

Fall 2014 - Course Descriptions

LANT Anthropology

LANT 2029 Culture And Conflict

Faculty: TBA, Faculty TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7519 Sec A

The organized production of violence has dramatically shaped the histories of many societies. Yet, despite its frequency, anthropological theories about what counts as war, why people fight, and how to best understand war's consequences are various and often contradictory. In this course, we will explore the ways in which social theorists have grappled with war as a human phenomenon that shapes and destroys many forms of social life. We will ask what constitutes war across a variety of different historical and cultural contexts, how anthropologists have tried to explain its position and meaning within them, and how the effects of war can be represented and analyzed using ethnographic methods. Course readings and discussions will present the problem of war within a number of different frameworks and scales. This will include cross-cultural analysis of warmaking practices, ethnographic explorations of structural violence such as colonialism and economic inequality, theories about the relationship between technology and war, and contemporary accounts of industrialized war and its human and material consequences. This course satisfies requirements in reading.

LANT 2031 Urbanizing Asia

Faculty: TBA, Faculty MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7520 Sec A

The course explores the emergence and processes of urbanization in Asia through ethnographies. The course will examine urban development of specific Asian cities by focusing on urban problems and challenges including poverty, housing, sustainability and civil society as well as the ways in which city-dwellers, developers and organizations are working to address them. World-class cities like Shanghai, Hong Kong, Tokyo, Singapore and Seoul are hubs of global economy that emerging cities around the world are trying to emulate. There are also cities like South Korea's Paju Book city and the Song Do Ubiquitous city, as well as China's Huang Baiyu Eco-city each organized and built from scratch based on a single idea. Lastly, recent events like the 3.11 Tohoku Earthquake and Typhoon Hai Yan have destroyed entire cities raising further questions about how we inhabit and build the urban environment. This course will examine the histories and trajectories of this wide range of cities taking into account the growing importance being placed on urbanization, design, and urban life. This course satisfies requirements in Doing.

LANT 3041 Ape Cultures and Human Nature

Faculty: Langlitz, David TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7254 Sec A

Since the 18th century, European and American anthropologists have defined human nature in terms of culture. Our self-conception as the indeterminate ape is a corner stone of the social sciences and humanities. In the 1950s, however, Japanese primatologists initiated an unacknowledged paradigm shift in evolutionary anthropology as they showed that socially learned behavioral differences also distinguish groups of nonhuman primates from each other. This subversion of the Christian opposition between humans and animals by both Buddhism and Darwinism has recently generated a heated controversy over the dissolution and redefinition of human nature: If other primates are also capable of social learning, then why is it that the complexity of chimpanzee cultures hardly exceeds the use of hammer and anvil while some Homo sapiens have lately begun to build Boeing 747s? And what happens if humans and apes develop a new culture together, as in a recently terminated ape language project in Iowa? From the point of view of science and technology studies, this course explores historical origins and anthropological and philosophical implications of the current culture controversy.

LANT 3050 Immortality

Faculty: TBA, Faculty TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7521 Sec A

The possibility of overcoming death, countering its finality, has been imagined and materialized in historically, culturally and socially specific ways. How have different people at different times envisaged and produced projects of personal and social survival beyond bodily life? What relation do these modes of immortality have to social, political and economic structures? The course will also examine how social scientists, and anthropologists in particular, have thought about immortality and extensions of personhood beyond the body. What notions of life, body, society and personhood are assumed in these works? The course will use cross-cultural and historical materials but will also bring a strong focus on contemporary sites where technology has affected the relationship between personhood and death and generated new forms of immortality and life extension, from bodies on life support to organ transplant to cryonics and virtual reality.

LCST Cultural Studies

LCST 2120 Introduction to Cultural Studies

Faculty: Rault, Jasmine TR 08:30 AM - 09:45 AM **Credits:** 3 CRN 5146 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: Yue, Genevieve TR 08:30 AM - 09:45 AM **Credits:** 3 CRN 3762 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 √ silent cinema, the classical Hollywood film, Italian Neo-realism, the French New Wave, and American Independent Cinema. 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 2129 "The Girl" as Media**Faculty:** Wark, Kenneth TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7541 Sec A

"*""The Girl"" as Media Image* [Tracks M & C] She is everywhere: selling everything from magazines to real estate. The Girl now mediates our relationship to commodities, and even to each other. Feminist theory has argued that these images are not those of ""real women,"" but has had less to say about how ""she"" has become a structural necessity for marketing. This course examines both these aspects of gender and commodity. It examines popular culture (Beyonce) and theories of gender, but also writers and artists who have dissented from this figure, from Kathy Acker to Beatriz Preciado. It also considers men who have appropriated and channeled her, from Warhol's transgender superstars to Almodovar's Hollywood drag. This course links theories of the commodity, gender, and sexuality and applies them to contemporary everyday experience. [Tracks M & C]"

