sensibility that augurs a practical engagement with debates about violence and its consequences, moving beyond purely rhetorical discussions that make the academy feel remote from the real world. <div>Students must be of junior or senior standing to register, or with permission of the instructor. </div>



**LEDU 3042 American Youth Cultures, Past & Present****Faculty:** Mehlman-Petrzela, MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7388 Sec A

"This course employs a historical lens to explore the emergence of diverse youth cultures in the United States. Primarily looking beyond the schoolhouse, this course explores how childhood, adolescence, and youth culture are socially constructed, evolving categories. Examining topics as diverse as cyberbullying, working-class girls in 19th-century New York City, teenaged Mexican American protestors in 1960s East L.A. and various "masculinity crises" that have flared throughout U.S. history, the ways that race, class, gender, citizenship/nationality, region, and sexuality intersect with the experiences of youth are central themes uniting the course. Students will explore both primary and secondary sources in the history of youth cultures, and will be expected to formulate their own written and oral perspectives on these and outside materials."

**LEDU 3061 Body, Mind, and School: Wellness in American Education****Faculty:** Mehlman-Petrzela, MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 7503 Sec A

"This course explores historical and contemporary approaches to health and wellness in American education. Beginning by examining the progressive errand to educate "the whole child," the course investigates what that has meant in theory and in practice in the nation's public schools. Students consider questions such as: Should schools educate beyond "the 3 Rs?" Is educating for wellness a "frill," or crucial to a successful education? What kind of curriculum did John Dewey have in mind when he advocated educating "the whole child?" How has the idea of "multiple intelligences" shaped this idea? Who have been the winners and losers of these pedagogies? How have changing ideas about the body informed educational practice and experience? How have nutrition and physical fitness programs both empowered and limited students? What has the role of extracurricular sports been? How has race, class, and gender shaped our public health agenda? Do wellness programs promote individual or systemic change? Students will be evaluated on written and oral assignments, as well as class participation. This course is a recommended pre or corequisite to participation in the HealthClass2.0 practicum."

**LEDU 3961 HealthClass 2.0 Practicum****Faculty:** Mehlman-Petrzela, R 12:00 PM - 01:15 PM **Credits:** 0 T CRN 7389 Sec A

This field-based practicum provides support for students involved as leaders of HealthClass2.0, an experiential fitness and food education program operating in NYC schools. While the practicum is intended to continue the work of students who have already been involved in HC2.0 and have taken LEDU 2960, Education at Work: Wellness and the School, interested students with no prior HC2.0 experience may join the class with instructor approval.

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**LFYW First Yr Writing Prog****LFYW 1000 Writing the Essay I: Rhyme, Rhetoric, and Repetition****Faculty:** Brolaski, Julian MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 2469 Sec A

Repetition is embedded in the structure of language and serves aesthetic, rhetorical, performative and political functions. In this writing-intensive course, students examine why the repetition of like sounds is a powerful and convincing device capable of selling cars, seducing lovers and rallying support for causes. Students will refine their ability to make persuasive arguments by practicing imitation and innovation, and by drafting and re-drafting essays. Texts will include rhetorical and poetical works from Shakespeare, Gertrude Stein, Desiderius Erasmus, Harryette Mullen and Jay Z, and excerpts from political speeches and advertisements.

**LFYW 1000 Writing the Essay I: Writing about Values****Faculty:** Massimilla, Stephen MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 1692 Sec B

In this course, students are encouraged to explore the fundamental issues of their lives in order to develop key analytic and argumentative skills. By discussing texts about values, students will consider what is worth striving for and what makes a good or meaningful life. Topics include

questions of priorities, definitions of good and evil, questions of cultural and moral relativity, the nature of love, the challenges of suffering and death, and the nature of self-realization. Students will likewise write about social and political issues, including imperialism, minority rights, feminism, food production, and the effect of human "progress" on the environment. Texts may include short works and excerpts by Dr. Martin Luther King Jr., Plato, Aristotle, Dante, Montaigne, Conrad, Orwell, Achebe, Said, Al Gore, and Michael Pollan, as well as Eastern and Western religious texts and topical newspaper articles.

**LFYW 1000 Writing the Essay I: America as Idea****Faculty:** O'Neal, Jeffrey MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 1693 Sec C

By considering various formulations of what America means, this seminar introduces students to the practice of academic writing. Through investigations of polyform texts defining, emending, and contesting ideas of America, students develop an array of skills fundamental to critical writing: reading analytically, using evidence, developing original ideas, and crafting arguments. Topics may include citizenship, multiculturalism, democracy and equality, borders/boundaries, and national identity. Readings may include Alexander Hamilton, Walt Whitman, James Baldwin, Eric Foner, Toni Morrison, Malcolm X, Henry David Thoreau, Gloria Anzaldua, Allen Ginsburg, and others.

**LFYW 1000 Writing the Essay I: The Age of Memoir****Faculty:** Lessy, Rose TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6489 Sec D

In a recent history of autobiography, critic Ben Yagoda claims that 'memoir has become the central form of our culture.' This course considers both the truth and the consequences of this claim, and aims to sharpen students' analytic writing skills by asking them to think and write critically about the role of memoir in American print culture. Students read excerpted memoirs ranging from Olaudah Equiano's eighteenth-century slave narrative to Alison Bechdel's contemporary graphic novel Fun Home, as well as critical essays on memory and memoir by Sigmund Freud, H.G. Wells, Paul Ricoeur, Jean Starobinski, Henry Louis Gates Jr., and Lisa Lowe. Specific attention is paid to debates concerning fabricated memoirs, so-called 'misery memoirs,' and the relationship between memoir and identity formation.

**LFYW 1000 Writing the Essay I: Writing about Values****Faculty:** Massimilla, Stephen MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 1694 Sec E

In this course, students are encouraged to explore the fundamental issues of their lives in order to develop key analytic and argumentative skills. By discussing texts about values, students will consider what is worth striving for and what makes a good or meaningful life. Topics include questions of priorities, definitions of good and evil, questions of cultural and moral relativity, the nature of love, the challenges of suffering and death, and the nature of self-realization. Students will likewise write about social and political issues, including imperialism, minority rights, feminism, food production, and the effect of human "progress" on the environment. Texts may include short works and excerpts by Dr. Martin Luther King Jr., Plato, Aristotle, Dante, Montaigne, Conrad, Orwell, Achebe, Said, Al Gore, and Michael Pollan, as well as Eastern and Western religious texts and topical newspaper articles.

**LFYW 1000 Writing the Essay I: The Future of Feminist Theory****Faculty:** Kruse, Meridith TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6492 Sec F

This writing intensive course will look at how several innovative scholars are envisioning the future of feminist theory. Rather than presume to know what feminist theory entails, we will develop a working definition of the field from our engagement with course texts. As a result, no prior knowledge of feminist theory is required, but students will be expected to demonstrate a willingness to listen to challenging texts and new ideas. Class discussions will explore strategies for transforming current inequities into a more just future, and consider how feminist theory can contribute to this kind of radical social change in the world. Students will have an opportunity to use the ideas, concepts, and practices introduced in course to think through a contemporary topic

of their choosing.

**LFYW 1000 Writing the Essay I: Rhyme, Rhetoric, and Repetition**

**Faculty:** Brolaski, Julian MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 4251 Sec G

Repetition is embedded in the structure of language and serves aesthetic, rhetorical, performative and political functions. In this writing-intensive course, students examine why the repetition of like sounds is a powerful and convincing device capable of selling cars, seducing lovers and rallying support for causes. Students will refine their ability to make persuasive arguments by practicing imitation and innovation, and by drafting and re-drafting essays. Texts will include rhetorical and poetical works from Shakespeare, Gertrude Stein, Desiderius Erasmus, Harryette Mullen and Jay Z, and excerpts from political speeches and advertisements.

**LFYW 1000 Writing the Essay I: Too Cool For School**

**Faculty:** Bandle, Nkosi TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 1695 Sec H

This writing course encourages students to consider the ways they are taught and the unspoken assumptions about their education. To do this effectively, students hone skills for reading, analyzing, and thinking critically about structures of thought implicit in formal education. They think through complicated issues, write to examine that thinking, share their ideas, and make arguments based on their perspectives and understandings. Authors include Paulo Freire, Adrienne Rich, Mary Louise Pratt, and Susan Griffin.

**LFYW 1000 Writing the Essay I: Great Short Fiction**

**Faculty:** Liebson, Jonathan MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 6494 Sec I

This writing course offers a survey of the Twentieth Century short story. Authors are both canonical and contemporary, from Joyce, Kafka, Updike, and O'Brien to Carver, Amy Hempel, E.L. Doctorow, and García-Márquez, among others. The course explores character and conflict, experimental and psychological fiction, moral fiction, as well as the role of voice, descriptive language, and symbols in interpreting fiction. The course emphasizes close reading and requires ongoing shorter assignments plus multiple drafts of formal essays, along with the cultivation of research skills toward a longer final paper.

**LFYW 1000 Writing the Essay I: Too Cool For School**

**Faculty:** Bandle, Nkosi MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 4252 Sec J

This writing course encourages students to consider the ways they are taught and the unspoken assumptions about their education. To do this effectively, students hone skills for reading, analyzing, and thinking critically about structures of thought implicit in formal education. They think through complicated issues, write to examine that thinking, share their ideas, and make arguments based on their perspectives and understandings. Authors include Paulo Freire, Adrienne Rich, Mary Louise Pratt, and Susan Griffin.

**LFYW 1000 Writing the Essay I: War Stories: Militarism, Trauma, and Resilience in Literature**

**Faculty:** Sogn, Emily MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 1697 Sec K

As long as there have been wars, there have been war stories, but what is the cultural purpose of this particular kind of narrative and what makes one more effective than another? This writing intensive course examines the war story as a literary genre with a specific set of conventions, narrative themes, and styles. Students will read a variety of war stories, both new and old, in order to critically assess their aims, intended audience and cultural value while also developing their own critical writing skills.

**LFYW 1000 Writing the Essay I: Theater and Politics**

**Faculty:** TBA, Faculty TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 2377 Sec L

From ancient Greek tragedies of tyrants to contemporary direct action protests, theater has appeared as both a vehicle and a metaphor for expressing our collective life. This writing-intensive course will explore connections between theatrical depictions of politics, or politics on stage, and

the performative nature of politics, or politics as stage. What is the part of the artist in public life, historically and in the present? What roles must individuals adopt in daily life in order to have their voices heard? What does the language of "performance" contribute to our understanding of politics? Readings include analytical and journalistic treatments of these questions, alongside selections from Sophocles, Shakespeare, Brecht, Havel, Stoppard, Judith Butler, David Graeber, and Augusto Boal.

**LFYW 1000 Writing the Essay I: Great Short Fiction**

**Faculty:** Liebson, Jonathan MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 4319 Sec M

This writing course offers a survey of the Twentieth Century short story. Authors are both canonical and contemporary, from Joyce, Kafka, Updike, and O'Brien to Carver, Amy Hempel, E.L. Doctorow, and García-Márquez, among others. The course explores character and conflict, experimental and psychological fiction, moral fiction, as well as the role of voice, descriptive language, and symbols in interpreting fiction. The course emphasizes close reading and requires ongoing shorter assignments plus multiple drafts of formal essays, along with the cultivation of research skills toward a longer final paper.

**LFYW 1000 Writing the Essay I: America as Idea**

**Faculty:** O'Neal, Jeffrey MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 1933 Sec N

By considering various formulations of what America means, this seminar introduces students to the practice of academic writing. Through investigations of polyform texts defining, emending, and contesting ideas of America, students develop an array of skills fundamental to critical writing: reading analytically, using evidence, developing original ideas, and crafting arguments. Topics may include citizenship, multiculturalism, democracy and equality, borders/boundaries, and national identity. Readings may include Alexander Hamilton, Walt Whitman, James Baldwin, Eric Foner, Toni Morrison, Malcolm X, Henry David Thoreau, Gloria Anzaldua, Allen Ginsburg, and others.

**LFYW 1000 Writing the Essay I: Radical Arguments**

**Faculty:** Price, John TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 2364 Sec O

This writing-intensive course explores the construction of political arguments outside of the purview of mainstream political ideologies. We will investigate the writings and thoughts of right and left-wing activists, scholars, artists, and theorists whose work has been described as radical. We look across partisan beliefs as well as throughout modern history in order to understand how political ideas are expressed, packaged, and received within different historical contexts. The readings will focus on primary documents, mission statements, speeches, polemics, and political essays including selected works from W.E.B. Dubois, Emma Goldman, Eugene McCarthy, Harry Hay, James Baldwin, William F. Buckley, the Scratch Orchestra, the John Birch Society, the Black Panthers, Radical Feminists, Grizzly Mammas, Queer Activists, Glenn Beck, Ann Coulter, and contemporary Internet communities such as Anonymous.

**LFYW 1000 Writing the Essay I: Media and the Public Sphere**

**Faculty:** TBA, Faculty TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 2953 Sec P

This writing-intensive course examines the relationship between the media and the public sphere. Students investigate how various forms of media from newspapers to social media, including blogs, vlogs, YouTube, and WikiLeaks, participate in the formation of publics and counter-publics. Specific attention is paid to the role of Twitter and Facebook in both the formation and undoing of contemporary social movements.

**LFYW 1000 Writing the Essay I: Reading and Writing the City: Urban Ethnography**

**Faculty:** TBA, Faculty TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 3029 Sec V

Ethnographies are written descriptions of cultural phenomena based on immersive experience. In this writing-intensive course, students explore approaches to observing and writing about the city. Two questions guide this seminar: (1) What distinguishes the ways that cities are imagined and lived from other forms of social organization? and (2) What forms of writing are adequate to the



task of critically reflecting on and representing the timing, spacing, and movement of urban life? Students will read and discuss examples of ethnographic writing by sociologists and anthropologists, which may include Claude Lévi-Strauss, Mitchell Duneier, Teresa Caldeira, Philippe Bourgois, Clifford Geertz, Sherry Ortner, Eva Illouz, Setha Low, and João Biehl. We will also consider journalism, cultural criticism, fiction, and film as resources for thinking both about the city and about ethnographic sensibilities. Students' major writing assignments will be based on observations carried out in the city, and the seminar will conclude with a significant research paper that combines empirical research, critical reflection and reasoned analysis.

#### **LFYW 1300 Writing for Jazz Students**

**Faculty:** Bergland, Grant      MW 10:15 AM - 11:30 AM      **Credits:** 3      CRN 2260      Sec A

Taking New York City as our subject, this writing-intensive course for students at The New School for Jazz and Contemporary Music is a practical introduction to critical reading and written communication. How can we understand the city and our place in it? How can we communicate our individual experiences to others? Texts, including film and popular song in addition to the written word, will inform our discussions of the cultural, economic and physical structures that shape the city and our understanding of it. At the same time, readings from a wide variety of genres will bring our attention to the language and voice appropriate to different kinds of writing. Students will write, workshop and revise three distinct essays synthesizing their experiences of the city with themes and styles explored in class.

#### **LFYW 1300 Writing for Jazz Students**

**Faculty:** Bergland, Grant      MW 02:00 PM - 03:15 PM      **Credits:** 3      CRN 2261      Sec B

Taking New York City as our subject, this writing-intensive course for students at The New School for Jazz and Contemporary Music is a practical introduction to critical reading and written communication. How can we understand the city and our place in it? How can we communicate our individual experiences to others? Texts, including film and popular song in addition to the written word, will inform our discussions of the cultural, economic and physical structures that shape the city and our understanding of it. At the same time, readings from a wide variety of genres will bring our attention to the language and voice appropriate to different kinds of writing. Students will write, workshop and revise three distinct essays synthesizing their experiences of the city with themes and styles explored in class.

#### **LFYW 1500 Writing the Essay II**

**Faculty:** TBA, Faculty      TR 08:00 AM - 09:40 AM      **Credits:** 4      CRN 1698      Sec A

#### **LFYW 1500 Writing the Essay II: Setting a fine table**

**Faculty:** Korb, Scott      TR 10:00 AM - 11:40 AM      **Credits:** 4      CRN 3187      Sec B

This advanced writing course considers our love for and obsession with food. We indulge in it and abstain from it. It makes us sick and it heals us. We worry over where it comes from and serve it during our religious rituals. We pay a fortune for it and we give it away. Its preparation is a science and an art. Through a consideration of a variety of food writing - from primary sources, cookbooks, newspapers, magazines, and journals - this course asks students to consider the many, often contradictory, roles food has played, and continues to play, in culture, and through a process of writing, workshoping, and the all-important rewriting, to have their own hand in the kitchen of the essay writer. Readings include essays by David Foster Wallace, M.F.K. Fisher, John McPhee, Ruth Reichl, Felipe Fernandez-Armesto, and Michael Pollan.

## **LHIS History**

### **LHIS 2016 Doing History**

**Faculty:** Shapiro, Ann-Louise      TR 10:00 AM - 11:40 AM      **Credits:** 4      CRN 7390      Sec A

History is both the story of the past and the discipline that examines the past and writes its story. This course explores the varieties of evidence and problems of interpretation that historians work with to produce the story. At the same time, it considers the differences between academic histories and the historical accounts that are generated by memory, film and literature, public ceremony, and the internet. It asks: If there are always conflicting interpretations of the past, how do we determine which understanding is most reliable? What is the relationship between the nature of the evidence and the explanation that results from it? How do cultural biases of the present inform our take on the past, and how can these be scrutinized? And finally, in what ways is this retrieved past put to use for political or cultural ends? The answers to these questions themselves are contested, producing highly charged conversations both within and outside of the academy. By examining historical practices and interpretations, this course sheds light not only on the study of the past, but on what is at stake in doing history. In sum, it explores why history matters.

### **LHIS 2060 From the Founding to Facebook: Democracy in American History**

**Faculty:** Williams, Mason      TR 08:00 AM - 09:40 AM      **Credits:** 4      CRN 7507      Sec A

We all know that we live in a democracy. But what it has actually meant to be citizens in a democratic republic has changed dramatically over the course of American history – as have the bounds of citizenship. In this course, we will look at how new ideas, social movements, and technological changes have reshaped American democracy. We will examine how founders such as Benjamin Franklin and James Madison envisioned the relation between the people and the government; how workers, African Americans, and women fought to participate in American politics; and the ways in which new technologies such as Facebook and Twitter are reshaping democratic participation for the 21st century.

### **LHIS 2151 Slavery and Capitalism: The Economic World of Early America**

**Faculty:** Boodry, Kathryn      TR 03:50 PM - 05:30 PM      **Credits:** 4      CRN 7506      Sec A

This course is a survey of American economic history from Colonization through Reconstruction, and traces the emergence of slavery and capitalism as the dominant modes of production and social organization in the United States. How should we view America's past, and present in light of slavery? Was plantation slavery simply a Southern anomaly or rather a driving force in American economic development? We will explore these issues through a consideration of the histories of slavery and capitalism. We will also examine the power relations that shaped economic life in early America. Additionally, this course will consider various approaches to the economic past, using tools from several disciplines and applying the insights of social and cultural history to ask how notions of economic "rationality" and "morality" have changed. In the process we may develop insights regarding contemporary issues like globalization, environmental sustainability, and wealth inequality.

### **LHIS 2221 Power and Biology: The Global South and the History of Science**

**Faculty:** Palermo, Laura      MW 11:55 AM - 01:35 PM      **Credits:** 4      CRN 7509      Sec A

This seminar approaches the history of science from the perspective of the global margins. We will study the contextual connections between biological research, imperialism and postcolonial societies. We will analyze case studies from the history of Eugenics and racism, military research, sexually transmitted diseases and the social and environmental impact of science in the Global South. The course places special emphasis on historical case studies from Latin America and Africa.

**LHIS 2222 Ads, Brands and Ballyhoo: A History of Advertising in America****Faculty:** Hulser, Kathleen M 12:10 PM - 02:50 PM **Credits:** 4 CRN 7508 Sec AX

This course explores the rise of national brands, techniques of persuasion, the new science of marketing and consumer psychology, alliance of Madison Ave and wartime propaganda, consumer society, the emergence of irony and pop, beauty culture and gender protocols, and resistance to selling and materialism. Course materials will use visual, audio and moving images and engage with new histories of the senses to understand how advertising has penetrated public and personal space and shaped identities. Another important thread for discussions will be the shadow cast over democratic politics by the power of advertising.

**LHIS 2844 History, Authority & Power****Faculty:** Yavari, Neguin MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 6498 Sec A

This course introduces students to reading and analyzing primary sources that deal with the interaction of political life with religious sanction. It examines the role of interpretation in appropriating the past and dreaming the future. It includes texts from a variety of fields and cultural geographies, to investigate intellectual commonalities while recognizing cultural differences. We begin with excerpts from the Histories of Herodotus, one of the world's first complete prose works. Then we proceed with the Peloponnesian Wars of Thucydides, whose historical methodology differed emphatically from the epic and hero-centered style of Herodotus. We move on to Plato's Republic and Aristotle's Politics, and from there to the Bible, St Augustine's City of God, and the Qur'an. Proceeding to the medieval world, we read selections from European and Islamic mirrors for princes, and four different perspectives on the Crusades. The investigation ends in the thirteenth century, with the collapse of the 'Abbasid caliphate in Baghdad and the drafting of the Magna Carta in Europe.

**LHIS 3052 Consumer Culture****Faculty:** Ott, Julia TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7391 Sec A

This course examines how United States became the quintessential consumer society, where citizens define 'the good life' and a good political order through consumer abundance and a rising standard of living. The perspective is historical, tracing the origins of consumer culture to the colonial period. The course considers how the institutions and products of a mass-market economy have transformed American culture, ideals, and politics. It explores the ways men and women of various racial, ethnic, and class backgrounds have both resisted and embraced consumerism to make political demands and to articulate social identity. Readings will consider historical scholarship, critiques and defenses of consumer culture, and theoretical statements. There will be a special emphasis on clothing and fashion.

**LHIS 3056 New York City: Social Hist****Faculty:** Abelson, Elaine TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7647 Sec A

This seminar will concentrate on the social, political, and cultural history of New York City from the late 18th century to the present day. Alone among older cities in the United States, New York has been simultaneously a port city, an international political and financial capital, a magnet for both immigrants and tourists, a major center of culture and communication, a visible emblem of urban decay and disorder, a singular spatial and visual entity, and, since Sept. 11, 2001, a symbol for both public memory and redevelopment. The focus of this seminar will be on the interplay of those social, economic and political forces which have indelibly shaped both the city and its inhabitants and have made New York a unique locale – for better or worse the embodiment of urbanism, global capitalism and American imperial power. Combining primary documents with secondary source material, the course will endeavor to uncover the multiple facets of one of the world's great cities.

**LHIS 3072 Design/History/Revolution****Faculty:** Halpern, Orit MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7510 Sec A

Whether by providing agitprop for revolutionary movements, an aesthetics of empire, or a language for numerous avant-gardes, design has changed the world. But how? Why? And under what conditions? This course proposes a consideration of design as an historical agent, a contested category, and a practice. Casting a wide net, the course will consider a range of geographical locations ("West," "East," "North," "South," and contact zones between these constructed categories). We will examine not only designed objects (e.g., industrial design, decorative arts, graphic design, fashion) but also spaces (e.g., architecture, interiors, landscapes, urban settings) and systems (e.g., environment, economy, communications, services, governments). Together we will ask: What is design? How does it relate to society, history and politics? Students will get to engage with how histories of the past inform our contemporary media saturated lives, and experiment with new ways to do history through use of digital media, visual materials, and aesthetic practices.

**LHIS 4005 Senior Thesis Seminar****Faculty:** Shapiro, Ann-Louise F 09:00 AM - 11:40 AM **Credits:** 4 CRN 6502 Sec AX

This course is designed for senior History majors to support the writing of their senior theses. The goal is to break the writing process down into its component parts so as to produce, by the end of the semester, a well focused project with a clear outline and a substantial piece of introductory writing that will frame and organize the research for the next semester. Each student will identify and hone a topic; locate and annotate secondary literature; begin to conduct research with primary sources; interpret those sources and begin to craft an argument; write an introduction; and outline the remainder of the thesis. The course will function as a workshop with students presenting their material, raising questions, and responding to the work of others. In addition, students will meet individually with the instructor and will have both individual and group sessions with librarians to enhance their work with primary documents.

**LHIS 4528 Arab Revolts****Faculty:** Yavari, Neguin M 04:00 PM - 05:50 PM **Credits:** 3 CRN 6505 Sec A

The winds of change swept through the Arab world early in 2011. Against explanations forwarded by the events themselves, this course focuses on deeper historical trends to understand the uprisings of 2011 in the context of democratic politics in the modern period. Far from spontaneous, the struggle of the Arab people against authoritarianism and the colonial international order dates back to at least two centuries ago. What inspired the protestors? Did the Egyptians will the revolts? A modern history of that struggle, with particular attention to the language of political change, will illuminate not just the unfolding of the uprisings, but also the ideological frame in the context of which Arab history changed in this period. Is the call for the restoration of the dignity of the people as heard from Bahrain to Tunisia a local variant of the universal demand for popular sovereignty? A democratically ordered Arab world that is at the same time politically at odds with erstwhile democracies of the West that were ironically the very pillars of the undemocratic ancien régime will challenge the international order on multivalent fronts. Is this history recoverable in the general framework of liberal vs. illiberal democracy? These and other questions will be addressed through the writings of Ansari, Bayat, Bulliet, Ghannouchi, Khalidi, Mitchell, Owen, Qutb, Salvatore, Skocpol, and Schulze, among others.

**LHIS 4545 Women's Intellectual History****Faculty:** Walker, Gina R 06:00 PM - 07:50 PM **Credits:** 3 CRN 8059 Sec A

Women's Intellectual History complements and corrects the traditional narrative of Western thought by and about mainly men. We ask, what are the historical assumptions about the connections between women's sexuality and their learning, beginning with the Ancients? What role did religion and "Natural Philosophy" play in facilitating or limiting women's access to education? How did continuing debate over whether the mind "has sex" influence the cultural roles for which women should be educated? Was there a causal relation between la querelle des femmes and the diffusion of l'Égalité des sexes, first proposed by Cartisian Poullain de la Barre? We examine the texts and contexts of earlier "learned ladies" that feminist scholarship has recovered over the past forty years: Enheduanna, Sappho, Diotima, Aspasia, Hypatia, early Christian martyr Vibia Perpetua, Hildegard of Bingen and her 12th century contemporary Heloise, the erotic trobaritz, and Christine de Pizan's political visions of a "City of Women." We ask, did women have the same "Renaissance" as men? We read Tullia d'Aragona, Veronica Franco, and Gaspara Stampa, female humanists, "honorable courtesans," and poets in 16th-century Venice who develop Neo-Platonist ideas of their own. We consider Elizabeth I of England as an Early Modern humanist "prince," one of "the monstrous regiment of women" rulers in Europe. We evaluate new critical perspectives, for example, an enlightened "republic of women," to evaluate disputes in current theory and historiography about a lineage of earlier "feminists" and what we have inherited from them. Seniors/Juniors only. Juniors must obtain permission from instructor

**LHIS 4570 History & Markets****Faculty:** Ott, Julia R 06:00 PM - 07:50 PM **Credits:** 3 CRN 7511 Sec A

In this course, students develop a systematic method for exploring the historical relationships between capitalism, politics, and culture in the United States and assess what recent investigations of historical markets have contributed to social inquiry. Topics include: the social construction of value and credit, the negotiation of risk and failure, exploitation and market resistance, systems of production and consumption and their relation to political and social identities, the institutional logic of corporations, the interactions between economic theory, financial logic, and political ideology, and the ability of markets to traverse national borders and transcend national histories. Readings include Karl Marx, Thorstein Veblen, Michel Abolafia, Walter Johnson, William Roy, Sidney Mintz, Jefferson Cowie, Michael Perelman, Roland Marchand, Marc Granovetter, and Lizbeth Cohen. This course is crosslisted with the New School for Social Research; open to juniors and seniors only.

**LHIS 4583 Making Sense: Vision and Media in Modernity****Faculty:** Halpern, Orit M 06:00 PM - 07:50 PM **Credits:** 3 CRN 7899 Sec A

This course will be an introductory survey of historical and anthropological methods in the study, narration, and display of visual and media culture. Working with curatorial exhibitions, multi-media projects, and different archives we will explore the relationship between design, art, technology, science, and society. Questions that guide our study will include whether our contemporary forms of attention and economy have a history? How might the study of design, broadly conceived, help us to rethink our present, produce new methods in the social sciences, and critically examine the relationship between technology, media, politics, and governance? How can we explore new methods in ethnography and history that engage these questions? How does one write, and more importantly show histories of sentiments, senses, and technicity?

**LINA Integrated Arts****LINA 2003 Arts Writing Workshop****Faculty:** Marranca, Bonnie TR 02:00 PM - 03:15 PM **Credits:** 4 CRN 5026 Sec AX

This is a writing workshop in which students analyze a broad range of commentary on performance and the visual arts, including dance, media, video, and photography. The workshop consists of critiques of individual student writing in class; group projects in which the class attends and writes about events; reading and analysis of national commentary and selected arts critics; in-class viewing and discussion of visual materials; and visits to galleries and performance events. This workshop is organized around journalistic and literary traditions of arts writing. This four-credit course meets for fewer in-class hours than others but requires attendance at selected arts events. This class is not open to first year students.

**LINA 2006 Punk and Noise****Faculty:** Rapport, Evan MW 02:00 PM - 03:15 PM **Credits:** 3 CRN 7396 Sec A

This course explores the aesthetics, techniques, history, and elements of style in punk and noise music, with an emphasis on New York City-based musicians, audiences, and venues. Related topics include postmodernism, youth subcultures, the music industry, and issues of politics and gender. The course offers opportunities for performance and composition. Familiarity with Western music notation is not required.

**LINA 2009 Performance/Phenomenon****Faculty:** Cardona, Francis MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 4253 Sec A

"This course explores, through physical practice, what it is to move from ""natural"" states to ""performance"" states. The primary aim is to consider performance from alternate viewpoints, including performer, creator, viewer, and thinker. Conceptual and perceptual frameworks involving time, space, place and the body are introduced and considered via practical application in the studio with each student's body being their primary resource. All feedback is theorized through discussion and writing, which leads to additional rounds of practice, experimentation and creation. The course emphasizes learning by doing and is geared toward individuals looking to develop and better understand the fundamental phenomenon underlying a "performed" body. Students examine written texts, create and perform."

**LINA 2010 Arts in New York City****Faculty:** Raykoff, Ivan - **Credits:** 2 CRN 4254 Sec A

In this course students take part in an exciting variety of music and theater performances and art exhibits in New York City, including on-campus presentations by visiting artists and performers. Students attend seven programmed events during the semester and share their reviews in an online forum. Lang College covers the cost of tickets for these events, so course enrollment is limited. The one and only class meeting, required of all registered students, is scheduled for the second Monday of the semester at 6:00pm in the Lang Cafeteria.

**LINA 2018 How to be Modern: The 1913 Armory Show at 100****Faculty:** Noterdaeme, Filip F 12:10 PM - 02:50 PM **Credits:** 4 CRN 7810 Sec AX

Officially known as The International Exhibition of Modern Art, the 1913 New York Armory Show introduced the American public to European avant-garde painting and sculpture for the first time, signaling the beginning of the integration of modernism into American culture. The exhibition included works by such well-known European modernists as Paul Cézanne, Marcel Duchamp, and Pablo Picasso, as well as budding American modernists, such as Charles Sheeler, Marsden Hartley and Stuart Davis. The 100th anniversary of the legendary Armory Show offers a unique opportunity to assess the continuing relevance of modernism and its prevailing influence on contemporary artists. Placing the show within the context of the socio-political climate of New York and the United States ca. 1913, this course will shed new light on the artists that were represented and examine the way New York audiences and critics responded to the shock of Modernism.

**LINA 2025 Arts Digital Toolkit****Faculty:** Ciarrocchi, Maya M 12:10 PM - 02:50 PM **Credits:** 3 CRN 6508 Sec A

This course provides students the practical and conceptual skills to integrate digital media into their research presentations and art-making practice. It covers techniques of capture and manipulation of digital media with conventional video cameras and other input tools such as mobile phone, still cameras, and sound recorders; software applications such as Final Cut Pro, Adobe Photoshop, and Illustrator; and selected sound design applications. Students prepare their material for various output scenarios ranging from print graphics to Internet distribution to large-scale projection. Students must own an external hard drive for saving their work. Owning a digital still or video camera is helpful but not mandatory.

**LINA 2030 Collaboration****Faculty:** Climenhaga, Royd TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7913 Sec A

This course explores collaborative process in art and performance through research and study of the history of multi- and interdisciplinary artistic production and engaged exercises in collaborative work. Students investigate the merging of artistic disciplines in the growth and development of integrated performance practice, including early 20th century challenges to formal constraints in visual art, writing and performance, including the integrated work of John Cage, Merce Cunningham and Robert Rauschenberg, along with study of contemporary collaborative artists such as Meredith Monk, Pina Bausch and Tanztheater Wuppertal, Forced Entertainment, Meg Stuart and Damaged Goods, Anne Bogart and SITI Company, etc. The course also focuses on integrating text, music/sound, and visual elements into frames of theatrical presentation. Writers, musicians, visual artists, actors, dancers, directors, choreographers and those wishing to explore their creative potential are encouraged to enroll.

**LINA 3025 Visual Music****Faculty:** Raykoff, Ivan TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7442 Sec A

"This course provides historical, theoretical, and practical perspectives on the synaesthetic overlaps between music and the visual arts. These creative "'correspondences"' (to borrow Baudelaire's term) have fascinated artists, musicians, scientists, and philosophers since Antiquity, but especially since the late nineteenth and early twentieth century, when new technologies such as photography, sound recording, and cinema challenged traditional distinctions between artistic disciplines and encouraged experimental approaches to this interplay of sight and sound. We will study specific artworks, concepts, and movements to gain a deeper understanding of this evolving field of creative and perceptual practices."

**LINA 3140 Art & Urbanism: Aesthetics and the Public Good****Faculty:** Sember, Robert MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7809 Sec A

The urban anthropologist, David Harvey observes that, "The city is the site where people of all sorts and classes mingle, however reluctantly and agonistically, to produce a common if perpetually changing and transitory life. The commonality of that life has long been the compelling subject of a wide range of evocative writings and representations." This course looks at a selection of the texts to which Harvey refers and the manner in which they represent and contribute to the production of urban life. Our investigations will consider how art, architecture and design resonate with or contradict perspectives offered by social theorists. Among the issues we will address are: ideas of community and audience; definitions of public and public spaces; the function of monuments, and anti-monuments; and, the aesthetics of everyday life. A collective, semester-long investigation of New York City will consider how these theoretical and ideological propositions and cultural actions play out in neighborhoods across the city.

**LINA 3311 Femme Fatale****Faculty:** Brooks, Colette TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7399 Sec A

This course examines the iconic femme fatale figure as she appears in dramatic literature and pop culture from the Greeks to the present day. Students explore the question of why this alluring but treacherous siren has persisted, with scant alteration, over centuries. What is threatening about her, and to whom? How does this archetype stand in relation to the lives women typically lead? Virginia Woolf once observed that women were accorded a power in literature that they were never allowed in life. Why? Students read plays, see Hollywood movies, and look at related literature in such fields as psychology and cultural studies.

**LINA 4455 The Worlds of the Ballets Russes: 1909-1929 : How Dance, Music, Art, Criticism, & Fashion converged****Faculty:** Perl, Jed W 06:00 PM - 07:50 PM **Credits:** 3 CRN 7943 Sec A

No artistic enterprise in the twentieth century brought together a greater range of creative imaginations and personalities than the Ballets Russes. During the twenty years (1909-1929) that the ballet performed in London and Paris under the dazzling directorship of Serge Diaghilev there was an unprecedented creative convergence of art and ideas, bringing together dancers, choreographers, composers, painters, fashion designers, and critics in a new vision not only of art but of the relationship between art and life. This course will provide students with an opportunity to explore collaboration across the arts in early twentieth-century Russia, France, and England, and examine themes as varied as primitivism, classicism, and populism as refracted through legendary collaborative works including Parade and The Rite of Spring. Among the figures to be studied are: painters Picasso, Matisse, and Miró; composers Stravinsky, Satie, and Ravel; dancers and choreographers Nijinsky, Nijinska, Massine, and Balanchine; fashion designers Paul Poiret and Coco Chanel; and writers Jean Cocteau, T. S. Eliot, and Roger Fry, whose philosophical discussions about the relationship between high art and popular art and the avant-garde and tradition were in part precipitated by the Ballets Russes experience. Using the world of the Ballets Russes as a key to the interdisciplinary direction of the arts in the twentieth century, we will explore a history that reaches back to Wagner's nineteenth-century dream of the Gesamtkunstwerk (total art work), embraces theatrical experiments at the Bauhaus, and has affected the work of Martha Graham, Alexander Calder, and John Cage and Merce Cunningham in more recent times. Seniors/Juniors only. Juniors must obtain permission from instructor.

## LLSL Lit Studies: Literature

### LLSL 2019 Greek & Roman Drama

**Faculty:** Shapiro, Henry MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7403 Sec A

The tragedies and comedies of Aeschylus, Sophocles, Euripides, and Aristophanes continue to give impetus to European and American theater. Students read Greek plays in the context of the rise and decline of 5th century B.C. Athens in order to locate modern theater in relation to the questions that Athenian Drama raises: the relation of a theater to the political institutions of a culture, the optimal relation between audience, author, theater, and society, the roots of drama in communal ritual and myth. Texts include Aeschylus's *Oresteia*; Sophocles's *Oedipus* plays, *Electra*, *Philoctetes*; Euripides's *Bacchae*, *Electra*, *Orestes*; Aristophanes' *Birds*. A brief look at Roman Comedy (Plautus, Terence) will follow.

### LLSL 2332 18th Century English Novel

**Faculty:** Birns, Nicholas MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7404 Sec A

This course surveys the development of the novel in England in the eighteenth century. We will read eight pivotal novels: Daniel Defoe (*Roxana*), Samuel Richardson (*Pamela*), Charlotte Lennox (*The Female Quixote*), Laurence Sterne (*Tristram Shandy*), Jonathan Swift (*Gulliver's Travels*), Horace Walpole (*The Castle of Otranto*), Henry Fielding (*Tom Jones*), Henry Mackenzie (*The Man of Feeling*), plus one 'memoir' (*The Life of Olaudah Equiano*). These narratives unfolded the imaginative potential of the novel form as well as its capacity to educate the heart. In reading the work of an era that jump-started the history of the novel as we know it, we will gain insight into the sources of our own literary sensibilities and tastes by studying the roots of a major modern genre.

### LLSL 2343 Renaissance English Literature

**Faculty:** Guenther, Genevieve MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7579 Sec A

This course will survey the poetry, prose, and drama of the English Renaissance. We will focus on Spenser, Shakespeare, Donne, and Milton, but we will also attend to less-familiar authors, such as Wyatt, Sidney, Marlowe, Jonson, Bacon, Herbert, and Marvell. Topics for discussion will include humanism, court politics, reformation theology, early modern gender, the new science, the English civil war, and colonialism. Requirements: attendance, two papers, a midterm, and a non-cumulative final.

### LLSL 2350 Origins of the Novel

**Faculty:** Pettinger, Michael MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 7946 Sec A

"This course examines problems in defining the genre 'novel,' specifically the claims to 'newness' and 'modernity' that seem inherent in the word. Students are encouraged to examine their own generic expectations of novels in light of a selection of essays that attempt to define the genre and trace its history. They then read ancient and medieval narratives to see how these fulfill (or fail to fulfill) those expectations, as well as to derive other possible generic expectations that might inhere in them. Works include various Hellenistic Greek romances, Petronius' *Satyricon*, Apuleius' *Golden Ass*, Chaucer's *Troilus and Criseyde* and the early modern novel, *The Princess of Clèves*."

### LLSL 2360 French Drama, French Film

**Faculty:** Rejouis, Rose TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7581 Sec A

This class explores the interconnections between literature, theater and film and the interdisciplinarity of writers such as Marguerite Duras, Eric Rohmer, Antonin Artaud and others. We will also explore how filmmakers and theater directors experiment with text and each other's medium. If the medium is the message, how does changing the medium inflect the message. Students will explore all these issues through various writing projects.

### LLSL 2412 Terrorism Modern Lit & Cinema

**Faculty:** Anemone, Anthony TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7823 Sec A

This course explores the various forms of terrorism as it has been experienced in Europe, Asia, Africa, Russia, the Middle East, and the Americas over the past 150 years. Through readings, film screenings, lectures, and discussion of a number of literary and cinematic works, we will confront the complex historical, cultural, and moral dimensions of what is turning out to be the central political and moral issue of the 21st century. This course also satisfies requirements in Culture and Media.

### LLSL 2501 Shakespeare: Journey

**Faculty:** Shapiro, Henry MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 6434 Sec A

"In all the genres Shakespeare wrote—comedy, history, tragedy, romance—he describes journeys into a 'second reality.' From these journeys characters usually return changed beings. This course examines how this motif and the particular genre shape and intertwine with one another. Plays studied include *As You Like It*, *Henry IV Parts One and Two*, *Othello*, and *The Winter's Tale*."

### LLSL 2660 Becoming Modern: British Lit

**Faculty:** Frost, Laura TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7583 Sec A

"This course examines 19th and 20th-century British literature in its historical context, with a particular emphasis on literary innovation and the dilemmas of modernity. Topics include anti-Victorianism, imperialism, the 'New Woman,' World War I and II, fascism, new theories of psychology, the representation of sexuality and censorship, and the search for a language adequate to modern life. Special focus is on literary techniques that were developed in this period, including impressionism, unreliable narration, and stream of consciousness. Authors include Conrad, Ford, Joyce, Lawrence, Forster, Woolf, Rhys, Isherwood, and Barker."

### LLSL 2663 Anglophone Poetry 1

**Faculty:** Savory, Elaine TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 3760 Sec A

This course explores the story of Anglophone poetry from the mid-16th century until the accession of Queen Victoria in 1837. It is a history of the development of forms such as the sonnet, introduced from Italy along with other forms by courtier-poets Wyatt and Surrey. We also explore aspects of the strong folk tradition of oral verse. We follow the development of English poetry through the Civil War, the eighteenth century, the establishment of empire, and we end with the Romantics. The course aims to provide a historical map of English poetry, as well as a training in close reading and analysis of poetry. Both students with experience in reading poetry and those without are welcome.



**LLSL 3159 Anglo-American Adaptation****Faculty:** Napolin, Julie TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7941 Sec A

This course considers film and media adaptations of modern Anglo-American literature. Does an adaptation have its own artistic merit distinguishable from the original text it cites, critiques, and represents? By what methods of interpretation can we analyze literary adaptations as they move away from the printed page to film and media, especially when contexts are updated or radically altered? This course will begin by considering adaptation through the lenses of authorship, influence, and interpretation, as well as theories of imagining and mimesis in literature. Through serious readings of literature, we will trace a series of canonical writers whose prose and poetry have been adapted to the screen, focusing our efforts on adaptations of works that do not immediately lend themselves to performance (as does drama). We will also focus on contributions that rival the originals in their experimentation, such as Conrad's *Heart of Darkness*, Kubrick's *Apocalypse Now*, and Herzog's *Fitzcarraldo*; Woolf's *Mrs. Dalloway* and Cunningham's *The Hours* (both a novel and film); Hemingway and Siodmak's *The Killers*; Carver and Wilder's *Double Indemnity*; Faulkner's *Sanctuary* and its reworkings in pulp film and contemporary fiction; we will also consider cases of multi and trans-media interpretation. This course satisfies either both Literary Studies and Culture and Media requirements.

**LLSL 3207 Modern Jewish Literature****Faculty:** Vinokur, Val MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 7412 Sec A

"In this course students read authors who may be regarded as writing Jewish literature, though they wrote in English, Yiddish, Russian, Italian, Hebrew, and German. The seminar considers whether a coherent literary tradition emerges through the prism of their individual responses to Judaism and to the modern Jewish experience of pogroms, immigration, assimilation, cultural renaissance, the holocaust, and the contested recovery of a lost homeland; and whether one can detect a "Jewish aesthetics" at work within Western Modernism. Authors may include Aleichem, Amichai, Kafka, Bellow, Paley, Ozick, Levinas, Isaac Babel, Henry Roth, Primo Levi, Philip Roth, Arthur Cohen, and I.B. Singer. This course satisfies the approaches to literary studies requirement for Literary Studies majors."

**LLSL 3362 French Novels****Faculty:** Rejouis, Rose TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6452 Sec A

This class explores intertextuality in the French psychological novel. Readings focus on fiction and on literary histories and anti-histories of the novel. Readings may include Lafayette's *The Princesse of Cleves*, Prevost's *Manon Lescaut*, Stendhal's *The Red and the Black*, Balzac's *Eugenie Grandet*, Sand's *Indiana*. This class is writing intensive.

**LLSL 3450 Romanticism in Critical Perspective****Faculty:** Medzhibovskaya, TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7585 Sec A

The course examines definitive works from key Romantic traditions (British, German, French, Italian, Russian), sampling signature genres invented or reinvented by the Romantics, such as the literary fairy tale (*Maerchen*), the narrative poem, the historical novel, the novella, the autobiographical novel, the heroic drama, the ballad, books of fragments and aphorisms and philosophical tracts. The course combines close analysis of the texts with special focus on Romantic Ideology, Romantic philosophy, Romantic poetics, and criticism written by and about the Romantics. It is recommended that you read Goethe's *Faust* (Parts I and II) prior to enrolling.

**LLSL 3860 Spanish American Narrative: The Boom****Faculty:** De Castro, Juan TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7586 Sec A

This course studies Spanish American novels of the so-called Boom of the 1960s, by such authors as Mario Vargas Llosa, Carlos Fuentes, Julio Cortázar, Gabriel Garcia Marquez, and Alejo Carpentier. Celebrated for their technical virtuosity and their apparent political sophistication, the Boom novels dazzled international audiences and were rapidly acknowledged as constituting the core of the Spanish American canon.

**LLSL 4413 Anna Karenina and Its Afterlives****Faculty:** Medzhibovskaya, R 02:00 PM - 03:15 PM **Credits:** 3 CRN 7942 Sec A

"Anna Karenina (1873-1877) is Leo Tolstoy's second long novel after a monumental *War and Peace* (1863-1869) which keeps topping competitive charts as "the greatest novel of all times." If a good novel it is: Tolstoy doubted it deserved its success. He was writing on the verge of suicide caught in the midst of a painful spiritual crisis. This struggle resulted not only in the completion of this lasting masterpiece, but also in a decisive change of its author's outlook on life and art and his rebirth as radical thinker and artistic reformer. Working closely with both the definitive version in updated translations and making way through selected drafts the course will trace the evolution of both the work and its author placing them in their appropriate historical and cultural contexts. Knowledge of Russian is not required and neither is specialty knowledge of Tolstoy. But those taking the course should be prepared to do dedicated work with the novel's text and critical literature in translation and qualified to do so (please speak with the instructor if you have questions). In its "afterlives" capacity, the course will deal with copyright, parody and self-parody, and with the theory and practice of imitation as it will look at several attempts to rewrite, adapt and redo this masterwork in fiction and other artistic genres (theater, cinema, ballet) under differing political and ideological regimes. You are encouraged to read the novel prior to taking the course in the translation of Richard Pevear and Larissa Volokhonsky. Seniors/Juniors only. Juniors must obtain permission from instructor."

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**LLST Literary Studies****LLST 3006 Reading for Writers: The Global Novel****Faculty:** Deb, Siddhartha TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 3019 Sec A

This course looks at a set of contemporary novels that seem to respond, in different ways, to a sense of interconnectedness between different places. All are global in taking place in more than one country; all play with form, genre, and style; almost all have close relationships to other cultural forms such as cinema and popular music; and many raise questions about authorship, history, and politics. The authors studied in the course will include Roberto Bolaño, David Mitchell, Nicole Krauss, and Haruki Murakami. The course will also include critical work by theorists like Franco Moretti and essays by popular critics such as James Wood. Students will be required to make presentations, conduct research, write regular response papers, and produce a 10-page literary essay as a final requirement.



**LLST 3016 RFW Non-Fiction****Faculty:** Brooks, Colette MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 3020 Sec A

This course studies the creative richness of the nonfiction literary narrative, focusing on close reading of nonfiction texts that employ language, imagery or striking conceptual strategies to achieve an expressive power usually associated with fiction. The class holds that many writers of literary nonfiction possess an imagination sparked most intensely by the real world and the writer's place within it. We will study texts representing a variety of different perspectives, among them classics in the genre (Joan Didion, Bruce Chatwin, Michael Herr) and more recent works (Katherine Boo's *Behind the Beautiful Forevers* and texts by David Foster Wallace.) Students will also do writing of their own.

**LLST 3025 Reading for Writers: Poetry/Plays****Faculty:** Walters, Wendy MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 3047 Sec A

This course considers the poetry of plays and plays that function as poetry. We interrogate the relationship of narrative to poetry and the role of structure in narrative. We examine questions that relate to the practice of revealing emotion for the edification and catharsis of audiences. We consider the process of making art as something tangible, instead of merely the "work" that is left behind. In this re-evaluation of process, we reconsider the dialectic of doing and being as well as the historical teleologies that dictate, for each of us, how and what we must do and be. Work by the following will be considered: Shakespeare, Marlowe, Ibsen, Chekov, Pirandello, Ionesco, Baudelaire, Rimbaud, Scalapino and Fornes.

**LLST 3028 RFW Journalism****Faculty:** Halberstadt, MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 6464 Sec A**LLST 3067 Borges****Faculty:** De Castro, Juan TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6467 Sec A

This course studies the works of Jorge Luis Borges (1899-1986), who is frequently considered to be the most important Spanish language writer of the twentieth century. Borges not only influenced novelists, such as Gabriel García Márquez, Umberto Eco, or William Gibson, but his writings also played a significant role in the birth of the groundbreaking theory and criticism of Paul de Man and Michel Foucault, as well as in the development of the hypertext and other new media. In addition to studying *Ficciones* (1944) and *The Aleph* (1949), the short story collections for which he is best-known, we will read selections from his poetry and essays. The course will also introduce students to the significant critical body of work produced about Borges, including works by Beatriz Sarlo, John Barth, Paul de Man, and George Steiner.

**LLST 3511 Jean Rhys: Transnational Modernism and Fiction****Faculty:** Savory, Elaine TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7587 Sec A

This is a single author course. Jean Rhys (1890-1987) is a master of both full-length and short fiction. She was a transnational, who was born in Dominica, W.I., lived in Britain and Paris, and for a short time in Vienna, fluent in English and French, and despite being out of her homeland from the age of sixteen except for a short holiday, able to write a convincing version of Dominican French and English creoles. She came to be a published writer at the very moment European modernism was becoming a dominant aesthetic mode (her peers in fiction included Joyce and Hemingway). But her fiction was inflected with her complex origins and her multinational life experience. So besides reading her novels, stories and excerpts from her autobiography, we shall think about her modern as a culturally plural space, hence "modernisms".

**LLST 3512 Isaac Babel****Faculty:** Vinokur, Val W 12:10 PM - 02:50 PM **Credits:** 4 CRN 7588 Sec AX

""Isaac Babel writes in the same tone about the stars and gonorrhea"" (Viktor Shklovsky). This seminar explores the literary, theatrical and cinematic work of Odessan author Isaac Babel (1894-1940), the Jewish Russian master of the short story. The course will include close readings of his texts, with attention to his contexts and legacy beyond Russian letters. Taught in English; some familiarity with with Russian literature is recommended."

**LLST 3513 Lolita and its World****Faculty:** Mookerjee, Robin TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7589 Sec A

Nabokov's masterpiece, controversial in its time, remains a charismatic book, imitated, read, and discussed more than any American novel from the 1950s. Surely the book is a stylistic marvel, and, just as surely, its subject matter elicits revulsion and fascination. These reactions are complicated by the novel's elusiveness and allusiveness, making *Lolita* something more than a novel: the center of its own twisted world. In this course, students immerse themselves in this world, embracing Nabokov's literary alliances; indulging his fascination with chess and butterflies; exploring the book as a cultural phenomenon and the inception of a new genre. Most of all, students scrupulously contemplate the fate of Humbert, his unfortunate wife and ward, and his devious double.

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**LLSW Lit Studies: Writing****LLSW 2010 Intro Non-Fiction****Faculty:** Newman, Sandra TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 3021 Sec A**LLSW 2010 Intro Non-Fiction****Faculty:** Tippens, Elizabeth TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 3048 Sec B**LLSW 2020 Introduction to Fiction. Reading the Classifieds: What is Genre?****Faculty:** Mobilio, Albert TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 3022 Sec A

In this workshop students study and practice the art of storytelling—with a focus on the roles of narrative voice, structure, and characterization in identifying genre. We will read across various genres, sub-genres, and styles—crime and detective fiction, science fiction, realism, psychological realism, fabulism, black humor, self-reflexive storytelling, and Gothic fiction for example—with an eye to exploring the relationship between authorial intention and reader expectations, and how both are predicated on generic conventions.

**LLSW 2020 Intro Fiction****Faculty:** Newman, Sandra TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 3023 Sec B**LLSW 2020 Intro Fiction: Story Structure****Faculty:** Mookerjee, Robin MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 3049 Sec C

This course is focused on the core of fiction writing: the story. At once universal and perennially new, a compelling plot is a force of nature that structures our lives. During the semester writers do two difficult things: read and respond to masterful works of short fiction in order to understand the tricks (and inexplicable magic) of the trade; and compose stories, refining and revising them until they are undeniable. The class draws models from classic practitioners like Chekhov, O'Connor, and Nabokov and contemporary stylists like Russell Banks, Donald Barthelme, and Robert Atwood. It surveys plot design, character development, point of view, pacing, and dramatic structure. Students develop skills in peer critique, editing, process, and revision.

**LLSW 2030 Intro Poetry****Faculty:** TBA, Faculty TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 3024 Sec A**LLSW 2030 Intro Poetry****Faculty:** TBA, Faculty MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 4266 Sec B**LLSW 2505 Intro Journalism****Faculty:** Glass, Suzanne MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 3050 Sec A**LLSW 2505 Intro Journalism****Faculty:** Sexton, Adam MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 4267 Sec B**LLSW 3025 Intermediate Journalism: Free Press****Faculty:** Chaplin, Heather MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 3025 Sec A

In New School Free Press, which constitutes intermediate journalism, students work on a student-run newspaper and web site, writing and editing news, arts & culture, and op-ed stories, as well as multi-media projects. Students learn about news gathering and reporting through the act of putting out daily web pieces and longer bi-weekly features. The paper is student run and edited with a faculty adviser. Readings include contemporary issues of journalism and discussion of professional practices.

**LLSW 3046 Eleven and a Half****Faculty:** Mobilio, Albert R 12:10 PM - 02:50 PM **Credits:** 3 CRN 3051 Sec A

Students learn about literary journal publishing through researching contemporary practices in the field and by editing content for the Eugene Lang College literary arts journal, which is designed and produced by students at Parsons. The editorial process includes developing goals for the journal, soliciting submissions, reading and evaluating works submitted, and responding to authors. Students also learn the basic vocabulary of journal production and publishing. Current trends in literary editing are discussed, including field trips to presses, organizations that support literary arts publishing, and class visits from a range of New York city based literary arts editors - from do-it-yourself practices, letterpress, and book arts, web-based journals, university and college-based publications, and journals with a larger, more mainstream readership in mind. This research and activity-related course is repeatable. The total number of credits a student can earn in an activity-related course is 24.

**LLSW 3500 Intermediate Fiction****Faculty:** Deb, Siddhartha TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 3052 Sec A

This course will build on skills acquired at the introductory level by asking students to experiment with a range of genres and styles, including the gothic, hard-boiled, fantasy, and dystopic fiction. Focusing on stories by Edgar Allan Poe, Joyce Carol Oates, Jorge Luis Borges, and Edward P. Jones, among others, the course will require students to read with close attention, analyze the characteristics of a genre, and participate in a wide range of writing exercises. The written component will consist of one full-length story (between 10 and 15 pages) in one of the genres/styles discussed in class. This full-length story will be workshopped twice in class and will involve substantial revising.

**LLSW 3500 Intermediate Fiction: Narrative Voice****Faculty:** Fuerst, James TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 3026 Sec B

Building upon the skills acquired at the introductory level, this course provides an in-depth examination of both the art and craft of narrative voice in creative writing. Through exposure to a

variety of stories across a diversity of genres, periods, and styles, students learn to identify and analyze different authorial personae deployed in outstanding works of fiction and how those personae shape and inform the totality of the fictional work. Students likewise develop an applied understanding of narrative voice by composing their own sustained work of fiction during the semester, multiple drafts of which will be submitted for consideration in workshop and revised and rewritten in light of constructive criticism from peers as well as the major themes and techniques of the course.

**LLSW 3510 Intermediate Non-Fiction****Faculty:** Kendall, Elizabeth MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 3053 Sec A

In Intermediate Nonfiction, students will focus on the theme of Personal Culture – their own, and that of selected nonfiction writers. Students will begin by considering what constitutes a personal culture, then they will study the works of certain movie, music, fashion, dance and sports critics. They will write reviews of and personal pieces about selected New York City events. Travel writing, also a highly personal form of fact-based narrative, will be read and written, as well as comedy writing, one of two of the most challenging kinds of fact-based narrative. The final course “unit” will involve what might be called the “sum” of personal culture expression: the Personal Essay, which can contain some memoir elements. Throughout the semester, emphasis will be placed on tone, style, prose rhythms, beginnings and endings, and the search for, and enhancement of, each student’s own inimitable writing voice. Course authors will include Lester Bangs, Geoff Dyer, Mikhail Zoshchenko, James Baldwin, Elizabeth Bishop, and others.

**LLSW 3510 Intermediate Non-fiction: Novelists As Journalists****Faculty:** Halberstadt, MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 6473 Sec B

Kafka may have sold insurance, and Chekhov practiced medicine, but novelists have long turned to journalism as a second, and at times primary, career.

This course examines the interplay between fictional and nonfictional narratives, ranging from the celebrated work of the long-dead (Mark Twain, Joseph Roth, George Orwell, and Martha Gellhorn) to the nearly-unknown (Saul Bellow’s reporting on the Six-Day War, and John Steinbeck’s on Vietnam, for Newsday) ending with the magazine journalism of contemporary literary stars (Martin Amis, Amy Bloom, ZZ Packer, Arundhati Roy, Gary Shteyngart, David Foster Wallace, among others).

- Readings will be followed by weekly short writing assignments (500-750 words in length), with a view to understanding the relationship between writing fiction and reportage.

- Students will also write a final, 10-page article, based analytic reading, research and reporting.

**LLSW 3520 Intermediate Poetry: Documentary and Investigative Poetics****Faculty:** Firestone, Jennifer TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 3027 Sec A

This course examines poetry that is excerpted from, inspired by, and in dialogue with historical records and other documents, images, interviews, diaries and journals. Students will explore how research may inform and shape a poem's language, sound, form, and intent, and may discover a way to encounter, mediate, resist and, possibly, re-define dominating monolithic narratives and claims. In addition, students will consider the fault line between the subject matter researched and the beginnings of a crafted poem. Readings will include work by Muriel Rukeyser, Charles Reznikoff, Charles Olson, Juliana Spahr, Mark Nowak and Claudia Rankine. Class work will include an extended poetry project that will require research and investigations compiled throughout the semester.

**LLSW 3730 Collaborations in Music & Text****Faculty:** Walters, Wendy M 07:00 PM - 09:45 PM **Credits:** 3 CRN 7893 Sec A

In this team-taught history and studio course, students will study key works in song, opera, and performance art; theories of engaging music+text from composers and lyricists; and engage in exercises that integrate music+text. Readings and listening assignments include works by or about Steven Sondheim, Billy Strayhorn, Ned Rorem, John Adams, Claudio Monteverdi, Meredith Monk, Leonard Cohen, Giuseppe Verdi, Sarah Vaughan, William Bolcom, Lennon/McCartney, Imogen Heap, Mos Def, George and Ira Gershwin, and Benjamin Britten. Coursework will consist of listening and reading assignments, a research presentation, studio assignments and a new collaborative work—written in teams of musicians and writers—to be performed for the New School community in late spring.

**LLSW 4000 Advanced Fiction****Faculty:** Deb, Siddhartha F 09:00 AM - 11:40 AM **Credits:** 4 CRN 6475 Sec AX

This course will build on the concepts of fiction writing learned in Introductory and Intermediate Fiction workshops by revisiting craft questions of narration, point of view, characterization, plot, and dialogue, as well as the challenging contextual questions of the things that go into the making of a writer and her or his writing. These questions will be focused on by reading the novel *Youth* by J.M. Coetzee as well as shorter pieces on writing by Joan Didion, Richard Sennett, and Fredric Jameson. Students will produce a new story of 15-20 pages that will be workshopped twice and will include substantial revisions.

**LLSW 4010 Advanced Non-Fiction****Faculty:** Brooks, Colette TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 3028 Sec A

In this workshop course focusing on expressive nonfiction, students will explore how to craft nonfiction narratives of varying lengths from a half-formed idea or impulse. The focus will be twofold: first to generate ideas for pieces based on individual interests, with some suggestions, then to work with different scales and narrative strategies. Building on the elements of craft students have already explored at earlier levels (language, structure, research, revision), students will develop short and more extended pieces over the semester. Readings will cover a range of nonfiction narratives and writers' reflections that serve as models of creative problem solving. Throughout the semester, we will grapple with a perennial writer's question: I have an idea – now what do I do with it?

**LLSW 4020 Advanced Poetry****Faculty:** Walters, Wendy MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 3059 Sec A

The subject of this workshop is the long poem, whether composed as a composite narrative, mosaic or abstract thread. Discussions and readings address techniques of building narrative or momentum, creating continuity within the work and developing formal qualities that support a sustained work. We will challenge the notion that the long poem, by nature, is self-indulgent and explore ways in which large lyrics can engage deeply with political and historical markers of our time. In addition to workshopping new poems, students will participate in in-class writing assignments designed to support the production of a long single work. Works by the following may be included: Alexander Pope, A.R. Ammons, Tracy K. Smith, Gwendolyn Brooks, among others.

**LLSW 4025 Advanced Journalism****Faculty:** Buchanan, Robert TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7662 Sec A

In this course, students will develop multi-media journalism skills by exploring urban environmental issues—not just classic ones like water quality, environmental justice and climate change, but also broader 'ecologies' of gentrification and development, cultural preservation, and the delicate balance of private property and public space. Students will be encouraged to develop a 'beat' over the course of the semester, mastering the nuances of a particular field and building a network of sources. All projects will be multi-media, although students may choose to focus on one area, such as writing, photography, information design, audio or video. Students will create web sites and social media circles around their topic areas; mini-workshops in the classes will prepare students to think about expressing themselves through these different forms. Reading includes daily newspapers, web sites and blogs as well as longer works. Students will produce three short projects and one long, more complex piece at the end of the semester.

**LLSW 4505 Publishing, Criticism & Theory****Faculty:** TBA, Faculty M 04:00 PM - 06:40 PM **Credits:** 3 CRN 8159 Sec A

From the dawn of the mechanical printing press, the dissemination of ideas has been tied to the means of reproducing words and texts. Since the traditional printed codex and such nineteenth century offshoots as the newspaper and magazine face an uncertain future in a brave new world of digital media and social-networking hucksterism, this seminar will survey the kinds of "worlds built by words" that first flourished in the Renaissance – and may yet flourish again, should imaginative writers and innovative entrepreneurs be up to the task of reinventing serious intellectual publishing in a post-print world. Readings will include texts by Montaigne, Bacon, Bayle, Hume, Marx, Mathew Arnold, Oscar Wilde, Georg Simmel, Paul Valery, Edmund Wilson, George Orwell, Walter Benjamin, Theodor Adorno, C. Wright Mills, Harold Rosenberg, Isaiah Berlin, Hannah Arendt, Roland Barthes, Susan Sontag, Pauline Kael, Greil Marcus, Guy Debord etc. There will be a variety of guests visiting the class, and also several site visits associated with the class, which will allow students to get a firsthand knowledge of publishing today. Seniors/Juniors only. Juniors must obtain permission from instructor.

**LLSW 4505 Publishing, Criticism & Theory****Faculty:** Rosenfelt, Rachel M 04:00 PM - 06:40 PM **Credits:** 3 CRN 8159 Sec A

From the dawn of the mechanical printing press, the dissemination of ideas has been tied to the means of reproducing words and texts. Since the traditional printed codex and such nineteenth century offshoots as the newspaper and magazine face an uncertain future in a brave new world of digital media and social-networking hucksterism, this seminar will survey the kinds of "worlds built by words" that first flourished in the Renaissance – and may yet flourish again, should imaginative writers and innovative entrepreneurs be up to the task of reinventing serious intellectual publishing in a post-print world. Readings will include texts by Montaigne, Bacon,

Bayle, Hume, Marx, Mathew Arnold, Oscar Wilde, Georg Simmel, Paul Valery, Edmund Wilson, George Orwell, Walter Benjamin, Theodor Adorno, C. Wright Mills, Harold Rosenberg, Isaiah Berlin, Hannah Arendt, Roland Barthes, Susan Sontag, Pauline Kael, Greil Marcus, Guy Debord etc. There will be a variety of guests visiting the class, and also several site visits associated with the class, which will allow students to get a firsthand knowledge of publishing today. Seniors/Juniors only. Juniors must obtain permission from instructor.

#### **LLSW 4505 Publishing, Criticism & Theory**

**Faculty:** Miller, James M 04:00 PM - 06:40 PM **Credits:** 3 CRN 8159 Sec A

From the dawn of the mechanical printing press, the dissemination of ideas has been tied to the means of reproducing words and texts. Since the traditional printed codex and such nineteenth century offshoots as the newspaper and magazine face an uncertain future in a brave new world of digital media and social-networking hucksterism, this seminar will survey the kinds of “worlds built by words” that first flourished in the Renaissance – and may yet flourish again, should imaginative writers and innovative entrepreneurs be up to the task of reinventing serious intellectual publishing in a post-print world. Readings will include texts by Montaigne, Bacon, Bayle, Hume, Marx, Mathew Arnold, Oscar Wilde, Georg Simmel, Paul Valery, Edmund Wilson, George Orwell, Walter Benjamin, Theodor Adorno, C. Wright Mills, Harold Rosenberg, Isaiah Berlin, Hannah Arendt, Roland Barthes, Susan Sontag, Pauline Kael, Greil Marcus, Guy Debord etc. There will be a variety of guests visiting the class, and also several site visits associated with the class, which will allow students to get a firsthand knowledge of publishing today. Seniors/Juniors only. Juniors must obtain permission from instructor.

#### **LLSW 4991 Senior Seminar: Fiction/Poetry**

**Faculty:** Sessions, Joshua TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 4569 Sec AX

The Senior Seminar is designed for students who excel in a collaborative small-group environment (6-12 seniors) where they work together with other writers in a shared genre. In the Senior Seminar, students critique, complete, shape, and revise a portfolio of work in their primary genre culled from their previous writing courses. This seminar is community-based, as the class collaboratively selects critical and creative readings that relate specifically to its members' writing projects. In engagement with these readings, as well as student writing projects, the class examines issues of craft, form, content, and process. In addition to developing a final revised portfolio (30-40 pages for fiction), each student will submit a critical essay contextualizing her/his body of work.

#### **LLSW 4992 Senior Sem:NonFic/Journ**

**Faculty:** Kendall, Elizabeth MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 4570 Sec A

The Capstone in Writing is an opportunity for all graduating Seniors to develop an original project in a rigorous environment and hone their skills over the term in a final work. Each class will be designed as a collaborative small-group environment—capped, ideally, at twelve students. In a collective of advanced writers, students will pursue individual projects in a shared genre. Projects can be portfolio-driven (students can revise a portfolio of work in their primary genre culled from previous writing courses) or entirely new (a cycle of poems; set of short stories; part of a novel; series of nonfiction articles or book). No matter the genre, each thesis class will examine issues of craft, form, content, and process. Projects should aim to be ambitious, and final manuscripts polished work that exemplifies the skill and craft of an accomplished writer—with (approximate) lengths of 20-30 pp. for poetry, 30-40 pp. for fiction, 30-40 pp. for journalism or nonfiction.

### **LMTH Interdisciplinary Science**

#### **LMTH 1950 Quantitative Reasoning**

**Faculty:** TBA, Faculty MW 12:00 PM - 01:15 PM **Credits:** 3 CRN 3761 Sec A

This course reviews the fundamentals of elementary and intermediate algebra with applications to business and social science. Topics include: using percents, reading and constructing graphs, Venn diagrams, developing quantitative literacy skills, organizing and analyzing data, counting techniques, and elementary probability. Students are also exposed to using technology as graphical and computational aids to solving problems. This course does not satisfy any requirements for the Interdisciplinary Science major.

#### **LMTH 1950 Quantitative Reasoning**

**Faculty:** TBA, Faculty MW 02:00 PM - 03:15 PM **Credits:** 3 CRN 3764 Sec B

This course reviews the fundamentals of elementary and intermediate algebra with applications to business and social science. Topics include: using percents, reading and constructing graphs, Venn diagrams, developing quantitative literacy skills, organizing and analyzing data, counting techniques, and elementary probability. Students are also exposed to using technology as graphical and computational aids to solving problems. This course does not satisfy any requirements for the Interdisciplinary Science major.

#### **LMTH 1950 Quantitative Reasoning**

**Faculty:** TBA, Faculty MW 10:15 AM - 11:30 AM **Credits:** 3 CRN 7480 Sec C

This course reviews the fundamentals of elementary and intermediate algebra with applications to business and social science. Topics include: using percents, reading and constructing graphs, Venn diagrams, developing quantitative literacy skills, organizing and analyzing data, counting techniques, and elementary probability. Students are also exposed to using technology as graphical and computational aids to solving problems. This course does not satisfy any requirements for the Interdisciplinary Science major.

#### **LMTH 1950 Quantitative Reasoning**

**Faculty:** TBA, Faculty MW 08:30 AM - 09:45 AM **Credits:** 3 CRN 7481 Sec D

This course reviews the fundamentals of elementary and intermediate algebra with applications to business and social science. Topics include: using percents, reading and constructing graphs, Venn diagrams, developing quantitative literacy skills, organizing and analyzing data, counting techniques, and elementary probability. Students are also exposed to using technology as graphical and computational aids to solving problems. This course does not satisfy any requirements for the Interdisciplinary Science major.

#### **LMTH 1950 Quantitative Reasoning**

**Faculty:** TBA, Faculty MW 12:00 PM - 01:15 PM **Credits:** 3 CRN 7482 Sec E

This course reviews the fundamentals of elementary and intermediate algebra with applications to business and social science. Topics include: using percents, reading and constructing graphs, Venn diagrams, developing quantitative literacy skills, organizing and analyzing data, counting techniques, and elementary probability. Students are also exposed to using technology as graphical and computational aids to solving problems. This course does not satisfy any requirements for the Interdisciplinary Science major.

#### **LMTH 1950 Quantitative Reasoning**

**Faculty:** TBA, Faculty MW 02:00 PM - 03:15 PM **Credits:** 3 CRN 7483 Sec F

This course reviews the fundamentals of elementary and intermediate algebra with applications to business and social science. Topics include: using percents, reading and constructing graphs, Venn diagrams, developing quantitative literacy skills, organizing and analyzing data, counting techniques, and elementary probability. Students are also exposed to using technology as graphical and computational aids to solving problems. This course does not satisfy any

requirements for the Interdisciplinary Science major.

**LMTH 1950 Quantitative Reasoning**

**Faculty:** TBA, Faculty      TR    12:00 PM - 01:15 PM    **Credits:** 3    CRN 7484    Sec G

This course reviews the fundamentals of elementary and intermediate algebra with applications to business and social science. Topics include: using percents, reading and constructing graphs, Venn diagrams, developing quantitative literacy skills, organizing and analyzing data, counting techniques, and elementary probability. Students are also exposed to using technology as graphical and computational aids to solving problems. This course does not satisfy any requirements for the Interdisciplinary Science major.

**LMTH 1950 Quantitative Reasoning**

**Faculty:** TBA, Faculty      TR    08:30 AM - 09:45 AM    **Credits:** 3    CRN 7485    Sec H

This course reviews the fundamentals of elementary and intermediate algebra with applications to business and social science. Topics include: using percents, reading and constructing graphs, Venn diagrams, developing quantitative literacy skills, organizing and analyzing data, counting techniques, and elementary probability. Students are also exposed to using technology as graphical and computational aids to solving problems. This course does not satisfy any requirements for the Interdisciplinary Science major.

**LMTH 1950 Quantitative Reasoning**

**Faculty:** TBA, Faculty      MW   10:15 AM - 11:30 AM    **Credits:** 3    CRN 7486    Sec I

This course reviews the fundamentals of elementary and intermediate algebra with applications to business and social science. Topics include: using percents, reading and constructing graphs, Venn diagrams, developing quantitative literacy skills, organizing and analyzing data, counting techniques, and elementary probability. Students are also exposed to using technology as graphical and computational aids to solving problems. This course does not satisfy any requirements for the Interdisciplinary Science major.

**LMTH 1950 Quantitative Reasoning**

**Faculty:** TBA, Faculty      TR    08:30 AM - 09:45 AM    **Credits:** 3    CRN 7487    Sec J

This course reviews the fundamentals of elementary and intermediate algebra with applications to business and social science. Topics include: using percents, reading and constructing graphs, Venn diagrams, developing quantitative literacy skills, organizing and analyzing data, counting techniques, and elementary probability. Students are also exposed to using technology as graphical and computational aids to solving problems. This course does not satisfy any requirements for the Interdisciplinary Science major.

**LMTH 2020 Statistics**

**Faculty:** TBA, Faculty      MW   12:00 PM - 01:15 PM    **Credits:** 3    CRN 3765    Sec A

This course covers techniques used to collect, organize, and present data graphically. Students learn how to calculate measures of center and dispersion, apply probability formulas, calculate confidence intervals, and test hypotheses. This course also provides an introduction to software used to analyze and present statistical information. This course is designed for students in marketing and does not use SPSS, which is commonly employed in psychological studies. If you are a student in Lang, you may wish to check with your department to see if SPSS is required for your field of study. This course does not satisfy any requirements for the Interdisciplinary Science major.

**LMTH 2020 Statistics**

**Faculty:** Halpern, Ellen      MW   12:00 PM - 01:15 PM    **Credits:** 3    CRN 3766    Sec B

This course covers techniques used to collect, organize, and present data graphically. Students learn how to calculate measures of center and dispersion, apply probability formulas, calculate confidence intervals, and test hypotheses. This course also provides an introduction to software

used to analyze and present statistical information. This course is designed for students in marketing and does not use SPSS, which is commonly employed in psychological studies. If you are a student in Lang, you may wish to check with your department to see if SPSS is required for your field of study. This course does not satisfy any requirements for the Interdisciplinary Science major.

**LMTH 2020 Statistics**

**Faculty:** Halpern, Ellen      MW   02:00 PM - 03:15 PM    **Credits:** 3    CRN 3767    Sec C

This course covers techniques used to collect, organize, and present data graphically. Students learn how to calculate measures of center and dispersion, apply probability formulas, calculate confidence intervals, and test hypotheses. This course also provides an introduction to software used to analyze and present statistical information. This course is designed for students in marketing and does not use SPSS, which is commonly employed in psychological studies. If you are a student in Lang, you may wish to check with your department to see if SPSS is required for your field of study. This course does not satisfy any requirements for the Interdisciplinary Science major.

**LMTH 2020 Statistics**

**Faculty:** TBA, Faculty      TR    10:15 AM - 11:30 AM    **Credits:** 3    CRN 3820    Sec D

This course covers techniques used to collect, organize, and present data graphically. Students learn how to calculate measures of center and dispersion, apply probability formulas, calculate confidence intervals, and test hypotheses. This course also provides an introduction to software used to analyze and present statistical information. This course is designed for students in marketing and does not use SPSS, which is commonly employed in psychological studies. If you are a student in Lang, you may wish to check with your department to see if SPSS is required for your field of study. This course does not satisfy any requirements for the Interdisciplinary Science major.

**LMTH 2020 Statistics**

**Faculty:** TBA, Faculty      TR    12:00 PM - 01:15 PM    **Credits:** 3    CRN 3770    Sec E

This course covers techniques used to collect, organize, and present data graphically. Students learn how to calculate measures of center and dispersion, apply probability formulas, calculate confidence intervals, and test hypotheses. This course also provides an introduction to software used to analyze and present statistical information. This course is designed for students in marketing and does not use SPSS, which is commonly employed in psychological studies. If you are a student in Lang, you may wish to check with your department to see if SPSS is required for your field of study. This course does not satisfy any requirements for the Interdisciplinary Science major.

**LMTH 2020 Statistics**

**Faculty:** Azizoglu, Bert      MW   08:30 AM - 09:45 AM    **Credits:** 3    CRN 3922    Sec F

This course covers techniques used to collect, organize, and present data graphically. Students learn how to calculate measures of center and dispersion, apply probability formulas, calculate confidence intervals, and test hypotheses. This course also provides an introduction to software used to analyze and present statistical information. This course is designed for students in marketing and does not use SPSS, which is commonly employed in psychological studies. If you are a student in Lang, you may wish to check with your department to see if SPSS is required for your field of study. This course does not satisfy any requirements for the Interdisciplinary Science major.

**LMTH 2020 Statistics**

**Faculty:** TBA, Faculty      TR    08:30 AM - 09:45 AM    **Credits:** 3    CRN 7488    Sec G

This course covers techniques used to collect, organize, and present data graphically. Students learn how to calculate measures of center and dispersion, apply probability formulas, calculate

confidence intervals, and test hypotheses. This course also provides an introduction to software used to analyze and present statistical information. This course is designed for students in marketing and does not use SPSS, which is commonly employed in psychological studies. If you are a student in Lang, you may wish to check with your department to see if SPSS is required for your field of study. This course does not satisfy any requirements for the Interdisciplinary Science major.

#### **LMTH 2030 Statistics with SPSS**

**Faculty:** TBA, Faculty      TR    01:50 PM - 03:30 PM    **Credits:** 4    CRN 3771    Sec A

This course is an introduction to statistics using the software package SPSS. Emphasis is on exploring quantitative data and applying concepts to a range of situations. Topics include descriptive statistics, basic probability, normal distributions, correlation, linear regression, and hypothesis tests. The course combines lectures, discussions, and computer assignments. During the semester, students meet at a computer lab to learn specific software skills. Students are expected to go to the lab on a regular basis to complete homework assignments and explore the functionality of SPSS. This course fulfills the second math requirement for the IS major, is a requirement for the ES major, and is taught Fall & Spring.

#### **LMTH 2030 Statistics with SPSS**

**Faculty:** Amador, Adrian      TR    03:50 PM - 05:30 PM    **Credits:** 4    CRN 4272    Sec B

This course is an introduction to statistics using the software package SPSS. Emphasis is on exploring quantitative data and applying concepts to a range of situations. Topics include descriptive statistics, basic probability, normal distributions, correlation, linear regression, and hypothesis tests. The course combines lectures, discussions, and computer assignments. During the semester, students meet at a computer lab to learn specific software skills. Students are expected to go to the lab on a regular basis to complete homework assignments and explore the functionality of SPSS. This course fulfills the second math requirement for the IS major, is a requirement for the ES major, and is taught Fall & Spring.

#### **LMTH 2040 Calculus**

**Faculty:** Koehler, Jacob      MW    10:15 AM - 11:30 AM    **Credits:** 3    CRN 3772    Sec A

This course is an introduction to the study of differential calculus. Topics include limits, continuity, derivatives of algebraic and exponential functions and applications of the derivative to maximization, and related rate problems. The principles of calculus are applied to business and economic problems.

#### **LMTH 2050 Math Models in Nature**

**Faculty:** TBA, Faculty      MW    11:55 AM - 01:35 PM    **Credits:** 4    CRN 3834    Sec A

This course combines aspects of quantitative reasoning and mathematical modeling. Quantitative reasoning is the ability to make sense of the numbers that surround us: to find patterns, to estimate, and to create mathematical models that help us make informed decisions. In this course, students learn to use difference equations to describe complex natural phenomena. Using spreadsheets as computational and graphical aids they develop the basic algebraic, computational, graphical, and statistical skills necessary to understand these models, and learn why difference equations are the primary tools in the emerging theories of chaos and complexity. This is a required course for the Interdisciplinary Science Major and is taught in Fall & Spring.

#### **LMTH 2101 Mathematics of Game Theory**

**Faculty:** Wilson, Jennifer      MW    01:50 PM - 03:30 PM    **Credits:** 4    CRN 7502    Sec A

Game theory is a fascinating branch of mathematics which looks at situations in which players must choose among several different actions to achieve the best possible outcome. Originally developed as a tool in economics, game theory is now used to explore many different fields, including politics, psychology, biology, ecology and philosophy, as well as to analyze standard recreational games. In this course, we will explore the basic ideas of game theory and some of its many applications, including the Prisoner's Dilemma and its relationship to the Cold War, evolutionary theory and popular culture.

#### **LMTH 3006 Math Tools for Social and Natural Sciences**

**Faculty:** Wilson, Jennifer      MW    03:50 PM - 05:30 PM    **Credits:** 4    CRN 3773    Sec A

This course provides students with the basic tools to model dynamic situations in the social and physical sciences. The first part of the course discusses applications to derivatives and integrals, optimization in one and two variables and basic linear algebra. The second half of the course examines systems of difference and differential equations. The focus of the course throughout will be on applications to economics and natural phenomena. This course is a requirement for the Economics major and satisfies the second math requirement or the Intermediate requirement for the Interdisciplinary Science major. It is offered every fall. <div>AP Calculus or college level Calculus</div>

### **LMUS Music**

#### **LMUS 2010 Fundamentals of Western Music**

**Faculty:** Wramage, Gregg      TR    10:00 AM - 11:40 AM    **Credits:** 4    CRN 3014    Sec A

This course is a study of basic concepts and skills in Western music theory, with a focus on learning to read and write music notation in both treble and bass clefs. Topics include intervals and ratios; music terminology; melodic, rhythmic, and harmonic structures; traditional musical forms; and beginning composition and analysis. The course focuses on common practice tonality, but also considers other historical developments in the organization of musical sound. The course is designed for students who do not yet read music notation and/or students who wish to improve their listening skills and understanding of music theory. This four-credit course meets for fewer in-class hours than others but requires additional outside of class activities.

#### **LMUS 2015 Music of Gershwin & Bernstein**

**Faculty:** Silverman, Faye-Ellen      F    09:00 AM - 11:40 AM    **Credits:** 4    CRN 7417    Sec AX

While classical composers have a long tradition of borrowing from popular music, only a few composers have been able to succeed in both the "pop" and the straight "classical" world. One was George Gershwin, who started as a Tin Pan Alley songwriter and went on to write the opera Porgy and Bess. The other was Leonard Bernstein, who began in the classical world but went on to write the highly successful musical West Side Story. This course will look at why both American composers were able to "cross-over" constantly between popular and classical music, and how this ability made both the "popular" and "classical" compositions of each composer standards in their respective repertoires.

#### **LMUS 2020 Lang at Scratch DJ Academy**

**Faculty:** Rapport, Evan      TR    03:50 PM - 05:30 PM    **Credits:** 2    CRN 7418    Sec A

This course introduces students to the art of DJing with a master DJ at the nearby facilities of Scratch DJ Academy. The focus is on the fundamentals of mixing, scratching, and beat juggling, using turntables and vinyl, in order to develop a solid technical foundation, an inner beat, and a distinct personality that can be applied to changing technology. Students also learn about the history and cultural context of DJing techniques. Class size is limited to 15 students.



**LMUS 2050 Music Technology****Faculty:** Honig, Ezekiel TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 4274 Sec A

New and evolving technologies provide unprecedented creative opportunities for musical composition/production and performance/reproduction. This course surveys the field of music technology from historical, philosophical, and hands-on practical perspectives. Topics include the physics of sound and the technology of acoustic instruments; case studies on compositional techniques such as musique concrete and electronic synthesis; studio mixing, recording and production techniques; and digital sampling and editing software. All of these topics are framed in a broader understanding of music technology as both concept and construct.

**LMUS 2200 Global Perspectives on Music****Faculty:** Reynolds, Dean TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 2758 Sec A

This course explores some of the many ways that people perform, experience, enjoy, and discuss music around the world. Case studies of specific culture areas and significant musicians are tied to local ethnography projects, enabling students to take advantage of the stunning diversity of global music traditions practiced in New York City. The course also covers basic elements of music and terminology, so previous musical experience and familiarity with Western music notation are not required.

**LMUS 3012 Poetics of Song****Faculty:** de Kenessey, Stefania M 12:10 PM - 02:50 PM **Credits:** 4 CRN 7419 Sec A

This course explores song-writing from three perspectives: history, performance, and composition. The historical background covers case studies on music with lyrics from the medieval troubadours through Romantic art-song to the present day. The performance aspect involves attending and reviewing five selected song recitals and concerts in the city, or interviewing five contemporary singer-songwriters who perform in the city. Students also create a portfolio of original compositions by writing their own lyrics and music, setting existing poetry to music, collaborating with another member of the class as lyricist and composer, and adapting or arranging an existing song by another composer. Ability to sing or play an instrument, or the ability to read music notation.

**LMUS 3018 Music and Mysticism****Faculty:** Rapport, Evan MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 7914 Sec A

Mysticism and mystical experience are culturally specific concepts with extensive connections to music. This course considers musical repertoires and practices tied to mystical belief systems, such as the Sufi zikr, Hasidic nigun, and Gnawa lila, as well as the music of composers deeply invested in mystical theologies, such as Scriabin and Messiaen. The focus is on religious practices in West Asia and compositions by European and North American composers, although students are encouraged to develop independent projects in other areas. The course also examines the impact of mystical ideas on music as a social activity: for example, mysticism may galvanize musical communities in popular spheres, transcend or reinforce social boundaries, or provide alternative avenues for musical expression within formal religious contexts. Through comparisons of musical expressions, students engage concepts and terms such as ecstasy, shamanism, trance, spirituality, nothingness, and oneness.

**LMUS 3019 Music and Digital Media****Faculty:** Briggs, James MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 7915 Sec A

This course provides further hands-on practical experience working with digital media for musical composition/production and performance/reproduction. Fundamentals of sound synthesis, sequencing and programming, and sampling are covered, in connection with prevalent tools and programs such as ProTools, Logic, Reason, and MAX. In addition to practice, the course will incorporate historical and theoretical perspectives on sound design, composition, and sound art. Prerequisite: LMUS 2050: Intro to Music Technology, or permission of instructor.

**LMUS 3020 Prospects of Recording****Faculty:** Hurwitz, Robert R 04:00 PM - 05:50 PM **Credits:** 2 CRN 6487 Sec A

This course, taught by the president of Nonesuch Records, examines the issues facing musicians as they enter into the marketplace. It focuses on an age-old question: how to navigate between the worlds of art and commerce? The title refers to a 1964 article by the legendary Canadian pianist Glenn Gould, one of the few musicians at that time to think about music in relationship to technological changes as they affected culture. This course explores the creative life and commercial forces in today's culture, and the role of media companies and modern technology in limiting or enhancing the abilities of creative artists to envision their careers and to reach their audiences. Admission to the course is limited on the basis of a written essay. Contact Evan Rapport, Music Program Coordinator, for details.

**LNGC Lang College****LNGC 1000 First Year Workshop****Faculty:** TBA, Faculty - **Credits:** 1 CRN 5717 Sec A**LNGC 1000 First Year Workshop****Faculty:** TBA, Faculty - **Credits:** 1 CRN 5718 Sec B**LNGC 1000 First Year Workshop****Faculty:** TBA, Faculty - **Credits:** 1 CRN 5719 Sec C**LNGC 1000 First Year Workshop****Faculty:** TBA, Faculty - **Credits:** 1 CRN 5720 Sec D**LNGC 1000 First Year Workshop****Faculty:** TBA, Faculty - **Credits:** 1 CRN 5721 Sec E**LNGC 1000 First Year Workshop****Faculty:** TBA, Faculty - **Credits:** 1 CRN 5722 Sec F**LNGC 1000 First Year Workshop****Faculty:** TBA, Faculty - **Credits:** 1 CRN 5723 Sec G**LNGC 1000 First Year Workshop****Faculty:** TBA, Faculty - **Credits:** 1 CRN 5724 Sec H**LNGC 1000 First Year Workshop****Faculty:** TBA, Faculty - **Credits:** 1 CRN 5725 Sec I**LNGC 1000 First Year Workshop****Faculty:** TBA, Faculty - **Credits:** 1 CRN 6892 Sec J**LNGC 1000 First Year Workshop****Faculty:** TBA, Faculty - **Credits:** 1 CRN 5726 Sec K



**LPHI 3003 Gramsci****Faculty:** Arruzza, Cinzia TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7499 Sec A

Antonio Gramsci is one of the most important Marxist thinkers of the 20th Century; he was the founder of the Italian Communist Party and was imprisoned by Mussolini's fascist regime. In recent years his writings became influential particularly within critical theory and cultural studies, due to his analysis of hegemony, political leadership, and cultural phenomena. In this seminar we will read selected texts from his Prison Notebooks, focusing in particular on issues such as hegemony, philosophy of praxis, the State, and historicism. This course will move largely through class discussion.

**LPHI 3011 From Romanticism to Idealism in Germany****Faculty:** Kottman, Paul TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7500 Sec A

In the face of the dis-enchantment of nature, modern physics, and capitalism, our deepest values, acts and commitments can seem like nothing more than arbitrary whims or accidents. Many writers and thinkers in Germany, following J.J. Rousseau and others, responded to this state of affairs by turning to art and poetry – or, what we now think of as the 'humanities' – in their search for a meaningful human activity. Why? As we read works by Rousseau, Kant, Lessing, Herder, Schiller, Schlegel, H+Iderlin, Hegel and others, we will think broadly about the response of romantic and idealist German philosophy to modernity's abiding predicaments.

**LPHI 3114 Animal Rights, Animal Minds****Faculty:** Adams, Zed MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7444 Sec A

We interact with animals all the time—whether as pets, pests, or lunch—but we rarely take the time to reflect upon the nature of these interactions. Do our responsibilities towards sick pets have the same basis as our responsibilities towards sick humans? Are we justified in exterminating pests, even if our means of extermination involves a slow painful death? When birds alert each other of danger, or squirrels find their way into a bird feeder, are they doing the same sorts of things we do when we communicate with each other or solve problems? This course is a rigorous introduction to the philosophical issues underlying these questions. As we shall see, how we answer questions about our ethical responsibilities to animals depends heavily upon how we answer questions about the nature of animal minds. The goal of this course is to acquaint students with the relevant empirical and conceptual resources that they need to think profitably about what is going on in our interactions with animals, as well as what should be going on.

**LPHI 4020 Philosophy of History****Faculty:** Nikulin, Dmitri R 12:10 PM - 02:50 PM **Credits:** 4 CRN 7445 Sec AX

This course examines different philosophical approaches toward understanding of history in modernity. We will read the works of Kant, Hegel, Marx, Collingwood, Popper and Rancière. Additional suggested readings will include texts by Arendt, Momigliano, Nora, Heller, and others.

**LPOL Politics****LPOL 2015 Constitutional Law****Faculty:** Huestis, Lisa MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 6441 Sec A

The American Constitution creates the structure and allocation of power for federal government and establishes the relationship between the federal government and the states, as well as between the government and its citizens. Ratified in 1788, the American Constitution is the oldest working written Constitution in the world and has been an important model for all other Constitutions. Through class discussions and some lecturing, this course provides an introduction to the Constitution's major doctrines and explores how and why this document has remained vital and active while other Constitutions have failed. After examining the drafting and ratification of the Constitution in the late 1780s, the course uses a close reading of significant Supreme Court decisions to examine the Constitution's major doctrines and the Supreme Court's interpretation of those doctrines. Among other topics, the course will cover the allocation of power among the three branches of federal government, the role of the federal judiciary, federalism, the power of Congress to regulate, due process, and individual rights.

**LPOL 2018 Gender, Family, State in American Politics****Faculty:** Williams, Harry MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7991 Sec A

What is the relationship between culture and politics? Is it unidirectional? Or are culture and politics in perpetual dialog, mutually reinforcing and reworking one another over time? This course will introduce students to the field of American politics with a particular focus on the relationship between culture and politics. The course is divided into two sections. The first half of the course analyzes the institutions of American politics and the cultural shifts that have shaped them. Students will learn about the various founding moments in American history and the impact they have had on the three branches of government. The second half of the course takes up contemporary political issues to think critically about the relationship between culture and politics. We focus on the evolving political coalitions that have produced the modern political parties and galvanizing political issues such as gay rights, gun control, abortion access, labor unions, and America's role in the world. Students will emerge from the course with a nuanced understanding of the history of American politics as well as a firm grasp on the contours of contemporary political culture.

**LPOL 2023 Intro to Political Theory: Reframing the Political****Faculty:** Jovanoski, Jordanco MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 8088 Sec A

Political theory begins as a reflection on the problem of theory and practice. It studies concepts that highlight the movement and transition between ideas and practices in politics. It aims to show how the struggle for power is based on normative concepts and material interests. This course will work through the major thinkers and texts of the Western political canon. In attempting to understand the domain of the political from the standpoint of the theories which have defined it throughout history, the course will address: freedom, justice, power, contract, law, human nature, oppression, emancipation, among other ideas that have been mobilized in the context of politics. Key thinkers include: Plato, Aristotle, Machiavelli, Hobbes, Locke, Rousseau, Kant, Hegel, and Marx.

**LPOL 2033 Politics of Globalization****Faculty:** Richards, Daniel      MW 08:00 AM - 09:40 AM      **Credits:** 4      CRN 8134      Sec A

In discussions of global politics, globalization has become a widely used and debated term, referring to interconnectedness, the increase in flows of information, ideas, and commodities, and capital. These changes are thought to significantly impact the distribution of power in the international system. Understanding the dynamics that fall under the broad-stroke category of globalization requires unpacking the conceptual, institutional, and economic histories within and out of which it has emerged. What new events, technologies, and practices challenge older categories of understanding? What conflicts emerge, what are the different natures of these conflicts, and on what terms are they debated? What relationships emerge between states, international institutions and rights regimes, and non-state actors? Grappling with these issues gives context to claims about globalization and opens up specific questions about inequality, the nation-state system, conflict and resistance, followed by examining local sites in which these processes play out. Where are dominant neoliberal political-economic norms generated, and where do their material impacts appear? Why, and how effectively, do alter-globalization activists counter this model? The course is designed to build understanding of the main categories of literature on international relations and global governance, in order to critically assess the complicated and uneven encounters that mark the processes that fall under the broad umbrella of globalization.

**LPOL 3007 Contesting Economic Inequality****Faculty:** Ruparelia, Sanjay      TR 01:50 PM - 03:30 PM      **Credits:** 4      CRN 7953      Sec A

This course analyzes the politics of inequality, in particular its socioeconomic dimension, in comparative interdisciplinary perspective. It addresses several fundamental questions: What is the significance of inequality? What are its causes and consequences? Why do disparities of power, wealth and status, and the relationship between these sources of stratification, vary across countries, regions and eras? What explains the varying relative tolerance of inequality in different societies? Finally, why have states and societies responded to its phenomenal rise in recent years, and how successfully? In the first part of the course, we examine competing intellectual approaches of inequality. Part two surveys the rise, origins and variety of social welfare regimes in the advanced industrialized west and across the global South from the 1940s to the 1980s. In part three, we examine the causes, patterns and consequences of rising socioeconomic inequality in an era of neoliberalism across the world. Finally, part four analyses a range of contemporary political responses to these trends from state and society, ranging from Occupy Wall Street, the Indignados in Spain and the landless workers movement in Brazil to popular Maoist insurgency in India, local environmental protests in China and socio-legal activism in South Africa.

**LPOL 3038 China in Revolution and Reform****Faculty:** Frazier, Martin      TR 10:00 AM - 11:40 AM      **Credits:** 4      CRN 6435      Sec A

This course examines the revolutionary politics and the post-revolutionary reforms that have made China what it is today: a high-growth economy that is neither socialist nor capitalist; a rapidly changing society increasingly polarized between rich and poor; and a puzzling political regime that remains Leninist in structure but pursues political reforms to adapt itself to broad socio-economic changes. The study of Chinese politics is in many respects an attempt to make sense of all these changes. Throughout this survey of Chinese politics, we will pay close attention to how those in power exercise authority, how political conflict arises and is resolved, and how citizens make political demands.

**LPOL 3041 Resistance****Faculty:** Bargu, Ayse Banu      TR 11:55 AM - 01:35 PM      **Credits:** 4      CRN 7569      Sec A

This course explores the politics of resistance. It examines examples of resistance from around the world, traversing different time periods, geographies, and cultures. Examples range from peasant revolts to labor movements, feminist struggles to anti-war mobilizations, prisoner uprisings to anti-colonial wars. Contemporary forms of corporeal, self-sacrificial resistance are of particular interest. The course inquires into dynamics of political struggle in each case: who are the social forces involved, what they seek to oppose, the methods and goals of resistance, and the reception of this resistance by its purported audience. Relying upon the concrete political problems posed by each historical instance as springboards into larger theoretical concerns, the course focuses on questions such as the nature of power relations, different forms of political organization and representation, the relationship between means and ends, the role of violence, and the function of different media, especially as they become manifest in the complexity of real politics.

**LPSY Psychology****LPSY 2008 Abnormal Psychology****Faculty:** Joseph, Jessica      MW 11:55 AM - 01:35 PM      **Credits:** 4      CRN 4575      Sec A

This course introduces students to the study of abnormal psychology. Students learn the current classification system (DSM IV) for psychiatric disorders and become familiar with theories of etiology and treatment for individual disorders. Historical and contemporary conceptions of abnormal behavior are explored as well as controversies within the field regarding the classification, assessment, and treatment of psychological disorders.

**LPSY 2038 Fundamentals in Visual Percept****Faculty:** Erol, Muge      MW 11:55 AM - 01:35 PM      **Credits:** 4      CRN 7920      Sec A

This is a survey course of the research and theories associated with human visual perception.

**LPSY 2040 Fundamentals in Social Psychology****Faculty:** Maass, Anne      MW 01:50 PM - 03:30 PM      **Credits:** 4      CRN 4577      Sec A

This course provides students with a broad overview of social psychological research and theorizing. Central to the course is the idea that human beings are not isolated entities who process information like computers, but social animals engaged in a complex network of social relations, driven by goals and motivations and constrained by cultural worldviews. We will analyze how this affects our perceptions of and attitudes towards individuals (including ourselves) and groups. We will examine why people conform, how they influence each other, why they firmly hold on to stereotypes and why they engage in pro- or antisocial behaviors. By analyzing these phenomena we will see how theories of human behavior can be tested rigorously via laboratory experiments and field studies.

**LPSY 2048 Fundamentals in Cognitive Neuroscience****Faculty:** Kinsbourne, Marcel      TR 01:50 PM - 03:30 PM      **Credits:** 4      CRN 7471      Sec A

This course is an introduction to the basic structural and functional properties of the human nervous system and their relationship to various aspects of human cognition.

**LPSY 2772 Culture, Ethnicity, and Mental Health****Faculty:** Chang-Kaplan, Doris TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 3066 Sec A

This course is an introduction to the study of culture and human behavior in general, and culture and mental health in particular. Although primary attention is given to cross-national research and research on the major U.S. ethnic groups, issues of gender, social class, and other forms of diversity are also addressed. Multidisciplinary perspectives are examined, in particular that of medical anthropology. Familiarity with Abnormal Psychology is desirable, but not required. This is an Integrative Foundations course. This course satisfies some of the requirements in Literary Studies: in both concentrations.

**LPSY 3103 Dream Interpretation****Faculty:** Adams, Michael TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 1410 Sec A

"This course introduces students to the methods of dream interpretation that Freud, Jung, and others have proposed in the 20th century. In 1900, Freud published his book on dream interpretation, believing that he had discovered the "secret" of dream. The psychology community has now had a hundred years of psychoanalytic dream interpretation. In this course students learn to apply psychoanalytic techniques to interpret dreams in order to know the unconscious. Students explore psychoanalytic theory, dreams, the unconscious, and hermeneutics (the philosophy of the interpretation of texts). They also explore cultural aspects of interpretation through the example of African-American traditions about dreams in Anthony Shafton's Dream-Singers: The African American Way with Dreams. This course satisfies some of the requirements in Literary Studies: in both concentrations. This course satisfies some of the requirements in Literary Studies: Writing AND Literature concentration"

**LPSY 3134 Trauma****Faculty:** D'Andrea, Wendy TR 10:15 AM - 11:30 AM **Credits:** 4 CRN 6431 Sec A

This course explores the psychological manifestations of exposure to traumatic experiences in humans.

**LPSY 3137 Introduction to Bioethics****Faculty:** Mozersky, Jessica TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7649 Sec A

This course is intended to introduce students to the fundamental principles of bioethics and the many ethical issues that arise in the rapidly changing fields of biomedicine and the life sciences. The course will begin with an overview of the philosophical underpinnings and principles of bioethics, using clinical case studies to help illustrate and work through these principles. We will spend the remainder of the course focusing on recent biomedical topics that have engendered much public controversy including end of life decision making, physician assisted suicide, reproductive technologies, prenatal screening, abortion, diagnostic genetics, and human experiments. Bioethics is by its nature interdisciplinary and includes methodologies and readings from history, sociology, anthropology, philosophy, the life sciences and many more disciplines. You should come to this class prepared to think critically, articulate your views, and understand the potential opposing arguments. Your participation and engagement with the material is essential. Come prepared to keep your eye on high profile issues arising in the media.

**LPSY 3601 Methods of Inquiry****Faculty:** Fagin, Martin MW 10:15 AM - 11:30 AM **Credits:** 4 CRN 4579 Sec A

This course is an introduction to the principles of research design. Because of the importance of laboratory skills for the completion the Senior Work project, all psychology majors are required to complete this course before enrolling in Research Practicum 2: Senior Work Proposal.

**LPSY 4000 Research Practicum I: Methods of Inquiry****Faculty:** D'Andrea, Wendy - **Credits:** 1 T CRN 4963 Sec A

Research Practica are designed to provide students with opportunity to apply research and statistical skills in a laboratory setting. Tasks and schedules associated with each practicum are determined on an individual basis between the lab director and the student. Research Practica are available only to declared majors in psychology. Students can register for up to 3 semesters of the Research Practicum and are permitted to take practica in different labs. Students in both Senior Work options are required to register for a Practicum (Practicum 2) during the first semester of their senior year. Students are not required to take a second Research Practicum but might find it helpful to register for two semesters of the Research Practicum during the senior year

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**LPSY 4001 Research Practicum 2: Senior Work Proposal****Faculty:** Todman, McWelling - **Credits:** 1 T CRN 3067 Sec A

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum I course. Practicum II students can select a lab placement that is different from their previous placement only if they have not previously committed to a year-long placement.

**LPSY 4001 Research Practicum 2: Senior Work Proposal****Faculty:** Casasanto, Daniel - **Credits:** 1 T CRN 6943 Sec B

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum I course. Practicum II students can select a lab placement that is different from their previous placement only if they have not previously committed to a year-long placement.

**LPSY 4001 Research Practicum 2: Senior Work Proposal****Faculty:** Kinsbourne, Marcel - **Credits:** 1 T CRN 3237 Sec C

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum I course. Practicum II students can select a lab placement that is different from their previous placement only if they have not previously committed to a year-long placement.

**LPSY 4001 Research Practicum 2: Senior Work Proposal****Faculty:** Ginges, Jeremy - **Credits:** 1 T CRN 3238 Sec D

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum I course. Practicum II students can select a lab placement that is different from their previous placement only if they have not previously committed to a year-long placement.

**LPSY 4001 Research Practicum 2: Senior Work Proposal****Faculty:** Steele, Howard - **Credits:** 1 T CRN 3239 Sec I

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum I course. Practicum II students can select a lab placement that is different from their previous placement only if they have not previously committed to a year-long placement.

**LPSY 4001 Research Practicum 2: Senior Work Proposal****Faculty:** Castano, Emanuele - **Credits:** 1 T CRN 3240 Sec J

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum I course. Practicum II students can select a lab placement that is different from their previous placement only if they have not previously committed to a year-long placement.

**LPSY 4001 Research Practicum 2: Senior Work Proposal**

**Faculty:** Hirst, William - **Credits:** 1 T CRN 3241 Sec K

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum I course. Practicum II students can select a lab placement that is different from their previous placement only if they have not previously committed to a year-long placement.

**LPSY 4001 Research Practicum 2: Senior Work Proposal**

**Faculty:** D'Andrea, Wendy - **Credits:** 1 T CRN 3623 Sec L

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum I course. Practicum II students can select a lab placement that is different from their previous placement only if they have not previously committed to a year-long placement.

**LPSY 4001 Research Practicum 2: Senior Work Proposal**

**Faculty:** Mack, Arien - **Credits:** 1 T CRN 3624 Sec N

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum I course. Practicum II students can select a lab placement that is different from their previous placement only if they have not previously committed to a year-long placement.

**LPSY 4001 Research Practicum 2: Senior Work Proposal**

**Faculty:** Miller, Joan - **Credits:** 1 T CRN 3625 Sec O

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum I course. Practicum II students can select a lab placement that is different from their previous placement only if they have not previously committed to a year-long placement.

**LPSY 4001 Research Practicum 2: Senior Work Proposal**

**Faculty:** Rubin, Lisa - **Credits:** 1 T CRN 3626 Sec P

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum I course. Practicum II students can select a lab placement that is different from their previous placement only if they have not previously committed to a year-long placement.

**LPSY 4001 Research Practicum 2: Senior Work Proposal**

**Faculty:** Safran, Jeremy - **Credits:** 1 T CRN 3627 Sec Q

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum I course. Practicum II students can select a lab placement that is different from their previous placement only if they have not previously committed to a year-long placement.

**LPSY 4001 Research Practicum 2: Senior Work Proposal**

**Faculty:** Schober, Michael - **Credits:** 1 T CRN 3628 Sec R

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum I course. Practicum II students can select a lab placement that is different from their previous placement only if they have not previously committed to a year-long placement.

**LPSY 4001 Research Practicum 2: Senior Work Proposal**

**Faculty:** Chang-Kaplan, Doris -

**Credits:** 1 T CRN 3876 Sec S

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum I course. Practicum II students can select a lab placement that is different from their previous placement only if they have not previously committed to a year-long placement.

**LPSY 4001 Research Practicum 2: Senior Work Proposal**

**Faculty:** Hirschfeld, Lawrence - **Credits:** 1 T CRN 4991 Sec T

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum I course. Practicum II students can select a lab placement that is different from their previous placement only if they have not previously committed to a year-long placement.

**LPSY 4001 Research Practicum 2: Senior Work Proposal**

**Faculty:** Steele, Miriam - **Credits:** 1 T CRN 3242 Sec U

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum I course. Practicum II students can select a lab placement that is different from their previous placement only if they have not previously committed to a year-long placement.

**LPSY 4002 IHAD Research Practicum**

**Faculty:** Steele, Howard - **Credits:** 4 CRN 2774 Sec A

"This student-initiated research practicum gives students the opportunity to participate as a research assistants on a research project involving school children currently enrolled in a "I Have a Dream"" (IHAD) program in Manhattan. Supervision is provided by the directors of the New School for Social Research attachment lab, Dr. Miriam Steel and Howard Steele, in conjunction with their advanced graduate students. Permission from the instructor is required, based on an interview with Professor Howard Steele and the IHAD Director."

**LPSY 4003 Research Practicum III**

**Faculty:** Todman, McWelling - **Credits:** 1 T CRN 2983 Sec A

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum 1 and 2 courses. Practicum 3 students can select a lab placement that is different from their previous placement only if they have not previously committed to a year-long placement.

**LPSY 4003 Research Practicum III**

**Faculty:** Chang-Kaplan, Doris - **Credits:** 1 T CRN 3877 Sec B

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum 1 and 2 courses. Practicum 3 students can select a lab placement that is different from their previous placement only if they have not previously committed to a year-long placement.

**LPSY 4003 Research Practicum III**

**Faculty:** Casasanto, Daniel - **Credits:** 1 T CRN 6903 Sec C

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum 1 and 2 courses. Practicum 3 students can select a lab placement that is different from their previous placement only if they have not previously committed to a year-long placement.

**LPSY 4003 Research Practicum III**

**Faculty:** Steele, Howard - **Credits:** 1 T CRN 4441 Sec D

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum 1 and 2 courses. Practicum 3 students can select a lab placement that is different from their previous placement only if they have not previously



committed to a year-long placement.

**LPSY 4008 Experimental Relativity**

**Faculty:** Casasanto, Daniel TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6430 Sec A

What's universal in the human mind, and what is shaped by people's experience of interacting with the physical and social world? In this course we will explore how the diversity of the human experience is reflected in the mind. 20th-century theories of concepts emphasized their innateness and universality, but recent studies suggest that people with different patterns of linguistic, cultural, and bodily experience think differently, in predictable ways. By investigating the 'experiential relativity' of the mind, we will seek to uncover universal processes by which people turn their concrete interactions with the environment into abstract thoughts. <div>Introduction to Psychology course and one Fundamentals course or permission of instructor.</div>

**LPSY 4509 Mediation as an Alternative Dispute Resolution Strategy**

**Faculty:** Clemants, Elizabeth T 06:00 PM - 07:50 PM **Credits:** 3 CRN 7975 Sec A

Mediation is an informal yet structured process where parties in dispute use an agreed upon neutral, creditable third party who uses a structured process, skills, tools and differing perspectives to assist the parties in resolving their dispute without court intervention, or losing control over the decision making process. This course will explore different theories in conflict resolution, give a framework for alternative dispute resolution (ADR) processes, dissect conflicts and teach beginning mediator skills. This course will explore interpersonal conflict, family disputes, commercial business conflicts and conflict in the workplace to demonstrate the common principles of conflict that run through all these disputes, and the basic values of mediation relevant to any case type.

**LPSY 4510 Adult Psychopathology**

**Faculty:** Todman, McWelling T 04:00 PM - 05:50 PM **Credits:** 3 CRN 2776 Sec A

This is a graduate level course on adult psychopathology. This course focuses on some of the more fundamental diagnostic categories of the DSM IV-TR and explores much of the relevant history, theoretical issues and clinical research. This course builds upon the foundational courses in cognitive, social, and developmental psychology and therefore attempts to illustrate how neurobiology, learning and environmental history interact to influence the development of psychiatric symptoms and syndromes. The course is crosslisted with New School for Social Research.

**LPSY 4516 Developmental Psychology**

**Faculty:** Miller, Joan M 04:00 PM - 05:50 PM **Credits:** 3 CRN 4580 Sec A

This is an introductory graduate course in developmental psychology.

**LPSY 4521 Cognitive Psychology**

**Faculty:** Hirst, William W 08:00 PM - 09:50 PM **Credits:** 3 CRN 7423 Sec A

This is an introductory survey course on the basic theories and research associated with human cognition. <div>Introduction to Psychology course and one Fundamentals course or permission of instructor.</div>

**LPSY 4541 Qualitative Methods in Psychology**

**Faculty:** Rubin, Lisa R 06:00 PM - 07:50 PM **Credits:** 3 CRN 7842 Sec A

"Course Description: Psychologists are increasingly recognizing the value of qualitative research, both to inform and enhance quantitative forms of inquiry, and as a meaningful form of inquiry in its own right. As qualitative methods gain a foothold in the field √ e.g., establishment of a qualitative inquiry section within APA's Division 5 (Evaluation, Measurement, and Statistics) and the soon to be launched APA journal Qualitative Psychology √ pioneering students may find themselves lost in a field characterized by different language, and sometimes different logics, than that which they are accustomed. The course is designed to help students wishing to bridge this so-called ""quantitative-qualitative"" divide in psychology by providing an introduction to epistemological and methodological traditions in qualitative psychology; consideration of distinct ethical concerns; and the opportunity for ""hands on"" experience with qualitative research, including data collection, analysis, and report writing. As we survey common qualitative approaches in psychological research (e.g., grounded theory, discourse analysis, narrative analysis, phenomenological, and participatory action methods), we address shared and distinct evaluative criteria within and across these traditions. Note: this course does not fulfill the MA Research Methods requirement, and a research methods course in psychology is a recommended prerequisite."

**LPSY 4564 Introduction to Substance Abuse Counseling**

**Faculty:** Talley, Jenifer R 04:00 PM - 05:50 PM **Credits:** 3 CRN 2689 Sec A

This course is an introduction to the counseling and intervention techniques commonly employed in substance abusing and dually-diagnosed populations. A variety of theoretical approaches are explored and their application demonstrated through the use of actual case material. This is a required course for those who wish to obtain an MA degree with a concentration in mental health and substance abuse counseling. This course provides 75 clock hours of NYSOASAS-approved CASAC training. This course is crosslisted with New School for Social Research. This course satisfies some of the requirements in Literary Studies: both concentrations. <div>This is a required course for those who wish to obtain an MA degree with a concentration in mental health and substance abuse counseling.</div>

**LPSY 4568 Psychopathology 3**

**Faculty:** Todman, McWelling W 04:00 PM - 05:50 PM **Credits:** 3 CRN 3774 Sec A

This course is an introductory survey of the psychological, biological, and sociological models of substance abuse and dependence. It is a required course for those who wish to obtain an MA with a concentration in mental health and substance abuse counseling. This course provides 75 clock hours of NYSOASAS-approved CASAC training. Crosslisted with New School for Social Research. <div>This is a required course for those who wish to obtain an MA with a concentration in mental health and substance abuse counseling.</div>

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**LREL Religion**

**LREL 2030 Religion in South Asia**

**Faculty:** Kelley, Christopher MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 4283 Sec A

This course is a comprehensive introduction to Indian philosophy and religion. It covers all the major philosophical schools, concepts, issues, and debates in a chronological framework. Students read both translations of primary sources as well as materials from secondary sources. This course aims to familiarize students with the kinds of questions asked by Indian thinkers such as: What really exists (metaphysics)? How do we know what we know (epistemology)? And how should we live our lives (ethics)? Students gain exposure to the practice of Indian philosophy and religion through local fieldwork projects.

**LREL 2051 Women's Spirituality and Contemporary Religion****Faculty:** Kurs, Katherine TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7570 Sec A

"Beginning with the "second wave" of the feminist movement in the early 1960s, this course explores the contours of women's spirituality within mainstream and (so-called) alternative religious traditions in contemporary America, including Judaism, Christianity, Islam, Wicca/neo-Paganism, and Buddhism. Using primary and secondary texts by Euro-American women and women of color; traditionalists, reformers, and radicals; we will consider a range of issues at the intersection of religion and gender including: the role of hierarchy and authority; the individual in relation to her religio-spiritual community; the boundaries of normative religious practice; tradition, innovation, and continuity; the role of ritual and concepts of the sacred; and issues involving race, power, class, and social justice. We will consider the ways in which women from diverse backgrounds and orientations articulate their religious and spiritual legacies, their struggles and yearnings, and we will explore their common concerns as well as their significant differences."

**LREL 2065 Introduction to Islam****Faculty:** Qureshi, Omar MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 7426 Sec A

This course provides an introduction to the key texts, beliefs and practices of the religion of Islam. The course begins with an examination of the rise of Islam, the life of its Prophet and the early appearance of the main sectarian divisions. Topics explored will include the nature and history of the Qurʾān and the Hadith, particular aspects of Islamic practice and belief, as well as religious law, theology, philosophy, Sufism, literature, and art and architecture from the earliest period to the present. Students will also explore major developments in the political, social and cultural history of the Muslim world from its origins in seventh century Arabia to rise of the nation-state in the twentieth century, especially its expansion into South and Southeast Asia and sub-Saharan Africa.

**LREL 2070 Hebrew Bible as Literature****Faculty:** Snyder, Fran MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 3068 Sec A

A thousand years in the editing, the Hebrew Bible is an anthology of literary genres, an historical digest, an ethical law collection, and a record of one people's experience of their deity. In this course, students read the myths of Genesis, the narratives of slavery and liberation, the Joseph novella, the short stories of Ruth and Esther, selections from the prophets, and from the political epic of Kings. The Bible's methods of characterization, elliptical storytelling techniques, and poetic parallelism are explored. The literary emphasis of the course is grounded by discussions of ancient near eastern history, archaeology, and anthropology. Biblical conceptions of monotheism, prophecy, mortality, human failure and redemption, creation, and humankind's interaction with "mother" earth are discussed, along with modern "problems" with the Bible, such as the flattened fairytale quality of its early stories, and the anti-literary tendencies of fundamentalism.

**LREL 2106 Intro to Phil of Religion****Faculty:** Shippee, Arthur MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 7415 Sec A

Through analysis of classic formulations, students investigate arguments concerning the existence of God, the divine attributes, and religious experience. Topics include the questions raised to religious commitment by the existence of evil, freedom, and science? The course also explores the nature of faith and religious commitment, and the relation of philosophical argument to them.

**LREL 3004 Theorizing Religion****Faculty:** Larrimore, Mark TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 3069 Sec A

"What is "religion"? As students read classic answers to this question, they explore the curious fact that while "religion" is a modern western concept (born, perhaps, in 1799), most of what is studied in the field of "religious studies" is non-modern and/or non-western. We will follow three intertwining story-lines through the history of "religion" and its study in the west: religious apologetics, critiques of religion (epistemological, historical, ethical), and Europe's encounters and entanglements with the rest of the world, especially during the heyday of colonialism. A critical understanding of "religion" and its implication in modern and postmodern understandings of politics, ethics, gender and progress can make this Eurocentric concept a vehicle for profound critique and an opening to genuine dialogue."

**LREL 3069 Buddhism and Human Rights****Faculty:** Kelley, Christopher MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7571 Sec A

"This course brings Buddhism into dialogue with contemporary human rights studies. Students first consider the history of Western conceptions of human rights and explore their affinities with Buddhist ideals. The application of human rights discourse by NGOs like Free Tibet and individual advocates such as the Dalai Lama-Tenzin Gyatso are analyzed as test cases. The second half of the course is devoted to Buddhist contributions to the emerging human rights culture of the 21st century, focusing on meditation practices and on the activism of "engaged Buddhism.""

**LREL 3220 Medieval Church and State****Faculty:** Pettinger, Michael MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7425 Sec A

This course examine a series of texts written in Europe from the rise to power of the Roman emperor Constantine to the fifteenth century and the eve of the Protestant Reformation. These texts will be used as evidence to help students answer a series questions: how did individuals in this vast and varied expanse of time and geography understand their (at times conflicting) obligations to a Christian religious identity and to political authority? How did they conceive of and treat those who were excluded from that religious identity? And to what extent does the claim to being Christian in the Middle Ages conceal real differences in belief and practice?

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**LSCI Interdisciplinary Science****LSCI 2040 Genes, Environment & Behavior****Faculty:** Chamany, Katayoun MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 3775 Sec A

This course uses a critical pedagogy to challenge the normative assumptions made about the dynamic relationship between our genetic make up and our environments and explore the field of epigenetics. Course sessions and assignments will retrace the experiments that led to the discovery of genes and their inheritance patterns, review molecular analyses to understand the functional products of genes, and reveal how the acquisition and accumulation of mutations and sex lead to diverse human behaviors that can be influenced by environmental factors in changing social environments. Course readings include newspaper articles, secondary scientific literature, and a textbook, while videos and CD-ROMS depicting molecular DNA techniques and their automation will clarify the more technical aspects of the course. Prerequisite for all biology intermediate level courses, satisfies the Foundation requirement for the Interdisciplinary Science major, satisfies the elective for Psychology, satisfies the elective for the Gender Studies Minor, and is offered every fall.

**LSCI 2300 Introduction to Urban Environmental Health****Faculty:** Ramirez, Jorge TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7550 Sec A

In this course, we will look at a broad range of factors affecting public health in urban environments. In 2009, for the first time in human history, more than half of the world's population resides in urban areas. Urban growth has outpaced the ability of governments to build essential infrastructures, and one in three urban dwellers lives in slums or informal settlements. The pace of urbanization results in built and social environments that place stress on human immune systems, increase exposures to industrial toxins, and present sanitation challenges. In addition, the effects of climate change have led to concerns about renewed incidence of infectious diseases that disproportionately affect urban populations. We will study how these factors collectively affect a city's health, as well as how these cities can respond to meet the increased challenges.

**LSCI 2350 Global Responses to Neglected Tropical Diseases****Faculty:** Ramirez, Jorge MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 8263 Sec A

This course introduces students to neglected tropical diseases (NTD), a term describing a group of infections often associated with poverty and marginalization, typically found among the poorest and most vulnerable populations in the developing world. "Neglected" refers to the lack of funding and medical research despite the global burden of these diseases, estimated at 1 billion people. Food, water and vector-borne diseases, such as schistosomiasis, chagas, dengue, buruli ulcer, and cysticercosis, will be discussed. Course topics will include geographic patterns, vector ecology, transmission pathways, underlying causes (e.g., social determinants of health), and global prevention and control programs and policies (e.g., Doctors Without Borders, World Health Organization and USAID). Students will be evaluated based upon critical writing assignments, mental map exercises, and group activities.

**LSCI 2501 Sci. Pol. Atom Bomb****Faculty:** McGowan, Alan MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7501 Sec A

Controversy surrounds the dropping the atom bomb on Hiroshima and Nagasaki, the only time in history the atom bomb has been used in wartime. Did the bombing end the war against Japan or not? The course covers the science that led up to the development of the bomb, and examines the politics and ethical questions involved in building the bomb and dropping it on two Japanese cities.

**LSCI 2700 Energy & Sustainability****Faculty:** Venkataraman, TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 3776 Sec A

Why are we a "fossil-fuel-based" economy? Why have we been unable to transition to a cleaner energy source? Are there feasible alternate sources of energy? What are the arguments for and against fracking? By the way, what is fracking? This interdisciplinary course will investigate these questions through physical, chemical, and biological perspectives. It explains energy, why we need it, and the consequential impact of energy use, including the nexus of energy, air pollution and climate change. It includes a student-led project that applies the science of energy to debate a current energy-related topic such as hydraulic fracturing (fracking). This course serves as a gateway course to the Interdisciplinary Science major, and is a required course for the IS majors.

**LSCI 2820 Chemistry of Life****Faculty:** Venkataraman, TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7492 Sec A

"This course investigates basic chemical concepts in the context of topics relevant to chemical evolution and the chemistry that supports life today. Through an understanding of the chemistry and environmental conditions of early earth, the course considers ideas on how the environment supported the synthesis of molecular building blocks of life and how these building blocks become more complex molecules. Also covered is current research on how these complex molecules set the stage for "proto-life". The course incorporates computational molecular modeling and simulation software packages to investigate and visualize chemical concepts. This course satisfies the Foundation requirement for Interdisciplinary Science majors and is offered every year in the fall."

**LSCI 3930 Science Fellows****Faculty:** Palermo, Laura M 03:50 PM - 05:30 PM **Credits:** 1 T CRN 6878 Sec A

Science is front page news, so it is important that we make connections between what we learn in the classroom and what is going on in every day life. During this independent study, you will begin to explore the theoretical frameworks behind science education, a few examples of pedagogies of engagement, and a few methods commonly used to assess student learning. This collection of readings will be coupled with your independent research to identify troublesome spots in the genetics/physics/math/biology curriculum and to review some of the research that has been conducted to address these challenges. You will then apply what you have learned in peer tutoring sessions for different courses.

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**LSOC Sociology****LSOC 2001 Sociological Imagination****Faculty:** Tombus, Hasan Ertug TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 3181 Sec A

In this course, students begin to think about how society works. The course examines relationships among individual identity and experience, social groups and organizations, and social structures. They examine the economic, political, and cultural dimensions of social life and question social arrangements that seem natural or unchangeable. Topics covered include social inequality, politics and power, culture, race and ethnic relations, gender, interaction, and socialization. The course also introduces students to major sociological theorists and sociological research methods.

**LSOC 2004 Culture and Society****Faculty:** Tavory, Ido MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7563 Sec A

What is culture? Should we understand it as ideas floating in our head? As ways of acting? And where do cultures come from? Following both theoretical debates as well as empirical work on music, fashion, film, and food this course is an introduction to the study of meaning in social life. Through these studies and debates, we will try to think about the role of power relations in culture, as well as the place for creativity and ways of challenging power; To see how cultural industries are organized, and how sub-cultures provide alternative ways for people to imagine their world.

**LSOC 2100 Seminar Slam****Faculty:** Fiori, Nicholas T 07:00 PM - 08:40 PM **Credits:** 2 CRN 6687 Sec A

In Seminar Slam: The Debate Studio, students will explore diverse styles and methods of argumentation and learn how to apply these methods in the seminar classroom as well as debate competition. Primarily a practice studio, the course helps students understand the strategies of cross-examination debate, the types and structure of formal debate, affirmative and negative strategies, research methods and cross-examination techniques. Students will also learn the range of articulation methods from formal, traditional debate to performative argumentation utilizing prose, poetry, etc. Most debate practice will center on the 2011-12 national cross examination debate association topic, which will be U.S. democracy promotion in the Middle East and North Africa. The class will touch on political and current event issues, as well as classical and modern philosophical arguments. Interested students will also have the opportunity to research, develop, and advocate their opinions and positions on current public policy issues for the Project Pericles Debating for Democracy (D4D) conference.

**LSOC 2153 Social Inequality****Faculty:** Wagner-Pacifi, TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6413 Sec A

This course analyzes conflicting theoretical perspectives on the origins, significance and experiences of social inequality. Empirical studies of inequality will be examined as they reveal issues of the nature and representation of work, property rights and relations, differential experiences of embodiment, and different assessments of the mind and intelligence. The approach is phenomenological and asks: How are inequalities made social and how might they be disrupted?

**LSOC 2300 Youth Mentoring in the City****Faculty:** Mejia, Judy F 12:10 PM - 02:50 PM **Credits:** 3 CRN 6727 Sec A

This course questions the politics, problematics and opportunities of developing non-academic youth mentoring programs in urban cities. Using sociological inquiry, students will analyze New York City's new Cornerstone Mentoring Program from the lens of race, class, gender, culture, and power relations. Through fieldwork, course readings, class discussions, and guest lectures, students come to understand what it means to be a youth in the margins of New York City. This civic engagement course requires students to participate weekly as a mentor in the Cornerstone Mentoring Program. Students will be expected to spend (2) hours per week at a NYCHA community center mentoring a group of 3-4 adolescents in grades 5-9. Due to the nature of mentoring, this course is a year-long course which requires fall 2012 and spring 2013 registration. NOTE: This course does not count toward the major.

**LSOC 2300 Youth Mentoring in the City****Faculty:** Garcia-Mitchell, Tracy F 12:10 PM - 02:50 PM **Credits:** 3 CRN 6727 Sec A

This course questions the politics, problematics and opportunities of developing non-academic youth mentoring programs in urban cities. Using sociological inquiry, students will analyze New York City's new Cornerstone Mentoring Program from the lens of race, class, gender, culture, and power relations. Through fieldwork, course readings, class discussions, and guest lectures, students come to understand what it means to be a youth in the margins of New York City. This civic engagement course requires students to participate weekly as a mentor in the Cornerstone Mentoring Program. Students will be expected to spend (2) hours per week at a NYCHA community center mentoring a group of 3-4 adolescents in grades 5-9. Due to the nature of mentoring, this course is a year-long course which requires fall 2012 and spring 2013 registration. NOTE: This course does not count toward the major.

**LSOC 3013 Sociology through Theater****Faculty:** Matynia, Elzbieta F 12:10 PM - 02:50 PM **Credits:** 4 CRN 7567 Sec A

Theater, a social institution established to re-create dramatic situations, are examined here as a domain where key social and political issues are explored before a public. Reflecting the social situation of the time, theater itself has been—especially during times of social crisis—a facilitator of new social situations and ideas. For those who study culture, society, and politics, theater bridges the gap between the political theories and discourse of the time and the time's manifested cultural forms. Using diverse literary, visual, and theoretical sources, student examine such questions as those posed by the Greeks on the rights and responsibilities of the ruler; post-revolutionary and post-romantic debates on how people should be governed, and on the need for a nation-state; and the defense of the proletarian revolution and the polemics with emerging fascism in 1920s Europe. This course also satisfies some requirements in Culture and Media, tracks MH. This course includes a required online and/or out of class component. This four-credit course meets for fewer in-class hours than others but requires additional outside of class activities.

**LSOC 3103 Democracy in America****Faculty:** Goldfarb, Jeffrey MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 7566 Sec A

"In this course, the relationship between knowledge and power, politics and truth in American society will be investigated. The starting point of the inquiry will be a close reading of Tocqueville's classic Democracy in America, supplemented by a critique of this classic from the point of view of more contemporary sociological theory and research. We will discuss the role of voluntary association, the prospects for the tyranny of the majority, individualism, both ""properly and improperly understood"" the problems of race and of class (""the aristocracy of manufacturers""), and the tension between democracy and various cultural practices, among other topics. The course will be organized around three axes of conflict and dilemmas in democratic life: of democratic dreams and democratic realities. The three axes are: inclusion, deliberation and difference. The problems of American political culture will be viewed in terms of enduring problems of democratic life, as they are challenged by present day media and global political and economic realities. The tensions between democracy and culture will be examined, as will the challenge of establishing a free public space for addressing the tensions."

**LTHR Theater****LTHR 2008 Fall Prdction Wrkshp-By Audtn****Faculty:** TRF 06:00 PM - 10:00 PM **Credits:** 0 T CRN 2089 Sec A

Students work on a play. <div>Auditions TBA. Open to all. </div>

**LTHR 2008 Fall Prdction Wrkshp-By Audtn****Faculty:** S 12:00 PM - 04:00 PM **Credits:** 0 T CRN 2089 Sec A

Students work on a play. <div>Auditions TBA. Open to all. </div>

**LTHR 2009 Introduction to Playwriting****Faculty:** Greenfield, Elana MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 4373 Sec A

This course begins at the beginning, employing a series of exercises to arrive at characters, settings, scenes, and eventually, a one-act play. Student plays are read and discussed in class as they are written and revised. Students also read and discuss a variety of plays to discover individual voice and to understand structure.

**LTHR 2016 Dramatic Literature: Modern Drama****Faculty:** Climenhaga, Royd TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7443 Sec A

This course explores European dramatic literature of the Modern Era, from the late 19th to the mid 20th century. The course addresses three main styles of theatrical presentation: the birth and growth of Realism; challenges to Realism from Expressionism to Epic Theater; and the elemental performance texts of the Avant-Garde from the Symbolists to Absurdist Drama and formal challenges of the 1960's. Each section will proceed chronologically exploring a range of core texts paired with outside readings. The emphasis will be on dramaturgical analysis of plays as vehicles for performance and placing theatrical practice within a broader cultural continuum.

**LTHR 2025 Introduction to Directing****Faculty:** Ugurlu, Zisan MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7916 Sec A

The course will focus on the art-science and philosophy of stage direction. The students will read brief history of its development and about major 20th. Century directors and plays by Russian playwright Anton Chekhov (1860-1904). Specific areas to be studied are script analysis of Chekhov's plays, composition, working with actors, and organizing a production. In addition, students intensely will be working with actors on their scenes, focusing and combining different skills, including the understanding of stage space, movement and text. The class will be presenting scenes from Chekhov's plays at the end of the semester.

**LTHR 2050 Acting Fundamentals****Faculty:** Rubino, Cecilia TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 1348 Sec A

This course is an introduction to basic acting techniques. It challenges student's creativity, stimulates the range of their imagination and sharpens their abilities to observe themselves and others. Through physical observations, improvisational work in every class session, monologues and finally a fully rehearsed scene, students will explore the fundamentals of acting.

**LTHR 2052 Voice****Faculty:** McGhee, Elizabeth MW 10:00 AM - 11:40 AM **Credits:** 2 CRN 4393 Sec A

This course focuses on the progression of vocal exercises developed by Kristin Linklater. It expands the student's expressive range by working on breathing, developing resonance, and freeing specific areas of tension. Students explore the connection between the breath and their emotional and intellectual impulses and learn to connect to any text through freeing their natural voice.

**LTHR 2080 Physical Theater for the Actor****Faculty:** TBA, Faculty TR 01:50 PM - 03:30 PM **Credits:** 2 CRN 8051 Sec A

This course offers instruction on the physical techniques used to create the illusion of violence for stage and screen. Students will build on previous acting training and learn a methodology to safely and convincingly portray all forms of action and violence, from a simple stage slap or fall, to a fully choreographed fight sequence. (Prerequisite: any 2000 level Acting class.)

**LTHR 2103 Hist of World Theater****Faculty:** TBA, Faculty TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7965 Sec A

This seminar examines the history of theater from Ancient Greece to today, focusing on European and Asian Classical theater forms. Students explore plays, historical contexts, dramatic conventions, audience, purpose, and technologies across cultures and eras. The course includes online presentations and discussion, as well as field trips to experience theater history as it lives on today. This course counts toward the theater history requirement in the Theater Track. For theater majors or anyone interested in the interaction of theater and culture.

**LTHR 2500 Theater Production Toolkit****Faculty:** Peterson, Sarah M 03:50 PM - 06:30 PM **Credits:** 2 CRN 6405 Sec A

This course will familiarize students with the technical aspects of theater production. Topics of study include producing, lighting, scenery, sound, costumes, as well as technical vocabulary and the roles of key players on the technical team. The learning objectives of this course include practical and conceptual skills in production organization, planning and design, management and marketing, and technology. Students in this course will participate in Lang College's fall theater production to practice their learned skills.

**LTHR 2917 IHAD Theater****Faculty:** Rubino, Cecilia MW 03:50 PM - 05:30 PM **Credits:** 3 CRN 7947 Sec A

This course will offer Lang students the unique opportunity of engaging in both the practice and history of Theater in Education while working one afternoon a week at the I HAVE A DREAM: HARLEM afterschool drama/literacy program. Students will connect their work with the Second Graders at IHD with seminar classes that will expose them to the field of Theater & Education and delve into the important links between literacy and performance.

**LTHR 3200 Art and Social Action: Documentary Theater****Faculty:** Abrash, Victoria TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 8029 Sec A

Plays created from real world material are an important and growing form of theater. They are also effective tools for social change. Productions of The Laramie Project, Fires in the Mirror, The Exonerated, and many other of these works known as documentary theater, have had major real world impact by sharing truth on stage. This course explores the history, theory and literature of documentary theater, from early 20th century spectacles to Depression era Living Newspapers to today. Students will read plays created from interviews, transcripts, data and documents of all types and will study a variety of traditions, techniques, issues, and exemplars of the form. In addition to studying play texts, theory, and criticism, students will also view films and performances, hear leading artists' and activists' perspectives, and try out approaches and source material of their own. This course fulfills a dramatic literature requirement and a civic engagement & social justice requirement for the BA in Theater.

**LTHR 3600 Scene Study: Nordic Drama****Faculty:** Ugurlu, Zisan MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 8050 Sec A

This course is an advanced scene study. Students will continue to refine their abilities to portray a variety of characters and enhance the actor's knowledge of their body as an acting instrument. Through extensive scene study, students will develop sensitivity to 'Nordic' identity with Danish, Finnish, Icelandic, Norwegian and Swedish texts. Students will explore the playwrights who use the hot topics as family, relationship, sex, money and power to shock the audience and to force them to question the moral norms. The class will be studying scenes from Henrik Ibsen, August Strindberg, Lars Noren, Jon Fosse, Sophie Oksanen, Mika Myllyaho, Astrid Saalbach and Havar Sigurjonsson.



## LURB Urban Studies

### LURB 2461 Gentrification Globalized

**Faculty:** Thompson, Carolyn MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7999 Sec A

"It has been nearly five decades since Ruth Glass initially coined the term gentrification, yet the concept has become the leitmotif of urban change, as well as one of the most hotly debated and researched topics within urban studies. This process of 'social upgrading' of neighborhoods seems to have proliferated to cities around the globe with widely different histories, policy contexts, and levels of development. Through exploring gentrification in New York, Chicago, London, Seoul, Istanbul, Sydney and other cities around the world, this course will examine how gentrification has transformed from the process first identified by Glass to what has been more recently described as a "global urban strategy", discussing the diverse contexts, drivers and outcomes of gentrification. The course is aimed at teasing out the historical and geographic specificity of various gentrification processes and tracing the changing forms and processes that have emerged. Topics explored will include gentrification and "creative cities", gentrification as an extension of urban policy and new?build gentrification??among others. Students will be required to write regular reflection papers as well as working on more substantial midterm and final projects."

### LURB 2981 Urban Transportation

**Faculty:** Brunson, Christopher F 12:10 PM - 02:50 PM **Credits:** 4 CRN 7995 Sec AX

This course is an introduction to urban transportation planning with a focus on pedestrian, bicycle, and transit use in dense urban environments. Transportation planning is an interdisciplinary field with interwoven, and often conflictual elements, of history, politics, funding, user costs, design, demographics, environmental consequences, and land use. From this perspective, planning can be seen as a process with a myriad of constraints, challenges, and opportunities. This course is designed to introduce students to the foundational components of transportation planning as well tools of analysis to best combine the theory and practice of transportation planning. The course will feature field trips and workshops with transportation planning professionals. The final project will be a comprehensive proposal for a specific site or transportation issue.

### LURB 3007 Urban Economies

**Faculty:** McGahey, Richard MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 6651 Sec A

For the first time in human history, the majority of the world's population lives in cities, a trend that will accelerate in the coming decades. What makes these urban economies grow or fail? What are the implications for poverty, environmental sustainability, and politics? How are cities trying to meet these challenges? Drawing on examples both in the U.S. and globally, this course will look at how urban economies and economic policy are changing, and what the role of governments, nonprofits, and engaged people might be in helping shape their future, and the future of their billions of residents. We will make extensive use of case studies and use New York as a laboratory to see some of these trends first-hand.

### LURB 3241 Urban Homelessness I

**Faculty:** Von Mahs, Robert T 03:50 PM - 06:30 PM **Credits:** 4 CRN 8048 Sec AX

Urban Homelessness I is the first of a two-course sequences that studies the multifaceted problem of urban homelessness through service learning, which involves working with homeless service and advocacy organizations in New York City. Such field experiences will be complemented by discussion of the nature, extent, and causes of, as well as societal and policy responses to, homelessness in regular classroom sessions. Students volunteer with one of three New York City-based homeless service and advocacy organizations-the Coalition for the Homeless, Picture the Homeless, and Women in Need- performing assigned tasks (student schedules can be accommodated and evening volunteer opportunities are available). Students of this and previous urban homelessness courses may take Urban Homeless II in the Spring 2013 thus continuing their volunteer work while learning about and participating in actual research on the impact of policy and service intervention on homeless people's life chances. This course sequence - through study, engagement, and research - challenges common stereotypes about homeless people, promotes understanding of the challenges and constraints homeless service providers face, and helps us think about the problems in creative, innovative, and unconventional ways.

### LURB 3441 The Migrant City

**Faculty:** Liu, Laura TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 8114 Sec A

"This course explores the ways in which processes of migration, immigration, and mobility fundamentally shape the cultural, economic, and political life of cities. Students examine histories and contemporary examples of urban immigration and migration and the structures and institutions that control movement and mobility at the global, national, regional, and local levels. They consider the interactions, tensions, and alliances between social groups in the "migrant city," as well as transnational linkages between the "migrant city" and other places. Throughout, the focus is on issues of labor and the state; identity and difference; and politics and community, for both newcomers and older residents. The course focuses on New York City and its region as the primary case, but also examines other US "migrant cities" and regions."

### LURB 3481 Envisioning Urban Spaces: Urban Policy

**Faculty:** Tovar-Restrepo, MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 7994 Sec A

Policy makers and urban planners are agents who intervene in multifaceted contexts to facilitate ongoing processes of global place?making. Within different urban scenarios, they confront political and economic pressures, global/local socio and institutional conditions, forms of governmentality and multicultural communities. This course addresses urban planning as a comprehensive way to intervene in our cities by exploring how it impacts and is impacted by the (re)production and (de/re)territorialization of cultural practices, institutional arrangements, and spatial traits/trends in multiple and varied localities. This course intends to provide practical tools to effectively interact in cities and transform the urban life by analyzing and comparing the differences across planning contexts, place?based results and negotiation strategies used in planning processes. Case studies about diverse cities around the world will be used to illustrate and explain different policy?making and planning approaches making emphasis on its pertinence vis?à-vis contextual matters.



**LURB 3892 Capital Cities****Faculty:** TBA, Faculty TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7996 Sec A

This course will examine the ways that economic practices shape cities and city life. We will pay particular attention to the flows of capital entering cities through processes of remittances, transnational financial practices and institutions, global trade, tourism, architecture and labor. A basic premise of the course is that capital shifts forms, meanings and social and economic values as it travels. Additionally, different subjects (migrants, banks, global elite) enact capital practices in connecting and divergent streams. Potential topics we will explore include: diasporic groups and remittances, transnational finance (banks, off shore economies, etc), cities in BRIC nations, labor flows, the architecture of privatization, and "peripheral" cities in which are positioned outside dominant global capital flows. We will read scholarly works, fiction, advertisements, among other materials.

**LURB 4544 Racial Economic Disparities: Causes & Consequences****Faculty:** Hamilton, Darrick W 04:00 PM - 05:50 PM **Credits:** 3 CRN 8133 Sec A

""This course critically examines the causes, consequences of racial disparities and social policies to address these disparities. Although it has been nearly 150 years since the emancipation of black Americans and nearly 40 years since the passage of civil rights and equal employment opportunity legislation, blacks still lag far behind whites in virtually every socioeconomic indicator. The course explores the merits and limitation of various paradigms aimed at explaining these persistent disparities. In particular, the course investigates racial disparities in various socioeconomic indicators such as education, labor markets and wealth. The course is divided into four parts: (1) an introduction to the biological and social construction of race and the problem of racial disparity, (2) conservative, liberal and alternative paradigms that explain racial disparity, (3) an examination of racial disparity in education, labor markets and wealth, and (4) policy solutions, such as affirmative action, reparations, and other policies to address racial disparities.""

**LURB 4546 Urban Poverty Theory & Policy****Faculty:** Servon, Lisa W 04:00 PM - 05:50 PM **Credits:** 3 CRN 8129 Sec A

""Urban poverty is arguably the biggest problem facing US cities. Despite 50 years of concerted policy efforts, the problem continues to persist, leading to explanations that a "culture of poverty" has developed that is resistant to solutions. This course will explore the problem of persistent urban poverty in the United States from a variety of perspectives. Specifically, we will read works by liberals and conservatives, and from the disciplines of sociology, economics, political science, planning, and public policy in order to understand the different lenses that have been applied to this issue, and the ways in which problem definition is connected to policy solution. We will also examine the specific policy strategies that have been mounted to try to address the problem of persistent urban poverty. We will examine particular documents, such as the Moynihan and Kerner Commission reports, that had important influences on policy creation. We will focus on the period beginning with the War on Poverty/Great Society programs in the early 1960s until the present. We will look at specific issues such as: how poverty is defined; how the face of poverty has changed over the past several decades; the feminization of poverty; shortcomings of strategies designed to address urban poverty; the role of discrimination in perpetuating persistent urban poverty.""

**LURB 4561 Political Economy of the City****Faculty:** Smith, Jeffrey W 06:00 PM - 07:50 PM **Credits:** 3 CRN 8131 Sec A

This course introduces the framework of urban policy and development in the United States. The focus is on conveying a broad understanding of the structure and context in which local governments, local communities, and the private sector interact to formulate urban policy. The investigation of this dynamic leads to discussions of recent major development projects in New York City. In the end, students learn new ways of analyzing how urban policy is formulated and implemented in modern cities.

**LURB 4591 Education & International Development****Faculty:** Gershberg, Alec T 08:00 PM - 09:50 PM **Credits:** 3 CRN 8126 Sec A

""This course provides an introduction to the economic, social, and political dimensions of education and to the policies and practices of education in developing countries. Students become familiar with a wide range of issues and skills necessary to participate in the debates around the state of education in varied countries and regions of the world: Latin America, Africa, Eastern Europe, the Middle East and North Africa, and Asia. We consider the current level of educational achievement across the globe, the prevailing diagnoses of the most important problems, the most prominent goals for improvement (e.g., the U.N. Millennium Development Goal of universal primary education), the politics of educational reform, and the most promising strategies for improving educational achievement and social and human development outcomes.""

**LURB 4900 Senior Seminar****Faculty:** Liu, Laura TR 02:00 PM - 03:15 PM **Credits:** 3 CRN 6652 Sec A**LWEL Wellness****LWEL 2002 New School Mariners****Faculty:** Buchanan, Robert F 12:00 PM - 03:00 PM **Credits:** 2 CRN 4584 Sec A

Guided by experienced instructors, students learn the basics of sailing on board a fleet of 25-foot sailboats based in nearby Hudson River Park. The course is designed for first-timers as well as intermediate sailors looking for a refresher; lessons include weather and navigation, boathandling and sail trim, docking, and basic safety procedures. Upon successful completion of the course, each student earns a Basic Keelboat proficiency certificate from the US Sailing Association. In addition, readings, discussion and a series of field trips will provide an introduction to the history, ecology and politics of New York Harbor.

**LWEL 2208 Urban Forestry****Faculty:** Bishop, Samuel F 10:00 AM - 12:00 PM **Credits:** 2 CRN 3954 Sec A

In this course, students are trained to receive Citizen Tree Pruner Certification from Trees New York, a local environmental advocacy organization. The course consists of eight hours of classroom training and four hours of field training by a Trees New York Forester. Training covers topics including street tree identification, maintenance, and pruning skills. Upon passing a final examination, students will be certified to legally prune trees owned by the City of New York. The balance of the course introduces students to concepts in community forestry, with a final project focused on mapping the urban forest for a New York City neighborhood.

**LWEL 2210 Lang Public Art Squad****Faculty:** McGrady, Martin R 04:00 PM - 07:00 PM **Credits:** 2 CRN 7948 Sec A

Students investigate the diversity and complexity of NYC's public art. From graffiti to the murals of the WPA, street art, wheat-pasting, city funded public art projects, activist interventions, stenciling and community murals, the urban landscape of New York consists of a rich tapestry of visual culture executed in the public realm. Each week the team travels to different sites or meets with guest presenters and visiting artists. Students traverse the city to understand how art functions as a tool for social engagement and intervention in the public arena. Visits include: the South Bronx (home of graffiti), tours of community murals, interviews with artists in their studios or with government agencies that fund public art. Students also have the opportunity to observe the creation of public art first hand.

**LWEL 3951 IS: Wellness****Faculty:** Buchanan, Robert - **Credits:** 0 CRN 3202 Sec A**NANT Anthro & Archaeology****NANT 3521 Interrogating America: Anthropology of the United States****Faculty:** Heiman, Rachel T 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 7595 Sec A

Anthropology is often thought to be the study of foreign lands, but anthropologists have long focused their attention on the United States. In recent years, with growing public concerns about everything from the militarization of everyday life to the mass marketing of pharmaceutical drugs, there has been a surge of anthropological studies of the United States. This course explores contemporary ethnographic studies of various forms of inclusion and exclusion in the United States, ranging from race and religion to class and citizenship. We read about new technologies that are transforming financial markets and nuclear stockpiles, and explore social solidarities that are reimagining gendered frontiers and urban futures. We end by posing critical questions about the boundaries of the nation-state with a focus on immigration law, military bases, and global clinical trials. The ethnographic texts we read explore many sites and subjects: from Tennessee to tobacco farms, from Los Alamos to Latino/a youth, from California to casinos.

**NARB Arabic****NARB 1001 Arabic Level 1****Faculty:** Maiki, Iman M 08:00 PM - 09:50 PM **Credits:** 0 0 CRN 2591 Sec A

This first course in Modern Standard Arabic introduces students to Arabic letters and sounds. Students learn to engage in basic conversation about who they are, what they do, where they are from, and other simple topics.

**NARB 1101 Arabic Intro 1****Faculty:** Virani, Nargis TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 2837 Sec A**NARB 1103 Arabic Intro 3****Faculty:** Virani, Nargis TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7040 Sec A**NARB 2001 Arabic Level 3****Faculty:** Maiki, Iman M 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 6401 Sec A

In this third-semester course, students continue developing basic skills – listening, speaking, reading, and writing – along with cultural studies. Students learn new verb tenses and acquire the ability to narrate events and describe a variety of places and people. Simple Arabic texts are introduced. <div>Arabic Level 2, the equivalent, or permission of the instructor.</div>

**NARB 3001 Arabic Level 5****Faculty:** Tannous, Karam R 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 7918 Sec A

"Students develop proficiency in Modern Standard Arabic, refining their grammatical skills and expanding their vocabulary in conversational contexts. In addition to studying the textbook, "Al-Kitaab", students are encouraged to read simple items in the Arabic media and discuss them in class. <div>Arabic Level 4, the equivalent, or permission of the instructor.</div>"

**NCHM Chinese Mandarin****NCHM 1001 Chinese Level 1****Faculty:** Deng, Yan M 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 1919 Sec A

Students with little or no knowledge of Chinese develop the ability to carry on simple conversations on a variety of topics. While the course emphasizes listening and speaking, reading and writing of Chinese characters is also introduced. All communication skills are taught in cultural contexts.

**NCHM 1101 Chinese Intro 1****Faculty:** Ping, Lei MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 3102 Sec A**NCHM 1101 Chinese Intro 1****Faculty:** Zhang, Yiqi TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 2849 Sec B**NCHM 2001 Chinese Level 3****Faculty:** Deng, Yan M 08:00 PM - 09:50 PM **Credits:** 0 0 CRN 4732 Sec A

This intermediate-level course focuses on developing the ability to read Chinese while enhancing students' conversational skills. Students practice listening and speaking through structured dialogues as well as spontaneous conversations, all reinforced by written scenarios and a review of grammar. <div>Chinese Level 2, the equivalent, or permission of the instructor.</div>

**NCHM 2101 Chinese Intermediate 1****Faculty:** Ping, Lei MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 4092 Sec A**NCHM 3101 Adv.1: Chinese Pop Culture in Media: Sitcoms and Films****Faculty:** Ping, Lei TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6429 Sec A

This course introduces Chinese contemporary society through the dynamic lens of pop culture and media. While advancing Chinese language proficiency level, students will be fully exposed to various media resources. Music videos, major newspaper articles, episodes and clips of popular sitcoms and films (such as "Dwelling Like a Snail" (Woju), "Golden Marriage" (Jinhun), and "Unknown Pleasures" (Ren xiaoyao)) will be studied and discussed in detail. The class will focus on various themes including Chinese urbanism, gender politics and youth culture. Colloquial speech/vocabulary, slang, grammatical points and structures will be introduced and explained for each of the media productions. <div> Prerequisite: Chinese Intermediate 2, the equivalent, or permission of the instructor </div>

## NCOM Communication

### NCOM 3006 The F Word: Feminisms in Popular Television and Film

**Faculty:** Smukler, Maya - **Credits:** 0 0 CRN 6546 Sec A

This course will study the relationship between feminism and popular Film and TV from the post-war era through the present. What is feminism and how do we know it when we see it? From single-gal icon Carrie Bradshaw, working girl Liz Lemon and the Real Housewives of, what is at stake in naming these characters as 'feminist'? Thelma & Louise's road trip, Precious's self-determination or Bridesmaids's debauchery? In what ways are female characters represented as feminist on-screen? Kathryn Bigelow as the first woman to win an Oscar for Best Director, to the fandom of Twilight and Buffy: how as a cultural movement has feminism defined female audiences and impacted women working in production? This class will introduce students to the diverse and evolving definitions of feminism in order to apply these analytical frameworks onto current media representations, modes of production, exhibition and audience reception.

## NCST Cultural Studies

### NCST 3300 Queer New York

**Faculty:** Montez, Ricardo W 04:00 PM - 05:50 PM **Credits:** 0 0 CRN 7531 Sec A

This course traverses the geography of New York City, exploring queer life from the 1960s to the present. Through engagement with literature, performance, and film, students look at experiments in the production of queer art and culture. From Jack Smith's trash aesthetics to Dynasty Handbag's performance of abjection, queer art practice has continually transformed the landscape of New York City and fueled the development of vibrant underground communities. In addition to examining queer historical landmarks such as the Chelsea Hotel, CBGB's, and the Pyramid Club, students consider the ephemeral nature of queer subcultures and investigate multiple aesthetic models for queerness, including camp and realness. Note: This class used to be NHUM3062.

## NFDS Food Studies

### NFDS 2050 Introduction to Food Studies

**Faculty:** Tsigkas, Alexios M 04:00 PM - 05:50 PM **Credits:** 0 0 CRN 6534 Sec A

Food is becoming increasingly relevant in post-industrial societies and is also playing a very visible role in contemporary cultures. This course will explore the connections among food, culture, and society, looking at the function of food in the construction of personal and collective identities in terms of body, race and ethnicity, class, gender, nationality, and social movements. Students will also examine the cultural aspects of political issues, with a particular attention to the United States but also taking into consideration globalization and the international flows of people, goods, ideas, and technologies. While investigating these topics, the course will introduce analytical approaches and methods that are widely used in the growing research field of food studies.

### NFDS 2101 American Culinary History: From the Erie Canal to the Food Network

**Faculty:** Smith, Andrew W 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 3212 Sec A

What does the Erie Canal have to do with Wonder Bread? Which American war gave us condensed soup? Why did American farmers turn away from organic farming in the first place? This course examines the historical, cultural, social, technological, and economic events that have influenced what Americans eat today. It is an action-packed history of home economists and fancy restaurateurs, family farmers and corporate giants, street vendors and captains of industry, mom-and-pop grocers and massive food conglomerates, burger barons and vegetarians, the hungry and the affluent, hard-hitting advertisers and health food advocates. All these players have shaped the contentious American foodscape of the 21st century.

### NFDS 2350 Food Products Business: Launching and Marketing

**Faculty:** Frishman, Terry M 08:00 PM - 09:50 PM **Credits:** 0 0 CRN 6655 Sec A

Do you dream of being a successful food entrepreneur. Do you wonder how others do it? This inspiring, fast-paced workshop covers the crucial steps in launching and marketing a food product from the business and communications point-of-view. A guest speaker shares a successful entrepreneurial story, including lessons hard learned and advice best received before starting in the business. By the end of this short course, students should have a better understanding of how to apply critical business and marketing concepts to succeed in this risky business.

### NFDS 2750 Molecular Gastronomy: Scientific Approaches to Food and Cuisine

**Faculty:** Yonetani, Ann R 04:00 PM - 05:50 PM **Credits:** 0 0 CRN 6678 Sec A

""Molecular gastronomy"" is a loaded term. It refers to both to the scientific study of the physical chemistry underlying cooking and to a contemporary culinary movement of chefs who explicitly apply this science in the kitchen, experimenting with novel techniques of food preparation and presentations to extend the boundaries of what we think of as cuisine. This course introduces and explores both aspects of this fascinating and controversial culinary practice."

### NFDS 2950 Food TV: From Julia Child to Top Chef

**Faculty:** Smith, Andrew S 10:00 AM - 11:50 AM **Credits:** 0 0 CRN 6654 Sec A

Everybody watches food television, whether it's programs that teach us how to cook, travel shows which tell us how others eat, or food competitions which entertain us. This overview begins with the early cooking programs ends with the latest hit programs. We take a critical look at food television: is it educational or just entertainment? How are food television shows made? What's the relationship between food televisions and sponsors? And what's the role that television plays in shaping what we eat? Guest speakers enliven our discussions of these fascinating topics. (1 credit)

### NFDS 2952 Jewish Food through Song and Film

**Faculty:** Silver, Laura - **Credits:** 0 0 CRN 6679 Sec A

This course offers students a taste of Eastern European and American Jewish culture through songs, films and personal narratives of food. We will explore the Jewish experience and cultural and religious identities through foods that came to the United States by way of Jewish immigrants from Russia, Poland, Romania and the Pale of Settlement. Traditional foods and their modern-day incarnations will guide our exploration of Ashkenazi Jewish identity, culture and peoplehood. We will use Yiddish and Hebrew expressions to help decode words and phrases we encounter in our explorations from Old World to new, from the Pale of Settlement to the sidewalks of the Lower East Side and the suburbs of middle America. (1 credit)

**NFDS 3201 Food Policy Tools for Food System Change****Faculty:** Forster, Thomas R 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 7604 Sec A

This course provides tools for advocacy through interactive participation and engagement with U.S. food and farm policy. Our food system relies on industrial farming practices controlled by relatively small clusters of global firms, with negative consequences for farm communities, urban consumers, and the environment. This course explores how ecologically and socially sustainable alternatives, from community-supported agriculture programs to inner-city farms, are generating excitement and energy at the city, state, national, and international levels. Through readings, lectures, and field trips, we consider policy responses to food system challenges on three levels: city-state, state-federal, and national-international. We discuss how current food and farm policies govern markets, provide incentives, and channel individual food choices. We look at emerging social movements and food policy coalitions in the United States and internationally. We hear from leaders advocating policy change, who discuss how community-based solutions could be scaled up to address the interlocking challenges of persistent hunger and poverty, environmental degradation and climate change, growing urban and rural food deserts, epidemics of preventable chronic diseases, and collapsing rural economies.

**NFDS 3220 Food Environments, Health, and Social Justice****Faculty:** - **Credits:** 0 0 CRN 3213 Sec A

With obesity and diabetes rising at alarming rates, an interdisciplinary academic field has emerged to rethink the role of the environment in shaping our food use patterns and health. In this class, our approach is framed by the ideas and activities of the environmental justice movement, which guide a critical reading of the literature on food environments and the sociospatial distribution of nutritional resources. We conceptualize systems of food production and consumption in environmental terms, such as food deserts and platescapes, and examine how modes of food production and distribution are connected to the nutritional landscapes of cities. We consider research methods to gain an understanding of these environments and health effects and explore strategies to promote effective change in resource distribution. Students use Internet-based mapping tools to conduct field research on their own food environments. Written assignments include responses to major themes in the literature, reviews of relevant films, and letters to policymakers.

**NFDS 3260 Food, Global Trade, Development****Faculty:** Fukuda-Parr, Sakiko M 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 6536 Sec A

While food security is a basic human right and an urgent global priority for people in countries rich and poor, the causes of food insecurity and the means to achieve it are subjects of intense controversy. Multiple discourses shape debates from food sovereignty and to sustainable food systems to the new Green Revolution. The role of global markets are central to these controversies, such as: How can geographical indications be used to enhance opportunities for trade? Was speculation the driver of recent price hikes in world food markets? From a cultural and ethical perspective, is the global intrinsically bad and is the local intrinsically good? Or how do global value chains help or undermine local food systems? This course, taught by two professors draws on Food Studies and Development Economics explores key policy approaches and challenges for food security in the context of the rapidly evolving global food systems. This graduate level course is indicated for junior and senior undergraduates.

**NFDS 3260 Food, Global Trade, Development****Faculty:** Parasecoli, Fabio M 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 6536 Sec A

While food security is a basic human right and an urgent global priority for people in countries rich and poor, the causes of food insecurity and the means to achieve it are subjects of intense controversy. Multiple discourses shape debates from food sovereignty and to sustainable food systems to the new Green Revolution. The role of global markets are central to these controversies, such as: How can geographical indications be used to enhance opportunities for

trade? Was speculation the driver of recent price hikes in world food markets? From a cultural and ethical perspective, is the global intrinsically bad and is the local intrinsically good? Or how do global value chains help or undermine local food systems? This course, taught by two professors draws on Food Studies and Development Economics explores key policy approaches and challenges for food security in the context of the rapidly evolving global food systems. This graduate level course is indicated for junior and senior undergraduates.

**NFDS 3274 Urban Food Systems****Faculty:** Cohen, Nevin TR 02:00 PM - 03:15 PM **Credits:** 3 CRN 7940 Sec A

This course examines sustainable urban food systems, from farm to fork. Students explore the concept of community food security, disparities in access to food, and the social, political, economic, and environmental dimensions of food production, distribution, and marketing. Through field trips to urban farms, farmers markets, and food production facilities, together with guest lectures, students meet food producers, processors and distributors, as well as policy makers, and activists.

**NFDS 3300 Food Fight! The Role of Food in Advocacy and Sociopolitical Communication****Faculty:** Bardin, Stefani - **Credits:** 0 0 CRN 4825 Sec A

The importance of food in popular culture is evident in media such as television shows, films, and blogs. Complex issues such as hunger and food justice, health and obesity, locavorism, biotechnological influences, fair trade, ethical consumption, and sustainability are slowly entering the conversation about food in contemporary media outlets. We begin by examining the role food plays in communication from semiotic and cultural studies points of view. We then explore food as a focus of social, political, and environmental debates; as a topic discussed in social networks, advertising campaigns, political platforms, viral Internet campaigns, television programs, magazines, and newspapers; and as inspiration for art and media projects addressing these social and political issues. We discuss food and food advocacy content generators and consider effective communication strategies for food-related activism.

**NFDS 3410 Hungering for Opportunities: Food and Migrations****Faculty:** Koenig, Brandon T 08:00 PM - 09:50 PM **Credits:** 0 0 CRN 6535 Sec A

In the contemporary world, food sparks debates on power structures, race, ethnicity, and multiculturalism that acquire particular relevance in places where people from around the world live together and interact. In this course, we examine food in relation to migration in New York City and at the national and international levels. We look at how food can become an instrument of communication and cultural exchange but also of exclusion and xenophobia. Through lectures, interviews, and fieldwork in the city, we use food as a starting point for an analysis of the dynamics of adaptation, appropriation, and diaspora in a global framework. Although the focus is on contemporary society, we also explore historical aspects of the subject.

**NFDS 3615 Feasting Your Eyes: Food and Film****Faculty:** Guilford, Joshua T 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 6537 Sec A

Why is food and eating so prominent in movies of all genres? Why have movies centered on food become so popular in the past few decades? How do film directors portray the relationship of food to culture, sex, fantasy and fear? This course examines how food, its production and consumption, and elated socio-political and emotional issues. Narrative, visual, and symbolic uses of food are explored in the context of contemporary popular culture.

**NFDS 3720 Urban Agriculture and Food Activism****Faculty:** Reynolds, Kristin W 04:00 PM - 05:50 PM **Credits:** 0 0 CRN 7704 Sec A

This course examines agricultural endeavors that exist in urban environments and explores ways in which food production can be envisioned within a city landscape. Students survey concepts of urban agriculture and how it can fit into the food system of a city, its economics, and its environmental implications. Case studies of urban agriculture focus on New York City. The course integrates readings and discussion with field trips, guest lectures, and media resources.

**NFLM Film****NFLM 3430 The Anatomy of Horror Films****Faculty:** Serra, Mary M 08:00 PM - 09:50 PM **Credits:** 0 0 CRN 2567 Sec A

Filmmakers working in the horror genre foreground and manipulate a culture's collective fears. This course is a political survey of horror films that reveal a direct relationship to the social unconscious. We begin with several classics: <i>The Cabinet of Dr. Caligari, Nosferatu, King Kong, Frankenstein,</i> and <i>The Bride of Frankenstein.</i> We then examine some more or less contemporary pictures as examples of newly identified subgenres, such as rape-revenge, splatter, and slasher films. Readings from Georges Bataille, William Everson, Stephen King, Judith Butler, and Carol Clover help us explore and expand on the concepts of terror and gender as we discuss the horror film in relation to themes like performativity, identification, and female and cross-dressing serial killers.

**NFRN French****NFRN 1001 French Level 1****Faculty:** Marques, Alfredo S 12:00 PM - 01:50 PM **Credits:** 0 0 CRN 1553 Sec A

This is the first course of a three-term sequence that introduces the fundamentals of the French language through speaking, listening, reading, and writing. Students acquire elementary grammar (present tense, expressing negation, asking questions) and practice by conversing and writing about university life, hobbies, friends and family. They acquire knowledge of France and the Francophone world while developing their communicative skills.

**NFRN 1001 French Level 1****Faculty:** Carruggi, Noelle M 04:00 PM - 05:50 PM **Credits:** 0 0 CRN 2850 Sec B

This is the first course of a three-term sequence that introduces the fundamentals of the French language through speaking, listening, reading, and writing. Students acquire elementary grammar (present tense, expressing negation, asking questions) and practice by conversing and writing about university life, hobbies, friends and family. They acquire knowledge of France and the Francophone world while developing their communicative skills.

**NFRN 1001 French Level 1****Faculty:** TBA, Faculty T 08:00 PM - 09:50 PM **Credits:** 0 0 CRN 2576 Sec C

This is the first course of a three-term sequence that introduces the fundamentals of the French language through speaking, listening, reading, and writing. Students acquire elementary grammar (present tense, expressing negation, asking questions) and practice by conversing and writing about university life, hobbies, friends and family. They acquire knowledge of France and the Francophone world while developing their communicative skills.

**NFRN 1001 French Level 1****Faculty:** Ding, Xiaofu R 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 1920 Sec D

This is the first course of a three-term sequence that introduces the fundamentals of the French language through speaking, listening, reading, and writing. Students acquire elementary grammar (present tense, expressing negation, asking questions) and practice by conversing and writing

about university life, hobbies, friends and family. They acquire knowledge of France and the Francophone world while developing their communicative skills.

**NFRN 1002 French Level 2****Faculty:** Hoffmann, Marie- T 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 1554 Sec A

This is the second course of a three-term sequence that introduces the fundamentals of the French language through speaking, listening, reading, and writing. Students continue their study of elementary grammar (irregular present tenses, past tense, using pronouns) and practice by conversing and writing about leisure, celebrations, holidays, and travel. They continue to learn about France and other Francophone cultures.

**NFRN 1002 French Level 2****Faculty:** Marques, Alfredo W 08:00 PM - 09:50 PM **Credits:** 0 0 CRN 2851 Sec B

This is the second course of a three-term sequence that introduces the fundamentals of the French language through speaking, listening, reading, and writing. Students continue their study of elementary grammar (irregular present tenses, past tense, using pronouns) and practice by conversing and writing about leisure, celebrations, holidays, and travel. They continue to learn about France and other Francophone cultures.

**NFRN 1003 French Introductory Intensive 1****Faculty:** Zaborowski, S 10:00 AM - 01:45 PM **Credits:** 0 0 CRN 2845 Sec A

This is an accelerated course for beginners with no or little knowledge of French. Students learn the fundamentals of the French language through speaking, listening, reading, and writing. They acquire elementary grammar (present and past tenses, expressing negation, asking questions, using pronouns) and practice by conversing and writing about university life, friends and family, hobbies and leisure, celebrations, holidays, and travel. They acquire knowledge of France and the Francophone world while developing their communicative skills.

**NFRN 1003 French Introductory Intensive 1****Faculty:** TBA, Faculty TR 08:00 PM - 09:50 PM **Credits:** 0 0 CRN 2846 Sec B

This is an accelerated course for beginners with no or little knowledge of French. Students learn the fundamentals of the French language through speaking, listening, reading, and writing. They acquire elementary grammar (present and past tenses, expressing negation, asking questions, using pronouns) and practice by conversing and writing about university life, friends and family, hobbies and leisure, celebrations, holidays, and travel. They acquire knowledge of France and the Francophone world while developing their communicative skills.

**NFRN 1004 French Introductory Intensive 2****Faculty:** Carruggi, Noelle MW 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 7518 Sec A

This course is a continuation of Introductory Intensive 1. Designed for students who have already covered the basics of the French language, but have not yet been exposed to all tenses and other grammar fundamentals. Videos, culture readings, interactive practice in the classroom, oral written and computer-assisted activities.

**NFRN 1101 French Intro 1****Faculty:** Masse, Marie- MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 4735 Sec A**NFRN 1101 French Intro 1****Faculty:** Luneau-Lipton, MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 3103 Sec B**NFRN 1101 French Intro 1****Faculty:** Luneau-Lipton, TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 2852 Sec C



**NFRN 1101 French Intro 1**

**Faculty:** Landreau-Farber, TR 03:50 PM - 05:30 PM **Credits:** 4 CRN 2853 Sec D

**NFRN 2001 French Level 3**

**Faculty:** TBA, Faculty W 08:00 PM - 09:50 PM **Credits:** 0 0 CRN 1555 Sec A

This third-semester course assumes familiarity with the basic grammatical structures of the French language. The course moves on to cover more advanced grammatical forms, such as the present conditional and relative pronouns. Special attention is given to improving students' ability to understand spoken French and converse in French on a variety of familiar topic.

<i>Prerequisite:</i> French Level 2, the equivalent, or permission of the instructor.

**NFRN 2002 French Level 4**

**Faculty:** Montanari, Philippe- T 08:00 PM - 09:50 PM **Credits:** 0 0 CRN 1556 Sec A

Students begin intermediate-level study of French. Systematic review and reinforcement of the grammatical structures of the language is combined with cultural readings. Students refine their writing and verbal skills through brief compositions, class presentations, and sustained conversation in French. <i>Prerequisite:</i> French Level 3, the equivalent, or permission of the instructor.

**NFRN 2101 French Intermediate 1**

**Faculty:** TBA, Faculty MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7466 Sec A

**NFRN 2101 French Intermediate 1**

**Faculty:** Masse, Marie- MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 2854 Sec B

**NFRN 2101 French Intermediate 1**

**Faculty:** TBA, Faculty TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 4364 Sec C

**NFRN 3001 French Level 5**

**Faculty:** Montanari, Philippe- W 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 7467 Sec A

Students hone their ability to speak, read, and write in French. They learn to communicate in situations such as one might encounter living in a French-speaking country and work on their ability to participate fully in conversations. Attention is also paid to writing skills, and students practice writing cohesive summaries and narratives in French using a range of tenses.

<i>Prerequisite:</i> French Level 4, the equivalent, or permission of the instructor.

**NFRN 3101 Adv 1: Amélie Goes to Hollywood**

**Faculty:** Masse, Marie- TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 4095 Sec A

In this course, we will look at recent French movies that have received acclaim in Hollywood, such as Amélie Poulain, La Vie en rose, the Artist, etc. While French cinema has long been seen as an alternative to the world domination of Hollywood cinema, we will consider what makes French cinema particularly "French" and attracting specific audiences abroad. We will also look at how Hollywood is gradually transforming the French film industry. Films, discussions, and presentations are entirely in French. Prerequisite: French Intermediate 2 or the equivalent.

**NFRN 3738 Voyage en Francophonie**

**Faculty:** Leclerc-Dickler, T 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 7515 Sec A

This course is designed for high-intermediate students who are interested in exploring the French speaking world. Through various documents such as pictures, videos, articles etc., students discover "La Francophonie" and learn about the cultures of the people who speak French around the world. Discussions and presentations are entirely in French. Prerequisite: French 5 or the equivalent.

**NFRN 3739 Representations of the Body in (Contemporary) French Literature**

**Faculty:** Dodd, Patrick R 08:00 PM - 09:50 PM **Credits:** 0 0 CRN 8135 Sec A

This course will invite students to explore the multiple ways in which writers from the French-speaking world (Camus, Sartre, Bauby, Guðne) have addressed the question of being confined (physically). A French man guilty of murder reflects on his life as he awaits execution in an Algerian jail. A man miraculously manages to write his story after a car accident which has left him completely paralyzed. A teenager escapes through her diary-journal the sad reality of the French projects. The course will also invite students to discuss famous short texts in French dealing with the notions of space, mind, and body, etc. (Conducted in French)

**NGRM German****NGRM 1001 German Level 1**

**Faculty:** Brueckheimer, Rainer M 08:00 PM - 09:50 PM **Credits:** 0 0 CRN 2296 Sec A

A first course in German for those with no previous knowledge of the language. Students learn basic speaking, reading, and writing skills while discovering aspects of German culture. Class activities include interactive exercises and role-playing. Principles of grammar and syntax are introduced as students become more comfortable with the spoken language.

**NGRM 1001 German Level 1**

**Faculty:** TBA, Faculty R 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 4096 Sec B

A first course in German for those with no previous knowledge of the language. Students learn basic speaking, reading, and writing skills while discovering aspects of German culture. Class activities include interactive exercises and role-playing. Principles of grammar and syntax are introduced as students become more comfortable with the spoken language.

**NGRM 1002 German Level 2**

**Faculty:** TBA, Faculty M 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 4737 Sec A

Designed for students with elementary knowledge of German, this course reviews simple grammar and introduces more complex grammatical and syntactical elements of the language. Students expand their vocabulary and knowledge of German culture in a context that emphasizes communication skills. <i>Prerequisite:</i> German Level 1, the equivalent, or permission of the instructor.

**NGRM 1003 German Introductory Intensive**

**Faculty:** Brueckheimer, Rainer S 10:00 AM - 01:45 PM **Credits:** 0 0 CRN 2848 Sec A

This is a course for beginners who want to progress rapidly in learning German. Students acquire basic speaking, reading, and writing skills while learning about German culture. The emphasis is on developing communication skills.



**NGRM 2001 German Level 3****Faculty:** Ziegler, Adelheid W 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 3749 Sec A

This intermediate-level course assumes familiarity with the basic grammatical structures of the German language. It begins with a review and moves on to cover more complex grammatical forms. Special attention is paid to improving students' ability to understand spoken German and converse on topics pertaining to different times and places. <div>German Level 2, the equivalent, or permission of the instructor.</div>

**NGRM 2703 German Culture Through Film****Faculty:** Ziegler, Adelheid W 08:00 PM - 09:50 PM **Credits:** 0 0 CRN 8136 Sec A

In this class, students will improve conversational skills by exploring movies in German. We will watch and discuss award-winning features and short films, and do language-building exercises to help understand both the films and their cultural implications. This class will boost speaking and listening skills, and improve vocabulary and grammar.

**NINT International Affairs****NINT 5323 International Social Policy****Faculty:** Nayar, Usha W 04:00 PM - 05:50 PM **Credits:** 3 CRN 6736 Sec A

The aim of the course is to look at the critical role of international social policy and revisit nation state social policies with the comparative perspective necessary to emphasize local relevance and global interdependence. The student will question and analyze the need to redefine social policy in the international context. Value base and political belief structures of social policies are fundamental to policy formulations and their practices in the form of social services and other related features of policy making. Recognizing the importance of young people in the demography of nation states, the rationale for the social policies related to issues of development of children, adolescents and youth are discussed. Questions and different perspectives on how to reduce gender discrimination, class, and ethnicity and race barriers in bridging the gap in opportunities through social policies shall be addressed. Evidence based researches will encourage discussion on national and international implications of policy positions.

**NINT 5347 Truth Commissions and Accountability****Faculty:** Gonzalez-Cueva, M 08:00 PM - 09:50 PM **Credits:** 3 CRN 4161 Sec A

"Truth commissions - sometimes called ""truth and reconciliation commissions"" - have emerged as a key instrument in dealing with genocide, human rights abuse, and crimes against humanity in countries as diverse as Liberia, East Timor, Argentina, and South Africa. This course will be an intensive immersion in questions of truth and accountability, providing students with the tools necessary to understand and critically evaluate truth commissions and related efforts as they emerge, for example, in Darfur, Kenya, Colombia, or other post-conflict societies around the world. We will begin with a theoretical introduction to the idea of ""truth"" as it applies to mass atrocity. What does it mean to seek ""truth""? What is its relationship to ""justice""? ""Memory""? ""Accountability""? Students will examine the relationship between truth-seeking and other accountability mechanisms, including prosecutions (from the International Criminal Court to domestic tribunals), memorialization, and reparations, and will explore the intersection between efforts to achieve truth, justice and accountability, and negotiations to ensure sustainable peace. The curriculum will integrate gender-based considerations and be supplemented with case-study presentations of truth-seeking initiatives developed around the world, including both historical examples as well as more current initiatives."

**NINT 5348 Women's Rights****Faculty:** Dauer, Sheila R 06:00 PM - 07:50 PM **Credits:** 3 CRN 4162 Sec A

This course will examine the integration of women's human rights into the UN international human rights system through study of several relevant UN bodies, treaties and declarations. The course will consider contestations and defenses of applications of human rights to women's issues. Many human rights advocates (local, national and international) realize that human rights principles gain meaning and traction in dialogue with local principles, politics and ideas of justice. The course will examine dialogues about how women's human rights are negotiated and implemented.

**NITL Italian****NITL 1001 Italian Level 1****Faculty:** Manca, Giuseppe M 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 1570 Sec A

This is the first course of a three-term sequence that introduces the fundamentals of the Italian language through speaking, listening, reading and writing. Students acquire elementary grammar (present and past tense of regular and irregular verbs) and practice by conversing and writing about self, friends, family, hobbies, and university and professional life. They acquire knowledge of Italian culture while enhancing their communicative skills.

**NITL 1001 Italian Level 1****Faculty:** Manca, Giuseppe T 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 2855 Sec B

This is the first course of a three-term sequence that introduces the fundamentals of the Italian language through speaking, listening, reading and writing. Students acquire elementary grammar (present and past tense of regular and irregular verbs) and practice by conversing and writing about self, friends, family, hobbies, and university and professional life. They acquire knowledge of Italian culture while enhancing their communicative skills.

**NITL 1002 Italian Level 2****Faculty:** Smith, Jacqueline W 04:00 PM - 05:50 PM **Credits:** 0 0 CRN 1921 Sec A

For students with elementary knowledge of Italian. This second-term course reviews simple grammar and introduces more complex grammatical and syntactical elements. Students expand their vocabulary and knowledge of Italian culture in a classroom setting that emphasizes communication skills. Prerequisite: Italian Level 1, the equivalent, or permission of the instructor.

**NITL 1101 Italian Intro 1****Faculty:** London, Monica MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 2857 Sec A**NITL 1101 Italian Intro 1****Faculty:** Bertolotto, Caterina MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 4107 Sec B**NITL 1101 Italian Intro 1****Faculty:** TBA, Faculty TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 2858 Sec C**NITL 2001 Italian Level 3****Faculty:** Magnani, Francesca R 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 1718 Sec A

This intermediate-level course assumes familiarity with the basic structures of the Italian language. It begins with a review and then covers new grammatical forms, such as the conditional and the historical past. Special attention is given to improving students' ability to understand spoken Italian and converse on a number of topics pertaining to different times and places. <i>Prerequisite:</i> Italian Level 2, the equivalent, or permission of the instructor.

**NITL 2101 Italian Intermediate 1****Faculty:** Bertolotto, Caterina TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 2879 Sec A**NITL 3738 Caffè, Chiacchiere e Cultura****Faculty:** Magnani, Francesca W 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 7517 Sec A

"This intermediate-level conversation course offers a taste of various topics in Italian culture and society. Speaking strategies and grammar structures are developed and explored through readings and discussions in Italian of art, cinema, music, news. Hands-on assignments such as interview with "real Italians" and suggestions for Italian experiences in the City."

**NJPN Japanese****NJPN 1101 Japanese Intro 1****Faculty:** Fontein, Tomoyo MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 2859 Sec A

This course is designed to introduce elementary Japanese to students with no previous background in the language. It is aimed at developing basic proficiency in the four language skills: speaking, listening, reading and writing. This course introduces the three Japanese writing systems from the beginning of the semester. Students are required to learn all 46 Hiragana and 46 Katakana, as well as Kanji (Chinese characters).

**NJPN 1101 Japanese Intro 1****Faculty:** Fontein, Tomoyo MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 4097 Sec B

This course is designed to introduce elementary Japanese to students with no previous background in the language. It is aimed at developing basic proficiency in the four language skills: speaking, listening, reading and writing. This course introduces the three Japanese writing systems from the beginning of the semester. Students are required to learn all 46 Hiragana and 46 Katakana, as well as Kanji (Chinese characters).

**NJPN 1101 Japanese Intro 1****Faculty:** Omori, Toshiko TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 3105 Sec C

This course is designed to introduce elementary Japanese to students with no previous background in the language. It is aimed at developing basic proficiency in the four language skills: speaking, listening, reading and writing. This course introduces the three Japanese writing systems from the beginning of the semester. Students are required to learn all 46 Hiragana and 46 Katakana, as well as Kanji (Chinese characters).

**NJPN 1102 Japanese Intro 2****Faculty:** Kuo, Su MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 3106 Sec A

This course is designed for students who already have a basic knowledge of Japanese vocabulary and sentence patterns, including Hiragana and Katakana. Students develop familiarity with Japanese culture by learning communicative contexts and strategies. Students are required to learn more Kanji (Chinese characters) during the semester. <div>Prerequisite: Japanese Intro 1, the equivalent, or permission of the instructor.</div>

**NJPN 2101 Japanese Intermediate 1****Faculty:** Fontein, Tomoyo TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 2860 Sec A

Intended to enhance and increase proficiency beyond the basic level in the four language skills. Students are expected to have a good command of both Hiragana and Katakana. Students develop familiarity with Japanese culture in a Japanese-speaking environment. More Kanji (Chinese characters) are introduced during the semester. <div>Japanese Intro 2, the equivalent, or permission of the instructor.</div>

**NJPN 2102 Japanese Intermediate 2****Faculty:** Kishimoto, Ichiro TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 4739 Sec A

Students acquire complex grammatical constructions, increase vocabulary and Kanji knowledge, and continue to improve their skills, expressing themselves and exchanging information on a wide range of topics. Teaching is conducted in Japanese whenever possible. Students are expected to learn more Kanji (Chinese characters) during the semester. <div>Japanese Intermediate 1, the equivalent, or permission of the instructor.</div>

**NLIT Literature****NLIT 3233 Female Biography, Novels, Memoirs: Are Women/Es Truths in Their øFictionsø?****Faculty:** Walker, Gina W 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 7463 Sec A

In this course, we examine women's biographies and autobiographies, from the ancients to the present, to consider how female lives are written, by whom and for what purposes. We draw on feminist interpretations of Plato's brief portrait of his teacher Diotima in the Symposium; accounts of women by Ovid and Plutarch; the prison diary of an early Christian martyr, Vibia Perpetua; medieval hagiographies of Hildegard of Bingen and others; and the 15th-century "confession" of Christine de Pizan, in which she imagines a subversive "City of Ladies." We then turn to barely veiled autobiographical representations of early modern women including the poet Anne Askew, who was burned as a heretic in 1546; the 17th-century author and scientist Margaret Cavendish; and the political theorist Mary Wollstonecraft, best known for her <i>Vindication of the Rights of Women</i> (1792). In Mary Hays' groundbreaking <i>Female Biography</i> (1803), we see how women's reputations have been determined, in part, by compliance with or resistance to sexual norms. In Victorian texts, we observe efforts to codify gender behavior through biography. We conclude with modern and contemporary biographies by and about women that reveal the continuing struggle to define "female biography" differently from that of men.

**NLIT 3237 Jane Austen and the Romantic-Era Novel****Faculty:** Berman, Carolyn T 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 7602 Sec A

"Somerset Maugham wondered how ""the daughter of a rather dull and perfectly respectable father"" and ""a silly mother"" managed to write *Pride and Prejudice*. In this course, we explore ""the mystery"" of one of Britain's greatest writers by reading her novels, including *Pride and Prejudice*, *Emma*, *Mansfield Park*, and *Persuasion*, as well as sections from her *Letters*. Keeping a historical perspective in mind, we address critical responses to Austen beginning with Charlotte Brontë's dismissal of her as ""a carefully fenced, highly cultivated garden."" We discuss Austen's aesthetic genius: her precise prose, her superb use of wit and irony, and her moral certitude combined with a comic use of chance. We examine how the author embraced the female conventions of her day, and how, in more subtle ways, she challenged them. Was W.H. Auden correct in his assessment: ""Beside her Joyce seems innocent as grass""?

**NLIT 3338 Gender and Genre: Early Modern Women and Men Write Each Other****Faculty:** Walker, Gina**Credits:** 0 0 CRN 7601 Sec A

This course draws on recent challenges to received ideas about the historical relation between gender and genre. We survey the variety of genres that men experimented with and compare these with the forms women deployed in their published and unpublished writing in the Early Modern world and beyond. We consider the differences in training between the sexes to assess the effects of cultural sanctions against women's public utterances, and the perpetuation of "female education" that limited their access to canonical works. We read "female biographies" by and about earlier women to discern how these life stories contrast with the Vitas of Great Men to constitute the beginnings of women's history. We track the effects of the founding of the British Postal Service in 1660, and the wave of female "epistolary adventures" as women drew on their experiences to refashion the male novel of letters. We trace the permeable boundaries between the "truths" of French and British women's self-writing. We examine the first cohort of "professionalized" English women writers as they achieve market success that leads to hybrid "female fiction" by Frances Burney and Ann Radcliffe, and the reception by their male peers. The French Revolution polarizes a "women's war," paralleling global crisis, pitting the "Unsex'd" Mary Wollstonecraft, Mary Hays, and others against conservative Hannah More. We encounter the "Great Forgetting" of a female literary tradition in the Nineteenth Century and after, and the efforts of contemporary feminist scholars to remember and remind us. We conclude with conversation about the uses of female fiction and reality with contemporary women writers. Note: This course used to be NHUM3020.

**NLIT 3425 19th Century Masterpieces:á Three Great Social Novels****Faculty:** Birns, Margaret**Credits:** 0 0 CRN 7538 Sec A

"We will study three English novels whose inspired stories of memorable individuals in the context of their social circumstances still speak to contemporary society today: the fate of a child's heart in the wake of áthe industrial revolution; a romance áin which pride and prejudice meet the dark satanic mills of á Manchester, England; áan insightful interrogation of marriageá and á""the new woman"" as the century enters the modern age. Bringing imaginative color and emotional resonance to such timeless subjects as education, work, religion, social class, money, gender roles, love, marriage, morals and manners, these novels also addressá a variety of árevolutions-- political, economic, cultural.á Readings:á Charles Dickens, Hard Times; Elizabeth Gaskell, North and South; George Gissing, The Odd Women."

**NLIT 3873 The Fairy Tale and Literature****Faculty:** Berman, Carolyn

M

04:00 PM - 05:50 PM

**Credits:** 0 0 CRN 6594 Sec A

Adults need erotic literature just as children need fairy tales, according to Havelock Ellis. Yet fairy tales themselves have an erotic and adult history. Why do children need them? What do they mean? How do they fill our collective imagination with remnants of ancient history? This course surveys a number of recent approaches to the European fairy tale. We begin by looking for common narrative functions in a set of stories. Next we examine the fairy tale as a genre with a history through multiple versions of the story of Cinderella. We also compare fairy tales to short stories by Hoffmann and Poe, and consider feminist approaches to the classic tales. Students read tales by Perrault, Mme. d'Aulnoy, Mlle. de La Force, the Brothers Grimm, Hans Christian Andersen, and Lewis Carroll; and essays by Vladimir Propp, Jack Zipes, Sigmund Freud, and Maria Tatar.

**NLTN Latin****NLTN 1110 Latin: Philosophy from Augustine to Spinoza****Faculty:** Madhu, Rama C

TR

10:00 AM - 11:40 AM

**Credits:** 3 CRN 7532 Sec A

This course for beginning and intermediate Latin students traces the development of Western philosophy from Augustine to the Enlightenment. Students learn enough Latin to read and contemplate selected writings of such philosophers as Anselm, Aquinas, Luther, Descartes, Hobbes, and Spinoza as they were originally expressed.

**NMAT TESOL****NMAT 5115 Sociolinguistics of English****Faculty:** Silverman, Alex

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**Credits:** 3 CRN 4565 Sec A

The goal of this course is to understand the variety of functions and roles that English plays in countries around the world. This course explores the relationship between language use and social context. It does this from the historical context of standard language development and different types of regional and social language variation through to specific cultural issues such as politeness, gender and identity, to looking at the relationship between culture, language and thought and finally thinking about some ways in which this can be investigated using sociolinguistic methodologies. It is essential for ESOL instructors to understand the historical, political and cultural origins of the "nativization" process whereby localized varieties of English are developed, codified, and disseminated.

**NMDS MA Media Studies****NMDS 5015 Research Methods for Media Activism****Faculty:** Bates, Margaret

R

06:00 PM - 07:50 PM

**Credits:** 3 CRN 3262 Sec A

"This course will provide an overview of research methods for media activism. Students will analyze media activists' use of websites and blogs to share information or organize people into action, or to give a public face to activist groups. Documentaries that list specific ways people can take action, like ""An Inconvenient Truth,"" will be screened. Students will learn how to conduct research to help organizations use media effectively to meet their objectives of political or social change. They will also learn which research methods to use to find out if media does help advance social justice or if people are actually moved to action by the media they consume."

## **NMDS 5529 Projects in Advocacy Media**

**Faculty:** Foerster, Lydia

**Credits:** 3 CRN 4378 Sec A

Advocacy media is used to train, teach, motivate, shock, inspire, raise awareness, consciousness and funds. With more opportunities for independent journalists and activist groups to form global alliances, Advocacy Media is an increasingly powerful tool for social change. In this course, students interested in the potent intersection of media, action and society will explore various theoretical approaches to social change as they work on exercises meant to expand and strengthen production skills. We will explore the advocacy potential of the production process as well as the product, including media training, witness and performance media and alternative authorship approaches to traditional documentary and narrative. We will also investigate the tactical potentials of various media including mobile video, podcasting and flash mob activism. While there will be some discussion of media history (WWII propaganda, ethnographic film) this course is not meant to be an overview of advocacy media's past, instead we will take a strategic approach to media advocacy as it relates to current social issues, now. Students will be required to make contact with non-profits, special-interest groups, their families, friends or communities to collaborate on a final project. So, it is useful to come into the class with some ideas about the issues or causes you might want to advocate for. <div>Prerequisite: Media Practices: Time-Based; Media Practices: Design; Media Practices: Interactive or instructor permission.</div>

## **NMGM Management (Graduate)**

### **NMGM 5014 Social Innovation Bootcamp: Taking Your Ideas to the Next Level**

**Faculty:** Kahane, Michele R 06:00 PM - 07:50 PM **Credits:** 3 CRN 8056 Sec A

This course provides students with the opportunity to develop their own innovative entrepreneurial ideas to address social and environmental challenges and create actionable plans to move them forward. The course combines classroom instruction with workshops led by social innovators. The intensive and interactive workshops focus on critical skills such as business model development, communications, leadership, community engagement, fundraising, financing, and other aspects of creating new solutions to social problems. At the end of the course, students produce action/business plans to help them implement and grow their innovative entrepreneurial idea. The course also prepares students to participate in competitions and fellowships such as the New Challenge, Echoing Green, Dell Social Innovation Competitions and Fellowships. The course is designed for early-stage social entrepreneurs, career changers or those developing non-profit or for-profit startups. It is important that students who enroll in this course have a specific idea that they are passionate about and want to take to the next level working individually or as part of a collaborative team.

### **NMGM 5014 Social Innovation Bootcamp: Taking Your Ideas to the Next Level**

**Faculty:** Kahane, Michele S 11:00 AM - 05:00 PM **Credits:** 3 CRN 8056 Sec A

This course provides students with the opportunity to develop their own innovative entrepreneurial ideas to address social and environmental challenges and create actionable plans to move them forward. The course combines classroom instruction with workshops led by social innovators. The intensive and interactive workshops focus on critical skills such as business model development, communications, leadership, community engagement, fundraising, financing, and other aspects of creating new solutions to social problems. At the end of the course, students produce action/business plans to help them implement and grow their innovative entrepreneurial idea. The course also prepares students to participate in competitions and fellowships such as the New Challenge, Echoing Green, Dell Social Innovation Competitions and Fellowships. The course is designed for early-stage social entrepreneurs, career changers or those developing non-profit or for-profit startups. It is important that students who enroll in this course have a specific idea that they are passionate about and want to take to the next level working individually or as part of a collaborative team.

## **NPHG Photography**

### **NPHG 0001 Introduction to Photography 1: Technical Foundation**

**Faculty:** Grimaldi, Michael W 07:00 PM - 08:50 PM **Credits:** 0 CRN 4309 Sec A

This lecture/demonstration course for beginners covers the fundamentals of digital photography. The goal is to give students a sense of the power of photography and confidence in using a camera without bogging them down in excessive technical detail. Topics include different types of cameras, how to choose a camera, and how to hold the camera to ensure sharp photographs. Aperture opening (f-stop) and shutter speed are explained in detail so that students learn how the two work together to control exposure, sharpness, and depth. There is also discussion of lighting techniques; control of image size and perspective by choice of lens and focal length; creative application of depth-of-field; how and when to use automatic features of electronic cameras; accessories such as tripods, flashes, and filters; and the digital darkroom. Shooting assignments are supported by assigned technical readings. Individual creativity is stressed, and students' work is viewed and discussed in class. All topics are handled informally, and open discussion and questions are encouraged. <i>If you own a camera, bring it to the first class session.</i>

## **NPHI Philosophy**

### **NPHI 2610 Critical Thinking: Informal Logic**

**Faculty:** TBA, Faculty T 08:00 PM - 09:50 PM **Credits:** 0 0 CRN 1914 Sec A

Using source material from philosophy and other fields, the class studies the principles and methods that distinguish good reasoning from poor reasoning. The course covers the basic concepts of validity, truth, induction, and deduction, and students learn how to recognize, criticize, and avoid common fallacies. Through formal exercises and analytical writing assignments, students master the skills required to construct arguments that are both sound and persuasive. This a foundation course for students seeking a liberal arts degree.

## **NPRT Portuguese**

### **NPRT 1001 Brazilian Portuguese Level 1**

**Faculty:** Nascimento, Tobias T 08:00 PM - 09:50 PM **Credits:** 0 0 CRN 2840 Sec A

A first course in Portuguese for those with no previous knowledge of the language. Students acquire basic speaking, reading, and writing skills while learning about Brazilian culture. Class activities include interactive exercises and role-playing. Principles of grammar and syntax are introduced as students become more comfortable with the spoken language.

### **NPRT 1700 Portuguese for Spanish Speakers**

**Faculty:** Van Zandt, Liria R 08:00 PM - 09:50 PM **Credits:** 0 0 CRN 4098 Sec A

This is a beginner's Portuguese course for students with a strong Spanish language background and little or no knowledge of Portuguese. They learn to use their knowledge of Spanish to gain competency and confidence in speaking Portuguese. They learn to minimize the confusions that can result from the similarities of the languages. The emphasis is on eliminating Spanish phonetics, vocabulary, and sentence structure from their Portuguese speech. After completing this course, students can take Portuguese Level 3.

**NPRT 2001 Brazilian Portuguese Level 3****Faculty:** Nascimento, Tobias R 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 7519 Sec A

This intermediate-level course assumes familiarity with the basic grammatical structures of Portuguese. The course begins with a review and moves on to more complex elements, such as the subjunctive and conditional and relative pronouns. The emphasis throughout is on developing the ability to understand spoken Portuguese and converse about topics pertaining to different times and places. <div>Portuguese Level 2 or the equivalent, or permission of the instructor.</div>

**NPSY Psychology****NPSY 2001 Fundamentals of Psychology****Faculty:** Mindolovich, W 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 1583 Sec A

As a subject of intellectual inquiry, psychology spans the histories of many cultures, but since antiquity, psychological interpretation has revolved around recurring themes. When philosophers, naturalists, and other scholars began to divide into separate academic departments in the 19th century, psychology, with much fanfare, sought recognition as a separate discipline. Its goals were, and are, the explanation of memory, emotion, perception, consciousness, learning, motivation, personality, development, and social influence. These fundamentals of the field are the topics of this course.

**NPSY 2001 Fundamentals of Psychology****Faculty:** Turner, Gina - **Credits:** 0 0 CRN 7819 Sec B

As a subject of intellectual inquiry, psychology spans the histories of many cultures, but since antiquity, psychological interpretation has revolved around recurring themes. When philosophers, naturalists, and other scholars began to divide into separate academic departments in the 19th century, psychology, with much fanfare, sought recognition as a separate discipline. Its goals were, and are, the explanation of memory, emotion, perception, consciousness, learning, motivation, personality, development, and social influence. These fundamentals of the field are the topics of this course.

**NPSY 3142 Illicit Substance Use in Our Society****Faculty:** Bolger, Kelly M 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 7824 Sec A

Illicit drugs have a long and controversial history in the United States, from the days of opium houses and cocaine in soda to Prohibition and mandatory sentencing. This course is an overview of the use and abuse of illicit drugs and the role these drugs play in our society. We explore the physiological mechanisms associated with drug use, abuse, and addiction; the classification, evaluation, and diagnosis of drug use, abuse, and addiction; the theoretical understandings of addiction; and the differing approaches to addiction treatment. Further, we examine the social and historical context of drug use and abuse, the theoretical and political issues around the use of drugs, and the complex interaction of context, culture, race, gender, and class.

**NPSY 3395 The Aging Process: Putting Myths into Context****Faculty:** Kraemer, Beatrice - **Credits:** 0 0 CRN 6531 Sec A

"With increasing longevity, questions and concerns around the process of aging are increasing. A number of myths surround the aging process, many of which create fear regarding the unknown. In this course, we explore the aging process as it affects the individual, family and friends, and society at large, taking into account how certain relevant factors are not widely understood or discussed. We shed light on some of these myths by examining the aging process from psychological, sociological, human developmental, biological, and cultural perspectives. We ask questions about self and personality, intelligence, knowledge, creativity and wisdom, societal involvement, work and retirement, friendships and family, sexuality, end-of-life issues, and ethical considerations. The ultimate goal is for students to better understand and define for themselves what ""successful"" aging means."

**NRSN Russian****NRSN 1001 Russian Level 1****Faculty:** TBA, Faculty M 08:00 PM - 09:50 PM **Credits:** 0 0 CRN 1571 Sec A

A first course in Russian for those with no previous knowledge of the language. Students acquire basic speaking, reading, and writing skills, including the Cyrillic alphabet, while learning about Russian culture. Class activities include interactive exercises and role-playing. Principles of grammar and syntax are introduced as students become more comfortable with the spoken language.

**NRSN 2001 Russian Level 3****Faculty:** Belodedova, Irina M 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 6417 Sec A

An intermediate-level course for students familiar with the basic structures of the Russian language. It begins with a review and moves on to cover more complex grammatical forms. Emphasis is on improving students' ability to understand spoken Russian and converse in Russian on a variety of topics pertaining to different times and places. <div>Russian Level 2 or the equivalent, or permission of the instructor.</div>

**NSLN Sign Language****NSLN 1001 Introduction to Sign Language****Faculty:** Gryszka, Gabriel W 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 1572 Sec A

The totally visual language of deaf people is now the third most commonly used language in the United States. This course introduces the culture and communication methods of the contemporary deaf community, focusing on the experience of navigating social interactions using signs, gestures, and visual cues. Topics explored and practiced include the psychology of deafness, finger spelling, the art of interpreting, and the silent speech of body language. At the end of the course, each student completes a final project dealing with a particular aspect of the language and culture of the deaf and hard of hearing.



**NSLN 1011 American Sign Language: Level 1****Faculty:** Mooney, Jeffrey R 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 2884 Sec A

This is a beginner's course in the system of American Sign Language (ASL), a form of communication used by thousands of deaf Americans and Canadians. ASL is an expressive, versatile, full-fledged language and not a hodgepodge of charades and hand movements. It has its own grammar, poetry, and puns. Students learn the techniques essential to basic ASL conversations, including finger spelling and facial expressions, through demonstrations and class activities, including interactive exercises and role-playing. They become familiar with the history of deaf society in the United States. This course is led by a deaf native signer. There is no prerequisite for this course.

**NSLN 1012 American Sign Language: Level 2****Faculty:** Mooney, Jeffrey T 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 6734 Sec A

A course for people with basic understanding of American Sign Language (ASL) who wish to acquire more sophisticated communication skills. Guided by a deaf native signer, students develop greater conversational fluency, expand their sign vocabulary, and improve their fingerspelling ability. Practical role-playing exercises and individual presentations of the ASL face, hand, and body language give them the tools to communicate with the deaf and hard of hearing in a variety of social and professional settings. Some assigned projects take students into the deaf community. In class, students are strongly encouraged to communicate using ASL only.

<div>American Sign Language Level 1 or the equivalent or permission of the instructor.</div>

**NSOC Sociology****NSOC 3006 Statistics for the Social Sciences: Family Values****Faculty:** Ziff, Elizabeth M 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 4207 Sec A

Our world is saturated with information generated through statistical analysis. We are bombarded with facts and figures from all areas of society. Learning how statistics are generated and what the data mean is important for everyone, from quantitative researchers to consumers. This course is an introduction to such statistical analysis. Students learn the underlying theory of statistics and the mechanics of hypothesis testing, z-tests and t-tests, ANOVA, linear regression, and other concepts. In addition to learning how to execute these statistical functions, they use data from existing sources to develop their ability to engage with and critique statistical data. The class examines census data, the General Social Survey, data from political think tanks, polls compiled by media outlets, and data from scholarly articles. This term, the class learns how to respond to statistical data collection and presentation through an exploration of subjects relating to gender and sexuality. By looking at such topics as the gender binary system, the use of data on sexually transmitted disease and sexual health, and variations in sexual choice and lifestyle, students develop an understanding of how statistics are used on a daily basis to regulate and guide our gendered and sexual ways of life. This course satisfies application requirements for graduate school in psychology and other social sciences.

**NSOC 3231 Theories and Practices of Social Movements****Faculty:** Nahm, Sheena - **Credits:** 0 0 CRN 7598 Sec A

Why, when, and how do groups mobilize to act against social injustice and for social change? Until the mid-20th century, scholars viewed collective action as irrational outbursts that grew out of frustration. After the civil rights, feminist, and peace movements of the 1960s, sociologists began to explain social movements by recognizing their strategy and purpose. In this course, we analyze theories that examine different aspects of social movements: political and economic reform, democratization, networks, civil society, collective identities, cultural change, and emotions. We discuss contemporary cases and explore the way these movements struggle at the local and global levels for social change. We also examine how media and technology have contributed to shifts in mobilization.

**NSOC 3502 Identity and Social Theory****Faculty:** Wagner, Aleksandra R 04:00 PM - 05:50 PM **Credits:** 0 0 CRN 7654 Sec A

Social theory, both classical and contemporary, has always wrestled with the issue of identity, seeking to interpret and explain the social processes and political struggles by means of which individual and collective identities are construed. Since the dawn of modernity, the question of human identity, who we are as individual and collective beings, is no longer seen as a fixed, stable, or ascribed position. We begin with a discussion of self-identity in late modernity and then explore three theoretical frameworks that deal with the question of identity as a social and cultural construction. We analyze the conceptualizations of class and status in classical social theory; we discuss theories of collective action that elaborate on the production of collective identities within different social movements; and we examine feminist thought as it addresses the categories of women and gender, and the complexities of identity politics.

**NSOS Social Sciences****NSOS 3800 Foundations of Gender Studies****Faculty:** Vimo, Jacqueline T 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 7599 Sec A

What does it mean to think critically about gender and sexuality in a time of cultural instability? We compare the broad topics and controversies in the social sciences and humanities that historically defined women's studies to those that have contributed to the recent shift to the broader designation of gender studies. Important factors contributing to this shift are the influx of gay, lesbian, and transgender subjects; multicultural feminist thought; the rise of postmodernism and its critique of identity politics; and the emergence of men's studies. In the process, students are introduced to the critical framework for thinking about gender. Central to the course is the examination of personal narratives—memoirs, autobiographies, oral histories, photographs—in relation to gender experiences and identities, politics, and social change.

**NSPN Spanish****NSPN 1001 Spanish Level 1****Faculty:** Fedukovitch, Ernesto S 12:00 PM - 01:50 PM **Credits:** 0 0 CRN 7468 Sec A

This is the first course of a four-term sequence that introduces the fundamentals of the Spanish language through speaking, listening, reading, and writing. Students acquire elementary grammar (present and future tenses, descriptions, likes and dislikes, asking questions) and practice by conversing and writing about various topics, such as family, school and leisure activities, time, and weather. They acquire knowledge of Hispanic cultures while enhancing their communicative skills.

**NSPN 1001 Spanish Level 1****Faculty:** Tirado, Victor T 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 1573 Sec B

This is the first course of a four-term sequence that introduces the fundamentals of the Spanish



language through speaking, listening, reading, and writing. Students acquire elementary grammar (present and future tenses, descriptions, likes and dislikes, asking questions) and practice by conversing and writing about various topics, such as family, school and leisure activities, time, and weather. They acquire knowledge of Hispanic cultures while enhancing their communicative skills.

#### **NSPN 1001 Spanish Level 1**

**Faculty:** Bell, Teresa      W      08:00 PM - 09:50 PM      **Credits:** 0 0 CRN 1574      Sec C

This is the first course of a four-term sequence that introduces the fundamentals of the Spanish language through speaking, listening, reading, and writing. Students acquire elementary grammar (present and future tenses, descriptions, likes and dislikes, asking questions) and practice by conversing and writing about various topics, such as family, school and leisure activities, time, and weather. They acquire knowledge of Hispanic cultures while enhancing their communicative skills.

#### **NSPN 1002 Spanish Level 2**

**Faculty:** Bell, Teresa      W      06:00 PM - 07:50 PM      **Credits:** 0 0 CRN 7469      Sec A

This is the second course of a four-term sequence that introduces the fundamentals of the Spanish language through speaking, listening, reading and writing. Students continue using the basic grammar learned in Level 1, and acquire new ones such as past tenses, pronouns, reflexive constructions, and demonstratives. They converse and write about various topics, including food, daily routines, shopping, seasons, and travels. They continue learning about Hispanic cultures.

#### **NSPN 1002 Spanish Level 2**

**Faculty:** Granillo-Ogikubo,      R      08:00 PM - 09:50 PM      **Credits:** 0 0 CRN 2118      Sec B

This is the second course of a four-term sequence that introduces the fundamentals of the Spanish language through speaking, listening, reading and writing. Students continue using the basic grammar learned in Level 1, and acquire new ones such as past tenses, pronouns, reflexive constructions, and demonstratives. They converse and write about various topics, including food, daily routines, shopping, seasons, and travels. They continue learning about Hispanic cultures.

#### **NSPN 1003 Spanish Introductory Intensive 1**

**Faculty:** Long, Rodolfo      MW      06:00 PM - 07:50 PM      **Credits:** 0 0 CRN 2847      Sec A

This is a course for beginners who want to progress rapidly in learning Spanish. Students acquire basic speaking, reading, and writing skills while learning about Spanish and Latin American cultures. The emphasis is on developing communication skills.

#### **NSPN 1004 Spanish Introductory Intensive 2**

**Faculty:** Guzman, Luis      TR      08:00 PM - 09:50 PM      **Credits:** 0 0 CRN 7520      Sec A

This course is a continuation of Intro Intensive 1. Students will deepen their knowledge of the elements of the language and will advance their fluency while acquiring more vocabulary, grammatical structures and cultural insights. As in Intro Intensive 1, music, readings, film and online resources will be used to fulfill course objectives.

#### **NSPN 1101 Spanish Intro 1**

**Faculty:** Villa, Sara      MW      11:55 AM - 01:35 PM      **Credits:** 4      CRN 2843      Sec A

#### **NSPN 1101 Spanish Intro 1**

**Faculty:** Galli Vilchez, Luis      TR      10:00 AM - 11:40 AM      **Credits:** 4      CRN 2842      Sec B

#### **NSPN 1101 Spanish Intro 1**

**Faculty:** Galli Vilchez, Luis      TR      03:50 PM - 05:30 PM      **Credits:** 4      CRN 4742      Sec C

#### **NSPN 2001 Spanish Level 3**

**Faculty:** Tirado, Victor      T      08:00 PM - 09:50 PM      **Credits:** 0 0 CRN 1580      Sec A

This course assumes familiarity with the basic grammatical structures of the Spanish language. The course continues to cover more advanced grammatical forms, such as the subjunctive mood and multiple pronouns. Special attention is given to improving students' ability to understand spoken Spanish and converse on a variety of familiar topics. <i>Prerequisite:</i> Spanish Level 2, the equivalent, or permission of the instructor.

#### **NSPN 2002 Spanish Level 4**

**Faculty:** Long, Rodolfo      T      08:00 PM - 09:50 PM      **Credits:** 0 0 CRN 1581      Sec A

This fourth course advances students toward intermediate-level fluency. Through communicative activities and content-based materials, students improve their oral and written expression in areas such as proposing hypotheses, supporting opinions, and engaging in dialogue about the cultures of Spain and Latin America. <i>Prerequisite:</i> Spanish Level 3, the equivalent, or permission of the instructor.

#### **NSPN 2101 Spanish Intermediate 1**

**Faculty:** Villa, Sara      MW      01:50 PM - 03:30 PM      **Credits:** 4      CRN 2844      Sec A

#### **NSPN 2720 Actualidades**

**Faculty:** Sarcos, Ronald      M      08:00 PM - 09:50 PM      **Credits:** 0 0 CRN 8137      Sec A

This is a conversation course for students who are beginning their intermediate level and wish to refine their speaking skills through active participation in discussions, debates, role-play and oral projects in class. This course will provide students with a contextualized, content-based approach to oral communication, resulting in more effective conversation in a wide range of topics related to current events, politics, cultural issues, etc. In addition, while building oral proficiency, students will increase their awareness of Hispanic culture by exploring its rich culture through readings of authentic material and literary production. Prerequisite: Spanish level 3 or Spanish Intro 2.

#### **NSPN 3001 Spanish Level 5**

**Faculty:** Guzman, Luis      R      06:00 PM - 07:50 PM      **Credits:** 0 0 CRN 4744      Sec A

An advanced course in which students hone their skills in speaking, reading, and writing Spanish. They practice communicating in situations such as one might commonly encounter living in a Spanish-speaking country and develop the ability to participate fully in conversations. They also practice writing coherent summaries and narrations in Spanish, using past, present, and future tenses. <i>Prerequisite:</i> Spanish Level 4, the equivalent, or permission of the instructor.

#### **NSPN 3101 Spanish Advanced 1**

**Faculty:** Villa, Sara      TR      11:55 AM - 01:35 PM      **Credits:** 4      CRN 6425      Sec A

This course will offer an overview of women's artistic production in Latin America and will consider how their "texts" intersect, reflect, disrupt or resist canonical literary movements in Hispanic tradition. The material to be covered spans from short stories, novel, poetry, painting of the 20th century to film and documentaries which can reinforce students understanding of the different characteristics of women production. Students will familiarize themselves with canonical authors such as Isabel Allende, Laura Esquivel, Rosario Ferr , Delmira Agustini and also with less well-known author such as Giovanna Pollarolo. Through the analysis and the close reading of these texts students will also sharpen their language skills.

## **NSPN 3730 Teatro en Espanol**

**Faculty:** Galli Vilchez, Luis T 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 6723 Sec A

"This course is for Spanish speakers who are interested in learning about Spanish and Latin American plays from a bi-cultural perspective. Students have the opportunity to learn the acting basics of Stanislavsky acting ""method"", which has played a significant role in the Hispanic world and stage traditions. At the same time, students will improve their Spanish oral skills and diction by acting and communicating in the target language. This course is taught entirely in Spanish and requires verbal fluency. Students need to be assessed by Prof. Luis Galli before they can register. To make an appointment, call the Foreign Language Department at 212 229 5676 or e-mail foreignlanguages@newschool.edu. (0 or 3 credits)"

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## **NURB Urban Studies**

### **NURB 2000 Ways of Looking: Interpreting Cities**

**Faculty:** Gutman, Margarita T 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 7529 Sec A

To fully experience and understand city life, one must see the richness of urban shapes and spaces. This foundational course examines cities and spaces through the prism of the eye, focusing on the interpretation of visual representations of change and continuity in the context of urban history and urban theories. Through images, graphics, maps, photos, films, and paintings, the layers of shapes, spaces, cultures, functions, and symbols condensed in the contemporary city are explored. Visual examples are found in Barcelona, Mexico City, and New York City. In consultation with the instructor, students, working individually and in groups, select themes and approaches in different cities, applying categories of urban analysis and visual representation to understand the historical origins of contemporary urban challenges and expectations for the future. Students learn to recognize categories of visual representation and analyze landscapes, infrastructures, and architecture.

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## **NWRW Writing Workshops**

### **NWRW 3853 Nonfiction Workshop (R)**

**Faculty:** Jaffrey, Zia W 08:00 PM - 09:50 PM **Credits:** 3 CRN 3809 Sec A

In this workshop, students sharpen their skills as storytellers, drawing from their own experience, but linking their narratives to larger, timely themes mixing the personal and political. Students keep a journal, each week concentrating on a different aspect of craft. Three student works are carefully critiqued in every session. Supplementary readings explore race, class, post-colonialism, and war, among other subjects, and include short essays, memoir, reportage, and travel writing by Katherine Boo, Haruki Murakami, Studs Terkel, Liao Yuwi, Chang-Rae Lee, Svetlana Alexievich, George Packer, Jonathan Franzen, V.S. Naipaul, Jonathan Raban, Gay Talese, Ryszard Kapuscinski, Sherman Alexie, and others.

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## **Temporary 5**

### **NYDH 1000 Yiddish Language and Culture**

**Faculty:** Slepovitch, Dmitri M 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 4919 Sec A

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## **PGAR Architecture**

### **PGAR 5113 Issues and Practices in Modern Architecture 1: Lecture**

**Faculty:** Gardner, Jean W 09:00 AM - 11:40 AM **Credits:** 3 CRN 1271 Sec A

"Throughout the Twentieth Century, architects asked, ""What are the relationships of my work to philosophy, science, religion, ecology, politics, cyberspace, gender, literature, aesthetics, economics, history, culture, and technology."" In this seminar students will explore case studies helping order to understand the complex factors at play today in the creation of architecture. In addition to group study of case studies in architectural, landscape and urban design, students will also read critically primary and secondary sources, keep a Process Folio, give short reports, and develop an independent research project on a design of their choice. <div>Pre-requisite(s): none. Co-requisite(s): PGAR 5115 Issues & Prac Mod Arch 1: Recitation. Open to: Masters Degree in Architecture Majors and Masters Degree in Architecture and Lighting Design Dual Degree Majors Only; Others by permission.</div>"

### **PGAR 5513 Theory of Urban Form**

**Faculty:** McGrath, Brian F 12:10 PM - 02:50 PM **Credits:** 3 CRN 1797 Sec B

Theory of Urban Form examines the various ways architects have theorized their role in relation to the design of cities over the past four decades. The period of time covered, from the 1970's to the present, comprises an era of radical transformation in architecture, urban form and daily life. It comprises the emergence of digital technologies, the end of the Cold War, neo-liberal globalization, and its recent collapse. Additionally we have seen an awakening of environmental consciousness as well as the emergence of a multiplicity of diverse urban subjectivities around civil rights struggles around race, gender, ethnicity and sexuality. While we will focus on the last forty years, contemporary theories will be examined in relation to intellectual genealogies and historical examples and practices reaching deeper into the past. A key theme will be examining the tension between how the city is made through collective architectural expressions, and how individual buildings are informed by the architecture of the city itself. Therefore, transitions in urban form will be examined through the change in discourse both in written architectural theories and representations, but also on how these forms of material construction establish a specific metabolism of the city based on social, food, energy and water systems, and ultimately changes the role of the architect in shaping urban form. <div>Pre-requisite(s): none. Open to: Masters Degree in Architecture Majors and Masters Degree in Architecture and Lighting Design Dual Degree Majors Only; Others by permission.</div>

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## PGHT Arrt/Design Hist & Theory

### PGHT 5550 Dress Bodies & Borders

**Faculty:** TBA, Faculty      T      01:00 PM - 02:50 PM      **Credits:** 3      CRN 6665      Sec A

This course examines visual culture at the turn of the millennium up to the present day, with a particular focus on the work at the juncture between experimental fashion and the visual arts. It explores the ever-increasing challenge posed by practitioners from the art and fashion fields to the "classical" concept of the body and of beauty, which found one of its most successful articulations in the images surrounding twentieth century high fashion. Examining the way designers and artists problematize easy demarcations between the inside and outside of the body, the course questions why this period saw an explosion of grotesque imagery-an imagery articulating unsettling ruptures of borders-which had been lurking just beneath the surface throughout the twentieth century. Why is the sealed and "perfect" body, which developed in the Western vocabulary as early as the Renaissance, so forcefully challenged by contemporary designers and artists? The class examines a range of media including the video and performance work of Leigh Bowery, the dance performances of Merce Cunningham in collaboration with Rei Kawakubo of Comme des Garçons, the experimental fashion shows staged by Alexander McQueen and, ultimately, the phenomenon of Lady Gaga. It combines theories and methodologies from fashion theory and history, gender studies, art history, performance and science studies in its exploration of the topic. <div> Open to: All university graduate degree students. </div>

### PGHT 5740 Looking at Decorative Arts through Film

**Faculty:** Cohen, Marilyn      W      04:00 PM - 05:50 PM      **Credits:** 3      CRN 7363      Sec A

This course will examine film through the lens of the decorative arts. It will explore how costume, makeup, architecture, set design and furnishings convey information as to character, class, ethnicity, and gender. Feminine ideals of beauty, images of power, and notions of city and empire are some of the themes to be examined. Musicals, dramas, westerns, film noir, and animated features will be viewed (literally and figuratively) for the ways in which the decorative arts construct representations of reality that reinforce film narrative and contemporary ideologies. Readings will be drawn from film theory as well as from texts on material culture. The course will be held as a seminar with participation deemed essential.<div> Open to: All university graduate degree students. </div>

### PGHT 5760 Villas & Gardens of Ren Italy

**Faculty:** Ehrlich, Tracy      M      12:00 PM - 02:00 PM      **Credits:** 3      CRN 6667      Sec A

This seminar will explore developments in Italian villa culture ca. 1450-1650, focusing on Rome, Florence, and the Veneto with attention to such other centers as Milan. The landscape of the Italian peninsula will be considered in relation to the social, political, and intellectual life of the time. The course will begin with the villas and gardens of ancient Rome and the sources (literary and archaeological) available to Renaissance patrons anxious to create country retreats all'antica. We will then trace the development of villa culture in the early modern period, considering questions of typology, patronage, function, and decoration ù with particular attention to collections of antiquities, curiosities, and botanical specimens, and to gardens. We will look at villas in terms of their natural environments, whether pleasure grounds or agricultural lands, focusing on questions of aesthetics, iconography, gender, technology, and ritual or social use. At least one session will be devoted to the representation of gardens and landscape in contemporary prints, and students will be encouraged to work directly with original materials available in New York collections, particularly those of the Cooper Hewitt. <div> Open to: All university graduate degree students. </div>

## PLAH Art/Design History

### PLAH 1059 NYC: Exhibitions

**Faculty:** Waller, Leon      T      09:00 AM - 11:40 AM      **Credits:** 3      CRN 8066      Sec A

"This course will focus on museums, art galleries and auction houses in the city of New York. These institutions are repositories of material culture that promote public education and personal growth. Students will learn about the practices these institutions use to collect, protect, preserve and educate. This will be accomplished through the careful examination of objects. This careful looking will be aided by classroom lectures, writing assignments, group discussions, research and class presentations. The course will also involve trips to a variety of New York City art galleries, auction houses, and museums: for example, The Brooklyn Museum of Art, The Studio Museum of Harlem, The Museum of the Moving Image, and The Brooklyn Historical Society. When possible, this will include behind the scenes tours of museum work areas not usually seen by the general public. Students will be asked to create a virtual exhibition using the blog feature in Blackboard.""<div>Open to: University undergraduate degree students, freshman and sophomores only.</div>"

### PLAH 2001 The Nude: History & Theory

**Faculty:** Collins, Bradley      W      12:10 PM - 02:50 PM      **Credits:** 3      CRN 4165      Sec A

Few images are as powerful as the nude. The unclothed figure, whether male or female, can embody everything from beauty and strength to suffering and ecstasy. It can arouse the strongest desire or provoke the most violent outrage. This course will use traditional art historical approaches as well as newer methodologies such as psychoanalysis and feminism to gain a critical understanding of the nude. Although the course will closely examine paintings and sculpture by Western masters such as Michelangelo, Rubens, and Picasso, it will also explore the immensely varied ways in which different cultures and different historical periods have envisioned such a seemingly timeless and universal subject. This will involve looking at pre-historic art, non-Western works, and attempts by contemporary artists of both genders to reclaim and reinvent this age-old tradition. The course will discuss as well the effect of popular culture on depictions of the nude and, in particular, how costume and fashion both determine and are determined by ideal body types. <div>Open to: University undergraduate degree students, freshman and sophomores only. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

### PLAH 4096 Islamic Art

**Faculty:** Sweet, Leah      T      07:00 PM - 09:40 PM      **Credits:** 3      CRN 6775      Sec A

The rise of Islam fostered a unique yet adaptable visual culture that spread across vast geographic and temporal boundaries. This course investigates the defining features of Islamic objects and sites while acknowledging their diverse regional and cultural influences. Students will learn how religious art reflects the tenets of Islam in its symbolic meanings and decorative purposes, as well as connect the rise of secular court culture to the political circumstances of Islamic dynasties. While this class addresses Islamic art from the seventh century to the present day, it explores thematic case studies rather than presenting a comprehensive survey. Concepts of self, representation, gender, and identity will feature prominently in class discussions. Pathway: Art and Design History <div> Open to: All university undergraduate degree students. Pre-requisite(s): first-year university wrting course, and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.</div>

## PLCW Criticism and Writing

### PLCW 2010 A History of Artists' Books: Visual Pleasures

**Faculty:** Necol, Jane      W      03:50 PM - 06:30 PM      **Credits:** 3      CRN 7342      Sec A

A cultural history about the creative union of word and image, this course offers visual pleasures of looking and reading critically. Today we might use an e-reader, but the physical book is still produced, read and collected. What are artists' books? Or livres d'artistes? How important are concept, composition and cost? Students study a range of work from the livres d'artistes of Matisse and other Modernists to contemporary artists' books and book-like works that defy expectations. The production of livres d'artistes and artists' books parallel the stylistic movements of the modern and contemporary periods from origins in late 19th-century Symbolism through Conceptualism, the Women's Art Movement and recent iterations, offering a broad overview of art and design. Individuals who test the scope of the artist's book include Duchamp and his scraps in a box, Max Ernst, Sol LeWitt, Ida Applebroog, Anselm Kiefer and others. Students develop portfolios of their research, critical writing and presentations to demonstrate their critical thinking and understanding of the historic and theoretical premises of the artist's book. Field trips are planned. Pathways: Art and Design Criticism and Writing <div>Open to: University undergraduate degree students, freshman and sophomores only. Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PSDS 2701 People and Things</div>

### PLCW 4010 Politics of a Woman

**Faculty:** Ebin, Chelsea      T      09:00 AM - 11:40 AM      **Credits:** 3      CRN 6047      Sec A

"This course will introduce students to the history, development, and practices of diverse forms of conservative and religious feminisms in the United States. Utilizing a broad-range of texts - including films, photographs, and archival materials- students will engage with the question of what it means to be a "'Right Wing Woman'" in the current political environment, as well ask how conservative religious and political practices have historically intersected with feminism in America. From radical evangelical egalitarianism in the 18th century to the cult of domesticity in the 19th century to the creation of Concerned Women for America and the Family Research Council in the 1970s and 1980s, students will explore a broad range of discourses through primary such as Church documents, newspaper archives, and blogs. Pathway: Criticism and Writing <div>Open to: All university undergraduate degree students. Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level. </div>"

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## PLDS Design Studies

### PLDS 2190 History of Design: 1850-2000 Lecture

**Faculty:** Lichtman, Sarah      W      09:00 AM - 10:15 AM      **Credits:** 0      CRN 2863      Sec A

This course introduces significant developments in the history of design in Europe and America from 1850 to 2000. The lectures will examine a variety of object types, including furniture, interiors, graphics, and products, and draw examples from the well known as well as the anonymous. Throughout, design will be situated within its social, cultural, political and economic contexts. Materials, technology, and debates informing the configuration of things?such as Modernism and taste?will be considered, as will the changing role of the designer, and the effects of the shifting ways of life on patterns of production and consumption. In addition, the course will also consider how issues of gender, race, and class affect design. Readings will come from both primary and secondary sources, and new approaches and methods in the study of the history of design will be discussed. Pathway: Art and Design History <div>Open to: Bachelors degree in Design & Management, Integrated Design, and Product Design majors; others by permission of the School of Art and Design History and Theory. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLDS 2191 Recitation </div>

### PLDS 2500 Introduction to Design Studies: Lecture

**Faculty:** Bowen, Emma      R      03:50 PM - 05:05 PM      **Credits:** 0      CRN 1665      Sec A

This class examines different aspects of design and visuality by looking at larger questions of production, consumption, and use and how these issues become part of a larger discourse about design and visual culture. The design process is intricately tied to visuality, or how things appear and look; thus, the course uses images to provide students with a better understanding of their chosen field of study at Parsons. We will assess the relationship between design and the visual by investigating questions about gender, spatial control, ethics, race, status, and class. We will look at a variety of theoretical, historical, social, and political writings to explore this complicated topic. Pathway: Design Studies <div>Open to: Bachelors degree in Architectural Design, Communication Design, Design & Technology, Fashion Design, Integrated Design, Illustration, Interior Design, and Product Design majors; others with permission. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLDS 2501 Recitation</div>

### PLDS 2500 Introduction to Design Studies: Lecture

**Faculty:** Bowen, Emma      F      12:10 PM - 01:25 PM      **Credits:** 0      CRN 1462      Sec B

This class examines different aspects of design and visuality by looking at larger questions of production, consumption, and use and how these issues become part of a larger discourse about design and visual culture. The design process is intricately tied to visuality, or how things appear and look; thus, the course uses images to provide students with a better understanding of their chosen field of study at Parsons. We will assess the relationship between design and the visual by investigating questions about gender, spatial control, ethics, race, status, and class. We will look at a variety of theoretical, historical, social, and political writings to explore this complicated topic. Pathway: Design Studies <div>Open to: Bachelors degree in Architectural Design, Communication Design, Design & Technology, Fashion Design, Integrated Design, Illustration, Interior Design, and Product Design majors; others with permission. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLDS 2501 Recitation</div>

**PLDS 3141 Design and the Workplace****Faculty:** Casciano, Kateleen W 07:00 PM - 09:40 PM **Credits:** 3 CRN 6059 Sec A

The Modern American Office is an "artificial" environment where many people spend 40 or more hours a week for much of their lives. It has a rich history, coinciding and sometimes driving the style of a period, but it is often overlooked as a contributor to the larger field of material culture. This course will focus on design history, popular and material culture; including fashion and furniture design, and theory related to the design of the office. Students will explore this particular area of practical design through readings, images, popular culture articles, media, and site visits throughout Manhattan. Some examples of topics covered might include: the dynamic of gender and power roles in the workplace, the role of building technology like the skyscraper, office furniture systems, space programming, the office in media and entertainment, and the adaptation of the function of the office as generations of workers have evolved. Pathway: Design Studies <div>Open to: All university undergraduate degree students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

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**PLFS Fashion Studies****PLFS 2003 Hair: Social, Cultural and Historical Perspectives****Faculty:** Kurennaya, Anna T 03:50 PM - 06:30 PM **Credits:** 3 CRN 7346 Sec A

Hair: almost all of us have it, and most of us spend some portion of our day 'managing' it, whether in the morning in front of the mirror or in quickly glimpsed reflections in a window. But what are the rules that govern acceptable standards for how (and where) hair should appear? Why do we devote so much time and energy to bleaching, dyeing, styling, tweezing, waxing, and shaving it? What does hair say about our identities and what meanings does it communicate to others? We will examine changing attitudes to the 'proper' treatment of hair, including facial and bodily hair, developing an understanding of how hair positions itself as a site of important debates related to religion, politics, morality, and identity. We will also question how our treatment of hair fits within culturally prescribed notions of gender, sexuality, race, and age. Pathways: Fashion Studies <div>Open to: University undergraduate degree students, freshman, and sophomores only. Pre-requisite(s): first-year university writing course and at least one prior history or methods in art, media, film, or visual culture. </div>

**PLFS 2004 Fashioning Social Movements****Faculty:** TBA, Faculty W 07:00 PM - 09:40 PM **Credits:** 3 CRN 7357 Sec A

This course will explore how fashion and dress practices play a role in major social movements through readings and discussions that will examine how the body and dress are used to pursue social change. Beginning with the rejection of bourgeois dress following the French revolution, this course will examine the clothing in such occurrences as women's suffrage, the Harlem renaissance, the civil rights movement, the gay rights movement, the anti-war protest of the 1970s, the emergence of hip-hop culture, Occupy Wall Street, the Slut Walks and numerous other historical and contemporary events. As this course explores the body's use as social capital, it will consider the rise of visual culture and the influence of surveillance. This course will examine social movements through a new lens as it takes into account the importance of bodies and the significance and power of the clothes being worn. Pathways: Fashion Studies <div>Open to: University undergraduate degree students, freshman, and sophomores only. Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.</div>

**PLFS 3014 Hip Hop Culture and Style****Faculty:** Kurennaya, Anna R 03:50 PM - 06:30 PM **Credits:** 3 CRN 7347 Sec A

This critical introduction to hip hop culture and style considers both the production and consumption of the genre, tracing it from its subcultural beginnings to its current state of global popularity and cross-cultural appeal. This class includes within its scope a range of stylistic, artistic, and musical practices, considering rappers, DJs, dancers, artists, designers, producers, critics, and listeners as important actors making up the genre's diverse culture. We consider topics such as geographic and political factors in the genre's spread; the processes of representation and appropriation in hip hop style and music; notions of authenticity and 'realness'; commercialization and luxury product placement; censorship in relation to depictions of sex and violence; and newly changing attitudes regarding misogyny and homophobia. The key themes of identity, race, gender, sexuality, authenticity, and status will be explored through varied media including album covers, music videos, lyrics, concert footage, films, ad campaigns, and interviews. Pathway: Fashion Studies <div>Open to: All university undergraduate degree students. Pre-requisite(s): first-year writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 300-level.</div>

**PLFS 3147 Fashion & Violence****Faculty:** Snelgrove, Laura W 12:10 PM - 02:50 PM **Credits:** 3 CRN 6671 Sec A

The relationship between fashion and violence has been conceived in many different ways, from early theories of dress as physical protection and Foucault's technologies of the body to 2011's global SlutWalk protests, which sought to challenge the tenacious link between these terms in public opinion. The entanglement of fashion and violence is worthy of critical study, as both concepts are part of extensive discourses touching on ideas of gender, power relations, mass media, and the body. This class seeks to uncover and analyze points of intersections between violence and fashion, using a Fashion Studies approach that finds evidence in images, objects, spaces, and practices and applies theories from disciplines including sociology, anthropology, cultural studies, and visual and material culture studies. Our readings will cast a wide net, from key fashion studies figures such as Rebecca Arnold, Caroline Evans and Joanne Entwistle, to media studies writing from Susan Bordo and Sherie Inness, in order to build a solid theoretical foundation for students' analysis of cultural texts both in class and through independent research. The fashion media will be the primary source of inquiry, as it consistently offers representations of fashionable violence and/or violent fashion, to much controversy. We will examine these images, from photographers such as Helmut Newton and Guy Bourdin, as well as designers (McQueen, Mugler) popular films (American Psycho, Mad Max) and media figures including Rihanna, for the cultural assumptions and expectations they demonstrate. Furthermore, we will consider designed objects, including garments, for their materialization of these concepts and for how they uphold or contest messages from within the broader discourse. <div>Open to: All university undergraduate degree students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>



**PLFS 4002 Visionaries: Stylists and Photographers Shaping the Image of Fashion****Faculty:** TBA, Faculty      **W**    07:00 PM - 09:40 PM    **Credits:** 3    CRN 7348    Sec A

"The eye has to travel" said Diana Vreeland. And for the eye to travel through the pages of a fashion magazine, the encounter of a photographer and a stylist is needed. This course will explore the creative relationship between fashion editors and photographers since the early 20<sup>th</sup> century until present. Visual analysis will be used as a methodology to investigate the evolution of fashion through issues of beauty, taste, art vs fashion, masculinity/femininity, and sexuality. The rise of the fashion editor will be explored by looking at Diana Vreeland's work. Issues of race and body image will be addressed by examining the Black and the Curvy issues of Vogue Italia. "Celebrity culture" will be discussed through current issues of American Vogue and by looking at the Supermodels in the 1990s. The students will be required to research magazines, watch fashion documentaries, and visit exhibitions. Pathway: Fashion Studies <div> Open to: All undergraduate degree students. Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000 level.</div>

**PLFS 4003 Early Modern Fashion****Faculty:** Morano, Elizabeth      **W**    09:00 AM - 11:40 AM    **Credits:** 3    CRN 7349    Sec A

This course traces the evolution of Western urban fashion, from its creation in the fourteenth century through the early stages of industrialization, focusing on the development of fashion as a contested area of social and self-identification. Issues to be closely examined include gender and political expression – though initially a masculine gamble, fashion is defined as feminine and French by the end of this period – as well as how dress defines morality and purity (including health, hygiene, and manners), the impact of technological innovations, the structure of labor (with particular focus on gender) and the influence of court and celebrity. For this early period, we rely on the primary sources of painting and sculpture, manuscripts and literature, dance and drama, always considering and grappling with the relationship between dress and art, and with critical reflection on the nature and study of fashion and its history. Readings include work by Norbert Elias, Susan Vincent and Jennifer Jones. Pathway: Fashion Studies <div> Open to: All university undergraduate degree students. Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.</div>

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**PLHT History Vis & Mat Culture****PLHT 1000 Objects as History: Prehistory to Industrialization****Faculty:** Zamudio, Raul      **T**    07:00 PM - 09:40 PM    **Credits:** 3    CRN 7290    Sec A

This course introduces students to major trends in world history and to the considered study of objects as expressions of a particular place and time. Its structure is roughly chronological, beginning in prehistory and continuing until the dawn of mass industrialization—a development that occurred at different times for different cultures. The focus will be on objects—from ordinary tools of daily life to extraordinary monuments of skill and design—on display in local museum collections. These objects will be explored in terms of how and why they were made, by whom and for whom, how they were used, what they meant to their users, and what social structures are embedded in them. The course also serves as an introduction to artistic styles and stylistic change, and will build upon interrelationships among societies and types of objects across time. Students will gain an understanding of the broad arc of historical eras and the varieties of human culture as well as training in the visual analysis of design objects. This is a lecture- and discussion-based course; assignments will be research and writing projects and will require visiting museums across the city to study original objects. <Open to: University undergraduate degree students, freshman, and sophomores only.</div>

**PLSD Spatial Design Studies****PLSD 4003 Spatial Approaches to Political Resistance****Faculty:** Siddiqi, Anooradha      **T**    12:10 PM - 02:50 PM    **Credits:** 3    CRN 7350    Sec A

Recent demonstrations and occupations in cities around the world offer sharp examples of spatial approaches to political resistance. These activities are the latest in a historical tradition of spatial culture and practice on the political Left, from the middle of the nineteenth century to the present, manifested in democratic and anarchic activities associated with utopianism, reform, and revolution. This course will trace this history, from urban critiques forwarded by Engels and the utopian visions of Owen and Fourier, to the territorial reorganizations of turn-of-the-century Europe related to imperial interests abroad and social democratic forces at home, to the spatial reordering and mobilities of the world wars, to the proposals of neo-Marxist sociologists and post-structuralists in the latter twentieth century, to the Occupy movement and beyond. Through these examples, this course will investigate spaces and places that have been absorbed into discourses and mobilized by activists, as tools of political resistance. Pathway: Spatial Design <div>Open to: All university undergraduate degree students. Pre-requisite(s): first-year university writing course and at least two prior history or methods courses in art, media, film, or visual culture. One of these courses should be 3000-level.</div>

**PLSD 4080 Senior Seminar: Public and Private Space****Faculty:** Necol, Jane      **W**    12:10 PM - 02:50 PM    **Credits:** 3    CRN 3795    Sec A

"In an exploration of what an artist or designer's responsibility is to society and to him/herself, we attempt to articulate how public and private meaning are created and valued as these "social spaces" affect us all. To that end, we will examine several areas of global visual culture with the emphasis on contemporary painting and sculpture, and monuments and public art. We will also study the limits of personal expression with an emphasis on the body, drawing examples from performative art, photography and popular culture. In other words, visual art will be our lens through which we study and discuss themes such as collective memory, the urban and global environment, politics, race and gender. Students are invited to develop topics of their own interest in relation to the concepts of the course and their studio practice for their papers and presentations. Field trips are planned. Overall we will enhance our skills in critical thinking, analysis and writing while gaining insights into contemporary art and its cultural underpinnings. Pathway: Spatial Design Studies <div> Open to: All university undergraduate degree students. Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level. </div>"

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## PLVS Visual Studies

### **PLVS 2500 Introduction to Visual Culture: Lecture**

**Faculty:** Fripp, Jessica      R      12:10 PM - 01:25 PM      **Credits:** 0      CRN 4892      Sec A

Visual images pervade our everyday experiences in an increasingly technological and communications based culture. From newspapers to the Web, from the sciences to the humanities, to advertisements and movies, we encounter visual images in every area of our lives. Visual Studies is an exciting new area of study that looks at this range of art, media, and visual images, rather than focusing on fine art alone. The course will familiarize students with the key terms and debates, as well as introduce techniques used to analyze visual images from art and photography, to television and electronic media, using a variety of overlapping analytic frameworks. We will draw upon new approaches in art history, media studies, gender studies, literary and social theory, and discuss their cultural, political, and aesthetic implications. Pathway: Visual Studies <div>Open to: Bachelors degree in Fine Arts, Integrated Design, and Photography majors; others with permission. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLVS 2501 Recitation</div>

### **PLVS 3128 Modes of Seeing**

**Faculty:** Gordon, Rebecca      F      09:00 AM - 11:40 AM      **Credits:** 3      CRN 6058      Sec A

This course explores the act of perception as a rich relationship between perceivers and the objects of our perception. Through texts and artworks we will explore a variety of theories that account for the cultural, racial, gendered, technological, and phenomenological forces at play in the process of perception. Contrary to attitudes that constitute perception as an objective or consistent source of information, perception is presented in this course as a rich site for the formation, and transformation, of who we are, what we perceive, and how we understand our world. By shifting the focus from what we see to how we see, we seek to understand perception as a dynamic and mutually formative relationship between subject and object. Pathway: Visual Studies <div>Open to: All university undergraduate degree students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

### **PLVS 4045 Photography & Society**

**Faculty:** Anton, Saul      T      03:50 PM - 06:30 PM      **Credits:** 3      CRN 6048      Sec A

This course explores the development of photography from the 1830s to the present in the context of the social, political, ethical and cultural issues that surround it. Readings will span a broad range of texts by photographers, writers, artists, critics, philosophers and others. Topics will include early photography and democracy, Victorian travel photography and orientalism, portraiture and the self, social documentary photography in the US and Europe, photography and revolution, war photography and journalism, consumerism, art photography, fashion and culture, gender and race, theories of modern memory, death and the ethics of witnessing. In addition to a number of writing assignments of varying length, students will be asked to develop a research project over the course of the semester that will culminate in a final paper. Pathway: Visual Studies <div>Open to: All university undergraduate degree students. Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level. </div>

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## PSAM Art, Media & Technology

### **PSAM 3073 Performance & Photography**

**Faculty:** TBA, Faculty      T      03:50 PM - 06:30 PM      **Credits:** 3      CRN 7741      Sec A

What is the relationship of photography and performance? What is performance? Is every action a performance? This advanced, studio-based course will explore various notions of representation and the use of the self and/or surrogates in performances for the camera. Other issues and genres to be explored include the constructed image, the fictional image, gender and sexuality, metaphor, fantasy, identity construction, and masquerade. Students complete three camera based assignments during the course. Additionally, the class involves reading about the history of Performance art and its relationship with Photography, and its influence on contemporary photographers such as Cindy Sherman, Gregory Crewdson, Yasumasa Morimura, Anthony Goicolea, and many others. <div>Open to: All university undergraduate degree students. Pre-requisite(s): PUPH 1011 Freshman Seminar 2 or PSAM 1051 Photography 2. </div>

### **PSAM 3710 Collaborative Research Studio**

**Faculty:** Selzer, Shane      W      09:00 AM - 02:40 PM      **Credits:** 3      CRN 5956      Sec A

This is a practical, collaborative workshop that emphasizes research and production. It is shaped by faculty research and is designed to provide a context for students to engage with the themes and problems with which their teaching faculty are currently engaged. Unusual in a Fine Arts teaching context, it introduces collective problem solving and multidisciplinary team-building that exposes students to the processes of research and development, fabrication, as well as working with institutional needs and agendas that are often a part of professional practice. <br /><blockquote> <strong>The Teaching Project - Early Imagination:</strong> This project-based course looks at progressive early childhood education approaches as a means for activating our studio processes through observational and material research. Progressive education models such as The Reggio Emilia Approach will be studied for their resonance as valid methodologies for conducting innovative studio-based research. Projects will focus on the context of learning environments and their relationship to the body as it comes in contact with materiality, phenomenology, identity and locale. The course gives students an opportunity to experience a site-residency where your projects can be developed and tested within a community of children and early childhood educators. This course will take place within an elementary school or the Children's Museum of Art in Soho (TBD). </blockquote> <br /> <div>Open to: All School of Art, Media & Technology upper-level undergraduate degree students.</div>

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## PSDS Design Strategies

### **PSDS 3703 Sound Matters**

**Faculty:** Roach, John      W      03:50 PM - 06:30 PM      **Credits:** 3      CRN 6136      Sec A

In this course, students engage with the invisible world of sound. The soundscape of our immediate urban environment is the starting point for hands-on explorations that include sound mapping, audio interventions, and the creation of sound making-devices that utilize unconventional techniques and materials. Through close listening and an attention to connections that often go unregarded, students begin to work with sound as a material that can be analyzed and sculpted like any other. Students consider the ear as a powerful tool for becoming perceptually sensitive artists and designers, and engage with the way sound can impact their understanding of space, materials and the formation of new ideas. Reading and audio-visual resources for the course are drawn from fields as diverse as experimental music, science, performance art, and urban planning. <div> Open to: All upper-level university undergraduate degree students. </div>

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## PUPH Photography

### PUPH 4079 Picturing Sexuality

**Faculty:** Pitts, George M 07:00 PM - 09:40 PM **Credits:** 3 CRN 2273 Sec A

This course examines the photographic representation of the female and male body from the 19th century to our present epoch. The course is a passionate, irreverent, analytical, and rigorous study of how the body has been depicted, perceived, and manipulated in the many and diverse periods of photography. Photography examined in the class will include examples from the following genres: anthropology; fine art photography: Victorian, Modernist, and Contemporary; fashion: Surrealist, avant-garde and editorial; amateur: historical erotic snapshots by anonymous photographers; Magazine photography; as well as footage and cinematography from films that overlap historically with the photography the class will study. Many artists will be studied including: Lady Hawarden, Bellocq, Stieglitz, Man Ray, Bunuel and Dali, Hans Bellmer, Bettie Page, Avedon, Pierre Molinier, Jan Saudek, Helmut Newton, Guy Bourdin, Grace Jones, Francesca Woodman, Mapplethorpe, Cindy Sherman, Madonna, Sally Mann, Nobuyoshi Araki, David Lynch, Bettina Rheims, Steven Meisel, Juergen Teller, and Katy Grannan. Students will be expected to contribute original photographic work in conjunction with the specific periods explored in the class. Work will culminate in the development of original project work unique to each student that explores the body or sexuality in a personal or commercial style to be established by each student. <div>Open to: Bachelors degree in Photography majors, juniors & seniors only; others by permission of Photography program. Pre-requisite(s): PUPH 1010 Freshman Seminar 1 and PUPH 1011 Freshman Seminar 2 or PSAM 1050 Photo 1 and PSAM 1051 Photo 2</div>

## UENV Environmental Studies

### UENV 2000 Environment and Society

**Faculty:** McGowan, Alan TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 3748 Sec A

### UENV 2400 Principles of Ecology

**Faculty:** TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 4609 Sec A

Students learn the fundamental ecological principles starting with core concepts in evolution then building from species and populations to community dynamics and structure, the study of ecosystems, and finally landscape ecology. The course also introduces the drivers of biodiversity, the importance of genetic diversity, and the impacts of climate change on species and communities. This course is positioned to justify the statement that understanding ecology (how biological organisms interact with each other and their environment) is crucial to understanding how to move toward a more sustainable future. <div>This course is open to all bachelor level students at the university.</div>

### UENV 3200 Spatial Thinking with GIS

**Faculty:** MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 4611 Sec A

### UENV 3400 Urban Ecosystems

**Faculty:** TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 4610 Sec A

Urban Ecology is an in-depth introduction to the city as an ecosystem. This course provides an important interdisciplinary approach to understanding our environment by integrating biophysical and socio-economic forces (e.g., biology, economics, public policy) to understand, predict, and manage the emergent phenomena we call cities. We will cover such key questions as: What is an urban ecosystem? Are cities sustainable environments? Glancing at a typical map of the world, one might conclude that cities cover a small proportion of the continents and, therefore, have little environmental impact. However, our planet is increasingly urban. As cities become the dominant living environment for humans, there is growing concern about how to make such places more habitable, healthy and safe, more ecological, and more equitable. This course will make explicit the connection between human livelihoods in cities, quality of life and the dependence on the ecological processes and cycles that support city living. <div>Students must have completed UENV 2400 prior to enrolling in this course.</div>

### UENV 3510 Planning Sustainable Cities

**Faculty:** Cohen, Nevin TR 03:50 PM - 05:30 PM **Credits:** 3 CRN 7384 Sec A

This course explores how urban planning affects the sustainability of cities, for better or worse. Students study land-use practices that have, over decades, led to traffic congestion, air pollution, inefficient energy consumption, loss of open space, inequitable resource distribution, and the loss of community. They explore and evaluate planning principles and tools that are designed to halt, reduce, and reverse the negative effects of poor planning on the urban environment. There are presentations by community activists, government planners, and private developers who are working in the New York metropolitan region to advance sustainable land use planning.

### UENV 3702 The Hudson and the Harbour

**Faculty:** Buchanan, Robert MW 12:00 PM - 01:15 PM **Credits:** 3 CRN 7997 Sec A

This course offers a firsthand introduction to the geography, environmental history, and contemporary ecology of New York Harbor, its surrounding estuary, and the principal waterways--especially the Hudson River--that connect to it. Multimedia presentations and seminar-style discussion will address current research topics including the estuary's nutrient cycle, fisheries and other biota; sediment transport and deposition; contaminants and water quality; and the long-term outlook for climate change and sea-level rise. A secondary theme will be historical, emphasizing the harbor's contribution to the rise of New York City as an economic powerhouse; the role of the Hudson in the development of the American environmental movement; and, especially, the political complexities that have made the ecological restoration of the estuary so challenging. There will be at least two field trips.

### UENV 4210 Directed Research

**Faculty:** Muller, Elisabeth TR 06:00 PM - 07:40 PM **Credits:** 0 T CRN 6751 Sec A

Students will work during this course to develop research and grant proposals, how to develop a program on a limited budget, and how to effectively mobilize interest around a program. Pulling examples from non-profits, scientific research, and private-sector consulting, students will develop skills needed to develop their ideas and careers. As a preparation for the seminar, students will be expected to take a free grantwriting course at The Foundation Center and to explore the grants database of the Center. As an output, students will be expected to write their own program proposal and pitch for use in The Interdisciplinary Job Search Panel.

**UENV 4520 Urban Food Systems****Faculty:** Cohen, Nevin TR 02:00 PM - 03:15 PM **Credits:** 3 CRN 7383 Sec A

This course examines sustainable urban food systems, from farm to fork. Students explore the concept of community food security, disparities in access to food, and the social, political, economic, and environmental dimensions of food production, distribution, and marketing. Through field trips to urban farms, farmers markets, and food production facilities, together with guest lectures, students meet food producers, processors and distributors, as well as policy makers, and activists.

**UENV 4704 Urban Agriculture & Food Activism****Faculty:** Reynolds, Kristin W 04:00 PM - 05:50 PM **Credits:** 3 CRN 7663 Sec A

This course explores relationships between urban food production and social and environmental activism. As a class, we review various types of urban agriculture and motivations for engaging in food production in cities. We consider links between urban agriculture and contemporary social movements for urban sustainability and justice (e.g., green jobs, food justice, urban greening). Throughout the semester we also explore our own positionality as university-based stakeholders in the local urban food system. The course includes guest lectures and field trips, as well as participation in a community project.

**UGLB Global Studies****UGLB 2110 [Dis]Order & [In]Justice****Faculty:** Alberio, Dechen M 07:00 PM - 09:40 PM **Credits:** 3 CRN 4817 Sec A

"This class serves as an introduction to Global Studies. The focus is on the tension between order and justice as it plays out across the contemporary world, from war to migration, to the changing roles of the state, international institutions, transnational actors, and citizens. A governing metaphor for the class is the "border" and the ways in which it creates order and disorder in the modern system of states. We will examine the creation of the borders of countries, but also the borders between the local and the global, the legal and illegal, the licit and the illicit, self and other. These borders have intertwined histories, structures, and logic that we shall explore together. In particular we will seek to understand order as a dynamic relationship between territory, identity and belonging, and justice as a question of responsibility and ethics at the collective and personal level in an intimate relationship to forms of order. In other words, how did we get to where we are today, and what should we do about it? We will explore these topics through "global" perspective with an interdisciplinary focus, emphasizing the interconnectedness between global and local spaces and the impact of global issues on the real human lives that are inevitably at the center of our investigations. <div>This course is open to all bachelor level students at the university.</div>"

**UGLB 3234 Comparative Constitutional Law: Constitutional Solutions to Modern Problems****Faculty:** Torres-Spelliscy, - **Credits:** 3 CRN 7931 Sec A

This course provides students with a comparative analysis of how different constitutions around the world have dealt with the most significant and challenging problems of our times. We begin by discussing the U.S. Constitution and how it deals with issues of power sharing between branches of government and individual rights. Our topics include some of the more problematic constitutional issues of our time, including: racial and sexual discrimination, the right to free speech, the right to privacy, and the rights of the accused. We then turn our attention globally and discuss how other societies' constitutions have dealt with similar issues. Our discussions compare the constitutional texts and examine varying historical contexts and legal and cultural norms that provided the foundation for the various constitutions. Students leave with the knowledge necessary to engage in a detailed examination of significant modern constitutional issues and to discuss the issues in a constructive and comparative manner.

**UGLB 3236 Foundations of Gender Studies****Faculty:** Vimo, Jacqueline T 06:00 PM - 07:50 PM **Credits:** 3 CRN 7989 Sec A

What does it mean to think critically about gender and sexuality in a time of cultural instability? We compare the broad topics and controversies in the social sciences and humanities that historically defined women's studies to those that have contributed to the recent shift to the broader designation of gender studies. Important factors contributing to this shift are the influx of gay, lesbian, and transgender subjects; multicultural feminist thought; the rise of postmodernism and its critique of identity politics; and the emergence of men's studies. In the process, students are introduced to the critical framework for thinking about gender. Central to the course is the examination of personal narratives—memoirs, autobiographies, oral histories, photographs—in relation to gender experiences and identities, politics, and social change. Jackie Vimo has worked in immigration policy for over a decade and has been the Director of Advocacy at the New York Immigration Coalition and the Coordinator of Policy and Administration at Make the Road New York. She also co-founded the New York State DREAM Act Coalition and New York Coalition for Immigrants' Rights to Drivers' Licenses.

**UGLB 3314 Global Gender and Sexuality****Faculty:** Das, Geeti TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 4820 Sec A

This course explores issues of gender and sexuality in comparative and transnational perspective. Incorporating readings from political science, anthropology, sociology, history, theory, and journalism, we pay special attention to the ways in which global flows of labor and discourse determine or limit the ways in which gender roles and sexual hierarchies are produced, reinforced, and challenged. We will explore the tension between universal claims about gender and sexuality and local understandings across regions and cultures, with a particular focus on South and Southeast Asia, and the Americas. Specific topics covered will include the impacts of globalization, migration, and colonialism on gender and sexuality; how gender and norms structure interventions into development and the management of conflict; sex work and questions of autonomy and agency; transgender politics in different cultural contexts; women and domestic or reproductive labor; constructs of masculinity; sexuality, migration and tourism; and the use of scientific discourses to enforce the gender binary.

**UGLB 3316 Arab Awakening****Faculty:** Koohi-Kamali, Farideh T 06:00 PM - 07:50 PM **Credits:** 3 CRN 7901 Sec A**UGLB 3327 The US and Latin America****Faculty:** Herran Avila, Luis MW 02:00 PM - 03:40 PM **Credits:** 4 CRN 7612 Sec A

"The idea of "Latin America" emerges as the intersection of local, global and transnational histories marked by the flows and interactions between states and peoples. From this perspective, this course approaches critical issues and themes in the history of US - Latin America relations by stressing the importance of "transnational contact zones" for understanding the larger implications of social and political processes in the hemisphere. The course looks at decisive turning points in the shared and often uneasy relationship between the US and Latin America, such as the formulation of the Monroe Doctrine, the idea of "Pan-Americanism," and the pursuit of "Manifest Destiny" as the principle guiding the neo-colonial expansion of the United States. Through the use of primary and secondary sources, as well as film and other visual media, the course will also attempt to disentangle the notion of "empire" by tackling important moments of consent, coercion, conflict and resistance - such as U.S. interventions in Central America and the Caribbean, the Cuban Revolution and U.S. support for counter-insurgency initiatives - as well as the development of other spheres of interaction and integration such as the economy, culture and migration."

**UGLB 3405 Hungering for Opportunities: Food and Migrations****Faculty:** Koenig, Brandon T 08:00 PM - 09:50 PM **Credits:** 3 CRN 7969 Sec A

In the contemporary world, food sparks debates on power structures, race, ethnicity, and multiculturalism that acquire particular relevance in places where people from around the world live together and interact. In this course, we examine food in relation to migration in New York City and at the national and international levels. We look at how food can become an instrument of communication and cultural exchange but also of exclusion and xenophobia. Through lectures, interviews, and fieldwork in the city, we use food as a starting point for an analysis of the dynamics of adaptation, appropriation, and diaspora in a global framework. Although the focus is on contemporary society, we also explore historical aspects of the subject.

**UGLB 3408 Theories and Practices of Social Movements****Faculty:** Nahm, Sheena - **Credits:** 3 CRN 7932 Sec A

Why, when, and how do groups mobilize to act against social injustice and for social change? Until the mid-20th century, scholars viewed collective action as irrational outbursts that grew out of frustration. After the civil rights, feminist, and peace movements of the 1960s, sociologists began to explain social movements by recognizing their strategy and purpose. In this course, we analyze theories that examine different aspects of social movements: political and economic reform, democratization, networks, civil society, collective identities, cultural change, and emotions. We discuss contemporary cases and explore the way these movements struggle at the local and global levels for social change. We also examine how media and technology have contributed to shifts in mobilization.

**UGLB 3509 War & Conflict in the 21st Century****Faculty:** Simonyi, Andre R 12:10 PM - 02:50 PM **Credits:** 3 CRN 7984 Sec A

In a world of drones, terrorism, and nuclear proliferation, has the very nature of war itself changed since the fall of Communism and the end of the Cold War a mere twenty years ago? If so, how? In our age of digital technology and postFordist organization of labor can we still follow the linear evolution of warfare and humanity once calmly traced by military and strategic historians? This class explores the multiple facets of conflict and security, situating these discussions in contemporary political, social and cultural realms. Topics to be explored include whether preemptive wars are compatible with democracy, the increasing reliance on private military companies as public budgets shrink, conflict resolution through peacekeeping and peacebuilding, and the question of moral obligation for military intervention in countries such as Sudan and Syria. We will also discuss phenomena such as asymmetric warfare, cyber war, infrastructure and financial systems, and unconventional forms of coercion. As a whole the class will undertake a thorough examination of the changing nature of war and conflict in the 21st Century.

**UGLB 3519 Global Outlaws ð Law and International****Faculty:** Lindsay, Emma W 06:00 PM - 07:50 PM **Credits:** 3 CRN 7386 Sec A

In a world of conflict and catastrophe, is there such a thing as global justice? This course is an introduction to international criminal law (ICL) and its role in responding to concerns such as war, terrorism, the environment and the global financial crisis. The course explores the potential for courts and tribunals to deter international crimes and promote international peace, security and reconciliation. Students will consider philosophical and practical aspects of the prosecution, trial and punishment of individuals alleged to have committed crimes considered to be among the most serious violations of international human rights and humanitarian law. We will study the origins and evolution of ICL, the elements of international crimes such as genocide, crimes against humanity and war crimes, and the fundamentals of international criminal responsibility. Special reference will be made to the creation, development and work of international criminal courts and tribunals including those for the former Yugoslavia, Rwanda, Sierra Leone, Cambodia and Lebanon as well as the International Criminal Court (ICC). We will examine the advantages and disadvantages of international, transnational and national approaches to dealing with past atrocities through litigation. As this is designed to be an introductory course, no prior knowledge of international law is required. The course assumes no prior exposure to legal studies.

**UGLB 3614 The Science and Politics of the Atom Bomb****Faculty:** McGowan, Alan MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7634 Sec A

Controversy surrounds the dropping the atom bomb on Hiroshima and Nagasaki, the only time in history the atom bomb has been used in wartime. Did the bombing end the war against Japan or not? The course covers the science that led up to the development of the bomb, and examines the politics and ethical questions involved in building the bomb and dropping it on two Japanese cities.

**UGLB 3616 Representing the Global****Faculty:** Young, Adriana F 12:10 PM - 02:50 PM **Credits:** 3 CRN 7917 Sec A

This course explores how global lifestyles of consumption shape the urban environment. We will focus on Fulton Street in Brooklyn - an intense artery of commerce, culture and transit that serves diverse immigrant and African American communities. The main case study for our investigation will be Fulton Mall, the third top grossing retail street in New York City that planning officials have long stigmatized and attempted to reform into a less 'ethnic' and more middle class shopping district. Course readings include work by designers, planners and activists that present alternative framings of the street. The course is structured as a design research studio, in which students spend significant time engaged in field work on Fulton Street and other sites around the City. Students will work in interdisciplinary teams to develop skills in site mapping, diagramming, and designing location-based games and other user-based experiences to share their insights into global urban lifestyles. Students from Parsons are encouraged to enroll.

**UGLB 3711 CRS: The Politics of Immigration in Action****Faculty:** R 03:50 PM - 06:30 PM **Credits: 4** CRN 7385 Sec A

As Congress debates the passage of a comprehensive immigration reform package, how are immigrant organizations, researchers, government institutions and think tanks advocating for the rights of migrants? What are their different approaches to understanding and communicating the needs of migrants and promoting adequate solutions according to their perspectives regarding the causes and effects of migration? This collaborative research seminar will provide students, first, with the skills to understand current debates about immigration as well as the variety of sources available to study issues such as immigrant detention and deportation, the Dream Act, immigrant integration, comprehensive immigration reform, and immigrant mobilizations. We will examine different research methodologies, their contributions and limitations to understanding migration flows and the experiences of migrants. Second, we will explore how different groups and institutions use different information, resources and strategies to advocate for policies regarding migration. The class will include site visits and guest speakers to provide students with opportunities to engage with relevant organizations and institutions outside of the classroom. Students will be expected to work in teams on a project with research conducted at one of the organizations or institutions with a particular focus on how research can be translated into action, whether it is to inform a broader audience beyond academia, to mobilize a group or to change policies. <div>This collaborative research seminar is a requirement for Global Studies Majors, but is open to all Bachelor Level students after completing at least 30 credits. </div>

**UGLB 3712 Collaborative Research Seminar: International Human Rights****Faculty:** M 03:50 PM - 06:30 PM **Credits: 4** CRN 6215 Sec A

This course is designed as an introduction to the basic concepts and principles of public international law. The object is to enable students to recognize the legal dimensions of state policy and foreign relations acts. Taking an overview approach to a wide body of material, the course aims to give students an understanding of fundamental concepts, including the consensual nature of international rule-making, the existence of affirmative obligations on States to act or refrain from acting in certain ways, key institutional structures supporting implementation of the rules, the consequences of abrogation of the rules, and the interplay between international and municipal law. We will consider several specialist regimes in international law, with emphasis on contemporary examples of state practice and a focus on the United States. As this is designed to be an introductory course, no prior knowledge of international law is required. This course assumes no prior exposure to legal studies.

**UGLB 3730 CRS: Genocide & Action****Faculty:** Alberro, Dechen T 07:00 PM - 09:40 PM **Credits: 6** CRN 7400 Sec A

In the wake of World War II, the term 'genocide' was coined to describe the Nazi extermination of European Jews. World leaders vowed such violence would happen "never again," however genocide continues to occur at an alarming rate with inaction proving the norm. As a result, genocide prevention has proven to be one of the most daunting political challenges of modern times. Building on the Rwanda summer 2013 experience abroad, this required supplementary course for all participants provides the opportunity to explore the puzzle of inaction by studying genocide from a comparative perspective. The course begins by considering the concept of genocide from a theoretical perspective and draws on political theory and sociology to understand reasons for political inaction in the midst of unfolding mass atrocity. The second part of the course focuses on empirical cases of 20th century genocides in Namibia, Cambodia, Rwanda, the former Yugoslavia and Darfur. Students will explore the dimensions of genocide, including the roles and relationships of perpetrators and victims, the potential and limits of justice, restitution and forgiveness, the political and ethical uses of remembering and forgetting, and questions of intervention and prevention. Readings will include an array of theoretical texts, historical accounts, memoir, interviews, biography, and news clippings among others. Films and guest speakers from international organizations working on genocide prevention campaigns supplement the course. In addition to seminar meetings, students will work collaboratively to design an original intervention aimed at raising awareness regarding a historical or current instance of genocide. The exact format of this intervention will be decided by the group but may include an advocacy campaign, anti-genocide curriculum for high school or university students, or public event commemorating International Human Rights Day.

**UGLB 4313 Non-West Approaches World Pol****Faculty:** Ling, Lily W 04:00 PM - 05:50 PM **Credits: 3** CRN 6683 Sec A

Scholars of international relations increasingly recognize the need to take into account non-Western, non-Westphalian understandings of the world and its version of world politics. Yet they are usually at a loss as to how to do so. Few IR scholars in the West (including many from the non-West) are trained in how so-called Others think about, relate to, and act in the world. This course aims to amend this gap, albeit in a limited way. We will cover three world traditions and how they see/treat politics: Confucianism, Hinduism, and Islam. This course, however, will not be a comparative religion/philosophy course. We will not study these world traditions just for the sake of it. Rather, we will examine specifically how we can aspire towards an integrated yet democratic global politics where all voices, not just the Westphalian one, is both heard and heeded.

**UGLB 4413 Europe Crisis & World Economy****Faculty:** Wolff, Richard M 04:00 PM - 05:50 PM **Credits: 3** CRN 7642 Sec A

This global economic crisis develops ù as capitalist crises usually do ù unevenly across the globe. The early years (2008-2010) damaged the US economy more than most others. Since then the center of crisis moved to Europe (and especially to Greece, Ireland, United Kingdom, Portugal, Spain, Italy, Hungary, among other countries). There are profound economic effects of crisis ù on production, employment, foreign trade, capital movements and especially government policies (financial and corporate bailouts followed by austerity programs). These have been matched by profound impacts on European politics and culture. As Europe's social democracies have been challenged, a changing Europe alters its relationships with the rest of the world. This course will explore how the crisis is changing Europe and the consequences for the United States as well as the rest of the world economy.



**UGLB 4513 Displacement, Asylum, Migration****Faculty:** Gonzales, Alfonso R 04:00 PM - 05:50 PM **Credits:** 3 CRN 7643 Sec A

This course explores how attempts to distinguish between forced and voluntary migration have shaped international norms, standards and institutions, as well as state-level practices and localized strategies and tactics. Adopting an interdisciplinary perspective that draws insight from international law, anthropology, history and political economy, we engage fundamental questions related to belonging, identity and the politics of being out-of-place. Major themes include: refugees and the limits of asylum; internal displacement and human rights; the protection of "irregular" migrants; the trafficking and smuggling of persons; development-related resettlement and persons displaced by natural disasters. The course will be of specific value to students with a critical research or professional interest in the governance and management of populations-at-risk, emergency assistance and humanitarian aid, international development work and advocacy related to protection from displacement.

**UGLB 4514 Food, Global Trade & Development****Faculty:** Fukuda-Parr, Sakiko M 06:00 PM - 07:50 PM **Credits:** 3 CRN 6222 Sec A

While food security is a basic human right and an urgent global priority for people in countries rich and poor, the causes of food insecurity and the means to achieve it are subjects of intense controversy. Multiple discourses shape debates from food sovereignty and to sustainable food systems to the new Green Revolution. The role of global markets are central to these controversies, such as: How can geographical indications be used to enhance opportunities for trade? Was speculation the driver of recent price hikes in world food markets? From a cultural and ethical perspective, is the global intrinsically bad and is the local intrinsically good? Or how do global value chains help or undermine local food systems? This course, taught by two professors draws on Food Studies and Development Economics explores key policy approaches and challenges for food security in the context of the rapidly evolving global food systems.

**UGLB 4514 Food, Global Trade & Development****Faculty:** Parasecoli, Fabio M 06:00 PM - 07:50 PM **Credits:** 3 CRN 6222 Sec A

While food security is a basic human right and an urgent global priority for people in countries rich and poor, the causes of food insecurity and the means to achieve it are subjects of intense controversy. Multiple discourses shape debates from food sovereignty and to sustainable food systems to the new Green Revolution. The role of global markets are central to these controversies, such as: How can geographical indications be used to enhance opportunities for trade? Was speculation the driver of recent price hikes in world food markets? From a cultural and ethical perspective, is the global intrinsically bad and is the local intrinsically good? Or how do global value chains help or undermine local food systems? This course, taught by two professors draws on Food Studies and Development Economics explores key policy approaches and challenges for food security in the context of the rapidly evolving global food systems.

**UGLB 4620 International Environmental Governance****Faculty:** Shomali, Mona W 08:00 PM - 09:50 PM **Credits:** 3 CRN 7644 Sec A

International environmental issues are quintessential public policy issues, due to the fact that so many environmental problems are "common pool resources" (such as air or water) that are transboundary, lack economic incentive to regulate, and require a collective and collaborative decision making instrument. In this course, we will analyze and discuss the effectiveness of the current international environmental regime; a non-binding voluntary mechanism, (often signed but not ratified), that has been structured around solving the problem of climate change. We will also examine the earliest international environmental treaties, (the UN Law of the Seas), and focus on the last 20 years since the Rio Earth Summit. Simultaneously, we will focus on local case studies, such as natural resource conflicts that have become human rights hotspots in the developing world. Solving environmental problems often involves comparing international modes of environmental management. On a socio-cultural level, we will discuss the motivations and ethos that lead to progressive policy behaviors in other parts of the world; such as Bolivia's formation of the Law of Mother Earth and Europe's clash with the World Trade Organization over genetically modified foods. We will also explore the roots of American environmentalism and discuss its cultural impact and effectiveness when exported all around the world.

**UGLB 4710 Directed Research****Faculty:** Herran Avila, Luis T 03:50 PM - 06:30 PM **Credits:** 0 T CRN 4826 Sec A

The main goal of this course is to guide students in the process of writing their thesis (or alternative research project) required for the major in Global Studies. The course builds on the research design that was developed in the Fall semester. The senior work is a major independent project that requires the best application of students' analytical, writing, and research skills. We will work together to ensure that your project fulfills these requirements and that throughout the process of doing your research and writing you have a support network that includes the instructor and your peers, in addition to your thesis advisor. This course will help you plan the writing of your thesis, it will provide strategies and feedback to help fluid your project through completion, and allow you to learn from your colleagues. Much like the first part of the course taught in the Fall, this second part is heavily interactive—we will work primarily with materials provided by you, the students, using the same model of presentations and peer review. By the end of the semester, students will finish writing their thesis and be able to present their work both orally and in writing.

<div>This course is for Global Studies majors in their Senior Year. Permission is required.</div>

**UGLB 4710 Directed Research****Faculty:** Delano, Alexandra T 03:50 PM - 06:30 PM **Credits:** 0 T CRN 4826 Sec A

The main goal of this course is to guide students in the process of writing their thesis (or alternative research project) required for the major in Global Studies. The course builds on the research design that was developed in the Fall semester. The senior work is a major independent project that requires the best application of students' analytical, writing, and research skills. We will work together to ensure that your project fulfills these requirements and that throughout the process of doing your research and writing you have a support network that includes the instructor and your peers, in addition to your thesis advisor. This course will help you plan the writing of your thesis, it will provide strategies and feedback to help fluid your project through completion, and allow you to learn from your colleagues. Much like the first part of the course taught in the Fall, this second part is heavily interactive—we will work primarily with materials provided by you, the students, using the same model of presentations and peer review. By the end of the semester, students will finish writing their thesis and be able to present their work both orally and in writing.

<div>This course is for Global Studies majors in their Senior Year. Permission is required.</div>

## ULEC University Lectures

### ULEC 2030 Introduction to Microeconomics

**Faculty:** Ghilarducci, Teresa T 10:00 AM - 11:15 AM **Credits:** 0 CRN 4910 Sec A

This course focuses on the principles of microeconomics and their application to the international economy. After analyzing the basic supply and demand characteristics of markets, we turn to a treatment of an analysis of competition and market structure, income distribution, labor markets, innovation in technology and design, market failure, international trade and international capital markets and, finally, economic development. <div>Students must register for both the lecture and discussion section of this course.</div>

### ULEC 2031 Introduction to Microeconomics: Discussion

**Faculty:** TBA, Faculty W 10:00 AM - 11:15 AM **Credits:** 3 CRN 4911 Sec A

This is the required discussion section for ULEC 2030 (the required lecture for Introduction to Microeconomics). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

### ULEC 2031 Introduction to Microeconomics: Discussion

**Faculty:** TBA, Faculty R 10:00 AM - 11:15 AM **Credits:** 3 CRN 4912 Sec B

This is the required discussion section for ULEC 2030 (the required lecture for Introduction to Microeconomics). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

### ULEC 2031 Introduction to Microeconomics: Discussion

**Faculty:** TBA, Faculty R 12:00 PM - 01:15 PM **Credits:** 3 CRN 4913 Sec C

This is the required discussion section for ULEC 2030 (the required lecture for Introduction to Microeconomics). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

### ULEC 2031 Introduction to Microeconomics: Discussion

**Faculty:** TBA, Faculty R 02:00 PM - 03:15 PM **Credits:** 3 CRN 4914 Sec D

This is the required discussion section for ULEC 2030 (the required lecture for Introduction to Microeconomics). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

### ULEC 2031 Introduction to Microeconomics: Discussion

**Faculty:** TBA, Faculty R 12:00 PM - 01:15 PM **Credits:** 3 CRN 4915 Sec E

This is the required discussion section for ULEC 2030 (the required lecture for Introduction to Microeconomics). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

### ULEC 2031 Introduction to Microeconomics: Discussion

**Faculty:** TBA, Faculty F 10:00 AM - 11:15 AM **Credits:** 3 CRN 4916 Sec F

This is the required discussion section for ULEC 2030 (the required lecture for Introduction to Microeconomics). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

### ULEC 2031 Introduction to Microeconomics: Discussion

**Faculty:** TBA, Faculty F 12:10 PM - 01:25 PM **Credits:** 3 CRN 4917 Sec G

This is the required discussion section for ULEC 2030 (the required lecture for Introduction to Microeconomics). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

### ULEC 2160 Introduction to Psychology

**Faculty:** Steele, Howard M 10:00 AM - 11:15 AM **Credits:** 0 CRN 4208 Sec A

This course provides an introduction to the broad science of psychology. Weekly lectures are combined with weekly small group seminar discussions to provide the opportunity for exploring how the scientific method has been applied to the challenge of understanding age-related changes, and individual differences in, human thought, feeling and behavior. Who am I? What is real? How has the mere century-old discipline of academic psychology addressed these fundamental questions about human life? Are these cultural differences to be reckoned with? Further basic questions guiding the lectures include: How to design a psychological research investigation? Are there long-term influences of early experiences upon personality development? How does memory work? How do psychologists decide what is normal? How do psychologists treat anxiety or depression? How should we understand the interplay between nature and nurture reflecting, if not determining, who we are? By the end of the course, students will have answers to these questions, as well as an appreciation for the history and current status of cognitive, developmental, social, and clinical psychology. <div>Students must register for both the lecture and discussion section of this course.</div>

### ULEC 2161 Introduction to Psychology: Discussion

**Faculty:** Steele, Howard M 12:00 PM - 01:15 PM **Credits:** 3 CRN 4209 Sec A

This is the required discussion section for ULEC 2160 (the required lecture for Introduction to Psychology). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

### ULEC 2161 Introduction to Psychology: Discussion

**Faculty:** Steele, Howard T 12:00 PM - 01:15 PM **Credits:** 3 CRN 2533 Sec B

This is the required discussion section for ULEC 2160 (the required lecture for Introduction to Psychology). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

### ULEC 2161 Introduction to Psychology: Discussion

**Faculty:** Steele, Howard W 10:00 AM - 11:15 AM **Credits:** 3 CRN 2535 Sec C

This is the required discussion section for ULEC 2160 (the required lecture for Introduction to Psychology). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

### ULEC 2161 Introduction to Psychology: Discussion

**Faculty:** Steele, Howard M 02:00 PM - 03:15 PM **Credits:** 3 CRN 2536 Sec D

This is the required discussion section for ULEC 2160 (the required lecture for Introduction to Psychology). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

### ULEC 2161 Introduction to Psychology: Discussion

**Faculty:** Steele, Howard T 10:00 AM - 11:15 AM **Credits:** 3 CRN 3891 Sec E

This is the required discussion section for ULEC 2160 (the required lecture for Introduction to Psychology). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2320 Aesthetics****Faculty:** Kottman, Paul R 02:00 PM - 03:15 PM **Credits:** 0 CRN 4213 Sec A

Artistic practices are ways that human beings try to make sense of the world, of nature and of what we do and say with one another. So, in order to understand something about artistic practices, we will have to think about how such practices differ from other ways that human beings make sense of their world — such as religion, education, science or philosophy. And in thinking about what makes artistic practices distinctive, we will of course have to think not only about what such practices 'mean' but also about how their meaning is related to their material conditions — stone, paint, sound, the human body or the printed word; and to what effect human beings have transformed these conditions in 'artistic' ways through socially and historically specific forms of painting, dance, music, poetry and drama. All of which is to say: We will be asking not only what art is (or, what the 'arts' are), but also why we care about art, if we still do? Among some of the general issues we will explore are: What is the relationship between art and nature? How can we talk meaningfully about the differences between modes of artistic representation? How does mechanical reproduction change our understanding of art? What is philosophy's relation to art? What does it mean to speak of art as 'good' or 'beautiful'? We will discuss texts by Plato, Aristotle, Schiller, Lessing, Hegel, Cavell and others, as well as artworks by Sophocles, Shakespeare, Michelangelo, Matisse, Beethoven and many others. <div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2321 Aesthetics: Discussion****Faculty:** TBA, Faculty R 04:00 PM - 05:15 PM **Credits:** 3 CRN 4214 Sec A

This is the required discussion section for ULEC 2320 (the required lecture for Aesthetics). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2321 Aesthetics: Discussion****Faculty:** TBA, Faculty R 06:00 PM - 07:15 PM **Credits:** 3 CRN 4215 Sec B

This is the required discussion section for ULEC 2320 (the required lecture for Aesthetics). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2321 Aesthetics: Discussion****Faculty:** TBA, Faculty F 10:00 AM - 11:15 AM **Credits:** 3 CRN 4216 Sec C

This is the required discussion section for ULEC 2320 (the required lecture for Aesthetics). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2321 Aesthetics: Discussion****Faculty:** TBA, Faculty F 12:10 PM - 01:25 PM **Credits:** 3 CRN 4217 Sec D

This is the required discussion section for ULEC 2320 (the required lecture for Aesthetics). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2400 America is Hard to Find****Faculty:** Varon, Jeremy T 02:00 PM - 03:15 PM **Credits:** 0 CRN 7366 Sec A

Americans are supremely convinced of their nation's special promise, but also anxious, throughout history, that that promise is being squandered or unfulfilled. And they have bitterly disagreed over the nature of that promise — over what America is and should be. This course offers a theme-based engagement of post-World War Two American history that seeks to make more navigable the great national conflicts of our day: those over war and peace; the balance of civil liberty and security; the status of America in the world; the meaning of pluralism; and the purpose and scope of government. We will explore the complexity of the defining events, figures, and debates of the recent past, focusing on the origins and evolution of the Cold War; anticommunism and the counter-subversive tradition; the African American freedom struggle; the Vietnam War and opposition to it; New Left student and youth movements; New Right conservatism; the politics of globalization, and recent assertions of military power. The course consists of a weekly lecture and intimate discussion sessions. The readings are challenging and substantial, but enjoyable. We will listen to music, analyze films and images, read a graphic novel, and immerse ourselves in dialogue with the past. <div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2401 America is Hard to Find: Discussion****Faculty:** TBA, Faculty T 04:00 PM - 05:15 PM **Credits:** 3 CRN 7367 Sec A

This is the required discussion section for ULEC 2400 (the required lecture for America is Hard to Find). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2401 America is Hard to Find: Discussion****Faculty:** TBA, Faculty W 10:00 AM - 11:15 AM **Credits:** 3 CRN 7368 Sec B

This is the required discussion section for ULEC 2400 (the required lecture for America is Hard to Find). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2401 America is Hard to Find: Discussion****Faculty:** TBA, Faculty W 12:00 PM - 01:15 PM **Credits:** 3 CRN 7369 Sec C

This is the required discussion section for ULEC 2400 (the required lecture for America is Hard to Find). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2401 America is Hard to Find: Discussion****Faculty:** TBA, Faculty R 02:00 PM - 03:15 PM **Credits:** 3 CRN 7370 Sec D

This is the required discussion section for ULEC 2400 (the required lecture for America is Hard to Find). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2580 Intersections: Population + Poetics****Faculty:** Kirkbride, Robert T 02:00 PM - 03:15 PM **Credits:** 0 CRN 7381 Sec A

How we think about the world is how we make it. Yet, the perception that we make our thoughts, from any and all available materials, has gradually given way to the more passive notion that thoughts are things we simply have. If this is so, how do we better prepare ourselves for the complex problems facing humanity? Amid intensifying crises of climate and resources, population shifts in various parts of the globe tests the limits of our physical and social infrastructures. In response to these transformative forces, do we need to think differently? Might poetics offer clues to remaking the world? The course is designed to promote cross-pollination and serendipitous encounters among New School students and faculty. Intersections features a collaborative SLAM Event\*\*\* in November (PLEASE NOTE: the SLAM Event is a central feature of the course and is not optional) that is the climax of a chain of collaborative "mini-slams" across the semester. Dr. Kirkbride curates each class and oversees baton-exchanges among guest faculty and visitors. The discussion section immediately follows the lecture, allowing more flexibility for presentations, discussions, and in-class exercises. <div> Students must register for both the lecture and discussion section of this course. </div>

**ULEC 2581 Intersections: Population + Poetics: Discussion Section****Faculty:** TBA, Faculty T 04:00 PM - 05:15 PM **Credits:** 3 CRN 7382 Sec A

This is the required discussion section for ULEC 2580 (the required lecture for Intersections). Please refer to the course description for the lecture. <div> Students must register for both the lecture and discussion section of this course. </div>

**ULEC 2620 The Dynamic Metropolis****Faculty:** Heathcott, Joseph T 04:00 PM - 05:15 PM **Credits:** 0 CRN 4218 Sec A

This course introduces students to the tremendous growth and dynamism of cities, suburbs, and metropolitan regions. While the focus is on the United States, examples will be drawn from a wide range of urban agglomerations, including Mexico City, Tokyo, London, Shanghai, and Mumbai. The course surveys several key themes germane to understanding metropolitan regions: the nature of urban life and experience; overlapping systems of governance, policy, and economy; population, immigration, and the shifting spatial distributions of race, ethnicity, and class; the emergence of major institutions such as schools, libraries, and hospitals; technological networks of transit, utilities, and communications; and the changing composition and design of the built environment. <div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2621 The Dynamic Metropolis: Discussion****Faculty:** TBA, Faculty T 06:00 PM - 07:15 PM **Credits:** 3 CRN 4219 Sec A

This is the required discussion section for ULEC 2620 (the required lecture for The Dynamic Metropolis). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2621 The Dynamic Metropolis: Discussion****Faculty:** TBA, Faculty W 12:00 PM - 01:15 PM **Credits:** 3 CRN 4220 Sec B

This is the required discussion section for ULEC 2620 (the required lecture for The Dynamic Metropolis). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2621 The Dynamic Metropolis: Discussion****Faculty:** TBA, Faculty R 04:00 PM - 05:15 PM **Credits:** 3 CRN 6208 Sec C

This is the required discussion section for ULEC 2620 (the required lecture for The Dynamic Metropolis). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2621 The Dynamic Metropolis: Discussion****Faculty:** TBA, Faculty R 06:00 PM - 07:15 PM **Credits:** 3 CRN 4604 Sec D

This is the required discussion section for ULEC 2620 (the required lecture for The Dynamic Metropolis). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2640 The Old Weird America: Music as Democratic Speech from the Commonplace: Song to Bob Dylan****Faculty:** Marcus, Greil R 04:00 PM - 05:15 PM **Credits:** 0 CRN 6391 Sec A

Throughout American history people excluded from or ignored by the traditional narrative of the country have seized on music as a means of both affirming and questioning individual and cultural existence. Music has been used to make ecstatic, despairing, and symbolic statements about the nature of America and about life itself. These are big words for ordinary, anonymous songs like "The Cuckoo Bird" or "John Henry." But it is in songs that seem to have emerged out of nowhere, and in songs that as self-conscious works of art are made to reclaim that nowhere, where much of the country's story bides its time. This course examines "commonplace" or authorless songs as elemental, founding documents of American identity. These authorless songs can be examined as a form of speech that is always in flux, especially in the work of Bob Dylan across the last fifty years. Course material includes film excerpts and recordings from the 1920s to the present, as well as Colson Whitehead's 2001 novel John Henry Days, the 19th century blackface plays of Thomas "Daddy" Rice and Sarah Silverman's 2007 blackface comedy "Face Wars," Luc Sante's essay "The Invention of the Blues" from the collection The Rose & the Briar: Death, Love and Liberty in the American Ballad, Bob Dylan's Chronicles, Volume 1, and much more. <div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2641 Old Weird America: Discussion****Faculty:** TBA, Faculty F 10:00 AM - 11:15 AM **Credits:** 3 CRN 6392 Sec A

This is the required discussion section for ULEC 2640 (the required lecture for Old Weird America). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2641 Old Weird America: Discussion****Faculty:** TBA, Faculty F 12:10 PM - 01:25 PM **Credits:** 3 CRN 6393 Sec B

This is the required discussion section for ULEC 2640 (the required lecture for Old Weird America). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2641 Old Weird America: Discussion****Faculty:** TBA, Faculty F 12:10 PM - 01:25 PM **Credits:** 3 CRN 6394 Sec C

This is the required discussion section for ULEC 2640 (the required lecture for Old Weird America). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2641 Old Weird America: Discussion****Faculty:** TBA, Faculty F 10:00 AM - 11:15 AM **Credits:** 3 CRN 6395 Sec D

This is the required discussion section for ULEC 2640 (the required lecture for Old Weird America). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2740** **Invention of Literature****Faculty:** Frost, Laura T 10:00 AM - 11:15 AM **Credits:** 0 CRN 6673 Sec A

This course introduces students to literature through an examination of its early masterpieces from the story of Genesis, to the famous epics and dramas of antiquity (Homer, Aeschylus, Ovid, Virgil) and the immortal achievements of Dante, Shakespeare and Cervantes. How do narratives come into being or acquire their distinctive voice and form? How do they enter the social world, enduring in historical memory through the millennia? In this semester-long journey combining fifteen lectures that will challenge students with complex problems and powerful interpretations followed by workshop style discussions you will learn how to comprehend the origin and social function of storytelling, as well as the qualities of voice and form that explain the enduring power of the classics, and how to trace the genesis and genealogy of literary tradition by engaging not only with the historical and philosophical backgrounds of each work, but also with the intricacies of the language and rhetoric. By emphasizing the echoes, allusions, and influence, we learn how these works, spanning centuries, amount to a grand literary conversation. This course satisfies one of the Foundations requirements for Lang Literary Studies majors. <div> Students must register for both the lecture and discussion section of this course. </div>

**ULEC 2741** **Invention of Literature: DSC****Faculty:** TBA, Faculty T 02:00 PM - 03:15 PM **Credits:** 3 CRN 6674 Sec A

This is the required discussion section for ULEC 2740 (the required lecture for Invention of Literature). Please refer to the course description for the lecture.<div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2741** **Invention of Literature: DSC****Faculty:** TBA, Faculty R 10:00 AM - 11:15 AM **Credits:** 3 CRN 6675 Sec B

This is the required discussion section for ULEC 2740 (the required lecture for Invention of Literature). Please refer to the course description for the lecture.<div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2741** **Invention of Literature: DSC****Faculty:** TBA, Faculty R 02:00 PM - 03:15 PM **Credits:** 3 CRN 6676 Sec C

This is the required discussion section for ULEC 2740 (the required lecture for Invention of Literature). Please refer to the course description for the lecture.<div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2741** **Invention of Literature: DSC****Faculty:** TBA, Faculty F 12:10 PM - 01:25 PM **Credits:** 3 CRN 6677 Sec D

This is the required discussion section for ULEC 2740 (the required lecture for Invention of Literature). Please refer to the course description for the lecture.<div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2800** **Who New? A History of The New School****Faculty:** Larrimore, Mark W 04:00 PM - 05:15 PM **Credits:** 0 CRN 7377 Sec A

In 1919, when the New School for Social Research opened its doors, it offered courses in the social sciences and public affairs. It was not at that time a university; it did not offer degrees. The founders thought that people would come to the school for "no other purpose than to learn." From the beginning, the school has sought to make higher education relevant to the issues of the day, to remain ever new. This course is about the ideas that have defined learning at The New School, with reference to a wide range of subjects, from psychology and the arts to politics and design. The New School has been at times a leader in intellectual, cultural, and educational shifts, although perhaps not with the clarity or consistency some have claimed. We chart the role of The New School as a hub in the political, intellectual, and cultural life of New York City. But in a school dedicated to the new, what is the use of the past? We construct answers to this question by assembling a history of the school from scrapbooks of newspaper articles, memoirs, artwork, and interviews that will result in an exhibition. The academic and artistic works of The New School's faculty and students since its establishment form the basis of the course. <div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2800** **Who New? A History of The New School****Faculty:** Foulkes, Julia W 04:00 PM - 05:15 PM **Credits:** 0 CRN 7377 Sec A

In 1919, when the New School for Social Research opened its doors, it offered courses in the social sciences and public affairs. It was not at that time a university; it did not offer degrees. The founders thought that people would come to the school for "no other purpose than to learn." From the beginning, the school has sought to make higher education relevant to the issues of the day, to remain ever new. This course is about the ideas that have defined learning at The New School, with reference to a wide range of subjects, from psychology and the arts to politics and design. The New School has been at times a leader in intellectual, cultural, and educational shifts, although perhaps not with the clarity or consistency some have claimed. We chart the role of The New School as a hub in the political, intellectual, and cultural life of New York City. But in a school dedicated to the new, what is the use of the past? We construct answers to this question by assembling a history of the school from scrapbooks of newspaper articles, memoirs, artwork, and interviews that will result in an exhibition. The academic and artistic works of The New School's faculty and students since its establishment form the basis of the course. <div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2801** **History of The New School: DSC****Faculty:** Larrimore, Mark W 06:00 PM - 07:15 PM **Credits:** 3 CRN 7378 Sec A

This is the required discussion section for ULEC 2800 (the required lecture for Who New? The History of The New School). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2801** **History of The New School: DSC****Faculty:** Foulkes, Julia W 06:00 PM - 07:15 PM **Credits:** 3 CRN 7379 Sec B

This is the required discussion section for ULEC 2800 (the required lecture for Who New? The History of The New School). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

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**XCMP Comp,Scoring,Arr****XCMP 1004** **Beginning Composition****Faculty:** Addison, Thomas M 07:05 PM - 07:55 PM **Credits:** 0 0 CRN 4225 Sec A

Introduction to the art and skill of self-expression through the developent of musical ideas. The exploration of various types of compositional style will be encouraged, while close attention will be paid to the developent of solid skills. Limited enrollment.



**XCMP 2011 Orchestration 1****Faculty:** Palmer, Rudolph T 05:05 PM - 05:55 PM **Credits:** 0 0 CRN 1043 Sec A

Study of the basic ranges and techniques of the instruments of the orchestra and their uses and functions within the musical structure, as established by the important composers of the 18th, 19th, and 20th Centuries. Assignments in writing for individual instruments and small combinations, as well as for small and full orchestra.

**XCMP 2012 Orchestration 2****Faculty:** Palmer, Rudolph T 04:05 PM - 04:55 PM **Credits:** 0 0 CRN 4229 Sec A

Continuation of Orchestration 1. <div>Permission of the instructor required.</div>

**XCMP 2013 Songwriting 1****Faculty:** Griffiths, Wendy W 05:05 PM - 05:55 PM **Credits:** 0 0 CRN 4581 Sec A

This course is intended for composers who are interested in popular songwriting. <div>Ability to read and write music required.</div>

**XCMP 2021 Film Scoring****Faculty:** TBA, Faculty W 05:05 PM - 06:45 PM **Credits:** 0 0 CRN 8098 Sec A

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**XJZZ Jazz****XJZZ 1011 Jazz Composition****Faculty:** Patterson, William M 06:05 PM - 06:55 PM **Credits:** 0 0 CRN 4612 Sec A

Learn skills that will assist you in composing in the jazz idiom, achieving a balance of melodic, harmonic, and rhythmic appeal.

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**XMHS Music History Apprec****XMHS 1103 History of Music 1****Faculty:** Porterfield, Richard MW 05:05 PM - 05:55 PM **Credits:** 0 0 CRN 2592 Sec A

A survey of music from Classical Greece to 1750; discussion and analysis of music, illustrated by recordings.

**XMHS 1112 Music, Arts, and Culture in the Age of Revolution: 1775-1815****Faculty:** Fehleisen, Fredric T 04:05 PM - 04:55 PM **Credits:** 0 0 CRN 8115 Sec A

The Age of Revolution (c1775-c1815), a period spanning the years from the beginning the American Revolution to the downfall of Napoleon, was a time of profound change in both the Old and New Worlds. In France, for example, the closing of more than 500 choir schools led to a total disruption of music education. With the coming of war, new kinds of music were needed to rally citizens and inspire soldiers on the battlefield. This, in turn, led to the need to establish a national conservatory (the Paris Conservatoire) in which a new generation of young musicians could be trained. Throughout this time of upheaval and change, there emerged new styles of art and new ideas, springing from the minds of people ranging from Beethoven to Jefferson, Franklin, Kant and Goethe. In this course, students will survey a selection of musical works, writings, and various works of art in order to better understand this critical period in Western history.

**XMHS 1116 Gershwin & Bernstein****Faculty:** Silverman, Faye-Ellen R 03:05 PM - 03:55 PM **Credits:** 0 0 CRN 8062 Sec A

This course surveys the great works of these two American masters, and analyzes their cultural and musical achievements.

**XMHS 1203 History of Music 2****Faculty:** Fehleisen, Fredric TR 05:05 PM - 05:55 PM **Credits:** 0 0 CRN 4582 Sec A

Continuation of Music History 1. <div>Pre-requisite: Music History 1</div>

**XMHS 1275 World Music****Faculty:** Evans, Allan M 06:05 PM - 06:55 PM **Credits:** 0 0 CRN 8076 Sec A

An introduction and exploration of traditional musical cultures of India, Indonesia, China, Japan, Hungary, Albania, Bulgaria, and other nations having a sophisticated musical heritage. The importance of studying the musical arts of these countries lies in examining how traditions developed, and the way specific compositional elements (rhythm, form, scale, improvisation) create a style. The main objective, aside from gaining familiarity with many cultures, is to create active analytical listening and a way to approach and engage in unfamiliar traditions. Much attention will be give to how music without Western uses of harmony and counterpoint forms a language which develops specific elements far more than in Western classical music (such as rhythmic cycles in Northern Indian ragas). The student becomes more aware of the role of such compositional components and can apply them to their own practice.

**XMHS 1303 History of Music 3****Faculty:** Fehleisen, Fredric TR 06:05 PM - 06:55 PM **Credits:** 0 0 CRN 2323 Sec A

A survey of music from the death of Bach through the first half of the 20th century. <div>Pre-requisite: Music History 2</div>

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**XPER Perf Classes & Ensemble****XPER 1001 Community Orchestra****Faculty:** Sheeran, Kate W 07:35 PM - 10:05 PM **Credits:** 0 0 CRN 1047 Sec A

Sight-reading and study of the symphonic and operatic literature; rehearsal and preparation for Audition required: the Conductor of the Mannes Community Orchestra evaluates performance abilities of all new students during Orchestra auditions and determines if he/she is qualified to participate in public performances.

**XPER 1002 Chamber Music****Faculty:** Sheeran, Kate M 06:05 PM - 09:25 PM **Credits:** 0 0 CRN 1048 Sec A**XPER 1007 Guitar Ensemble****Faculty:** Dorn, Stanley T 07:05 PM - 07:55 PM **Credits:** 0 0 CRN 8094 Sec A

For intermediate to advanced guitarists, this performance-based course examines multi-guitar literature.

**XPER 1009 Flute Ensemble****Faculty:** Barto, Mary T 07:05 PM - 08:45 PM **Credits:** 0 0 CRN 1104 Sec A

For flutists of all levels; this ensemble performs from the flute literature. Performance at end of the semester. <div>Interview suggested. Call 212-580-0210 ext 4802.</div>

**XPER 1012 The Alexander Technique****Faculty:** Reynolds, Cynthia W 04:05 PM - 04:55 PM **Credits:** 0 0 CRN 4231 Sec A

For people who must use their bodies effectively: musicians, actors, and dancers. The scope of the course lies beyond the release of tension or the re-education of muscular movement, for it improves people's use of themselves in their daily activities. A more efficient coordination is achieved through a dynamic balance of the head, neck, and back, which becomes integral to sitting, standing, walking, bending, and performing. Limited enrollment.

**XPER 1015 Road to Rhythm****Faculty:** Mallon, Daniel T 06:05 PM - 06:55 PM **Credits:** 0 0 CRN 4232 Sec A

Develop better rhythm and build your inner pulse as you learn how to use the metronome effectively in conjunction with rhythmic vocalizations clapping and walking in time. By using rhythm charts and music from your Repertoire, you will learn how to count and execute rhythms with confidence.

**XPER 1102 Chamber Music B****Faculty:** Sheeran, Kate M 06:05 PM - 09:25 PM **Credits:** 0 0 CRN 2325 Sec A**XPER 1500 The New School Chorus****Faculty:** Sheeran, Kate T 06:35 PM - 08:35 PM **Credits:** 0 0 CRN 8101 Sec A

The New School Chorus is a university-wide choral ensemble open to all students, faculty, staff, administration, and community. The New School Chorus is dedicated to exploring a wide variety of singing styles and musical genres. TNS Chorus aims to provide an innovative outlet for communal singing-New-School style!

**XVCO Voice and Opera****XVCO 1001 Beginning Voice Class****Faculty:** Winter, Lois W 06:05 PM - 06:55 PM **Credits:** 0 0 CRN 3724 Sec A**XVCO 1038 Role Preparation****Faculty:** Versage, Susan M 07:05 PM - 07:55 PM **Credits:** 0 T CRN 5863 Sec A

Beyond merely having a command of vocal technique, the professional performer must also realize the characterization of a role. The student will prepare and be coached on a complete or major part of a role of his or her choice. By developing your own role ideas and following the progress of your classmates, the student will develop insights for self-discipline, organization, flexibility, and the ability to be productively self-critical. While the class is designed for those focusing on an opera career, students of art song may elect to apply the class's techniques to their lieder performances.

**XVCO 1202 Building Your Music Theater Songbook****Faculty:** Roselli, Chris F 03:05 PM - 03:55 PM **Credits:** 0 0 CRN 8089 Sec A**XVCO 1211 Italian Diction (IPA)****Faculty:** Castaldi, Peter T 05:05 PM - 05:55 PM **Credits:** 0 0 CRN 4572 Sec A**XVCO 1500 Opera Performance Lab: Music Preparation****Faculty:** Malouf, Roger TR 08:05 PM - 08:55 PM **Credits:** 0 0 CRN 8118 Sec A**XVCO 1500 Opera Performance Lab: Music Preparation****Faculty:** Nelson, Susan TR 08:05 PM - 08:55 PM **Credits:** 0 0 CRN 8118 Sec A**XVCO 1501 Opera Performance Lab: Stage Movement and Acting****Faculty:** Castaldi, Peter TR 07:05 PM - 07:55 PM **Credits:** 0 0 CRN 8119 Sec A**XVCO 1502 Opera Performance Lab: Group Coaching Masterclass****Faculty:** Malouf, Roger T 06:05 PM - 06:55 PM **Credits:** 0 0 CRN 8120 Sec A**XVCO 1502 Opera Performance Lab: Group Coaching Masterclass****Faculty:** Malouf, Roger R 05:05 PM - 05:55 PM **Credits:** 0 0 CRN 8121 Sec B**XVCO 2000 Audition Preparation****Faculty:** Sheeran, Kate W 05:05 PM - 05:55 PM **Credits:** 0 0 CRN 8116 Sec A**XVCO 2013 German Diction (IPA)****Faculty:** Molkentin, Daniel M 06:05 PM - 06:55 PM **Credits:** 0 0 CRN 3853 Sec A

By using IPA, the student will study of the fundamentals of phonetics, articulation, and pronunciation of the German Language as applied to song and operatic literature.

**XVCO 2100 Opera History & Performance Practice 1****Faculty:** W 04:05 PM - 04:55 PM **Credits:** 0 0 CRN 8117 Sec A**XVCO 2501 Vocal Performance Workshop****Faculty:** Roselli, Chris F 04:05 PM - 05:45 PM **Credits:** 0 0 CRN 6226 Sec A

This class will focus on preparation and performance of both recital and oratorio repertoire from the Baroque Period up to Contemporary Music. The format of the course will be performance-oriented and will incorporate a few mini-masterclasses as well as involve some dramatic coaching. Students will be taught what is required in the professional arena, and learn about working with other professionals in a performance setting.