LCST 2150 Directing the Camera**Faculty:** Collyer, Laurie W 09:00 AM - 11:40 AM **Credits:** 3 CRN 7187 Sec A

Directing the Camera [Track S] How a director decides where to place the camera, how to frame the image and who or what will be seen within the frame, the particulars of lighting a scene and whether or not the camera should move will all be explored and practiced in this mid-level directing course. It is a requirement for entry into the Senior Seminar in Directing. We will complete weekly camera exercises, as well as a final project that incorporates all of our semester's learning. [Track S]

LCST 2160 Introduction to Editing**Faculty:** Zahedi, Caveh M 03:50 PM - 06:30 PM **Credits:** 3 CRN 7183 Sec A

This course will lay the foundation for professional digital video editing techniques and is a pre-requisite for advancement to the Senior Seminar in Screen Production.

LCST 2450 Introduction to Media Studies**Faculty:** Rangan, Pooja TR 02:00 PM - 03:15 PM **Credits:** 3 CRN 1830 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:** Beck, Michele T 03:50 PM - 06:30 PM **Credits:** 3 CRN 2438 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]

LCST 2901 Contemporary Independent Cinema**Faculty:** Zahedi, Caveh F 03:50 PM - 06:30 PM **Credits:** 3 CRN 6233 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 R 09:00 AM - 11:40 AM **Credits:** 4 CRN 7182 Sec AX

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 — 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. [Counts for 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 3044 The Epistemology of Listening in Film and New Media**Faculty:** Napolin, Julie F 12:10 PM - 02:50 PM **Credits:** 4 CRN 7191 Sec AX

The Epistemology of Listening in Film and New Media [Track C & M] One might say that hearing is believing, a film's verisimilitude being only as good as its sound. This course asks, what happens when sound—as music, speech, and environment—disrupts the epistemological dimension of the image? We are concerned for voices out of sync, voices barely audible, sounds severed from source, sounds drowning out speech, overwhelming and protracted silence, music that distorts a sense of emotional access, i.e. an acoustics of questions, not answers. In new media genres, these issues are complicated by the temporal dimension of the medium, one that is no longer running-time, but the time of archives, databases, interactivity, and movement within real visible space. We will begin with a series of foundational texts in aesthetics and epistemology, texts that negotiate the sense of hearing as a dual experience of emotion and rationality. We will then consider a series of filmmakers and media artists who offer conceptual tools with which to rethink the epistemology of listening in contrast not only to classic Hollywood paradigms, but to traditional models of what it means to "know" the world as it presents itself to human sense perception. [Track 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 Track C/M . Or by permission of instructor.

LCST 3070 Scenes and Subcultures**Faculty:** Eichhorn, Cathleen TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7209 Sec A

Scenes and Subcultures [Track C&M] This course introduces students to research on the concepts of scenes and subcultures. In the first half of the course, we examine how cultural studies and media studies scholars define scenes and subcultures and how they account for their apparent overlaps and differences. Specific attention will be paid to the impact social media platforms have had on how scenes and subcultures are experienced, defined and researched. In the second half of the course, we will turn our attention to several local scenes and subcultures, paying specific attention to historical and contemporary scenes and subcultures in New York City. In addition to reading key works by cultural studies and media studies theorists, students will carry out in depth research on the history or current development of a specific local or global scene or subculture. [Track 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 M or C - Or by permission of instructor.

LCST 3071 Global Media Activism**Faculty:** Scholz, Robert TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 5798 Sec A

Global Internet Activism [Track M] 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. [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 3073 Participation Literacy**Faculty:** Scholz, Robert TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 5841 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 3111 Animation and Spectatorship**Faculty:** Levitt, Deborah MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7210 Sec A

Animation and Spectatorship [Track S, C & M] This course looks at a wide variety of practices of animation—from golden age American cartoons and experimental animation to contemporary anime, digital blockbusters, and animated documentary—to understand how this increasingly central form of moving image production works. Its inquiry focuses in particular on issues of spectatorship in animation. That is, students examine and interrogate how audiences apprehend drawn, formed, or computer generated images in special ways and how various types of animation produce particular kinds of effects for viewers. Readings in animation theory complement regular screenings and help to frame discussions and writing assignments. [Track S, 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 S, M or C - Or by permission of instructor.

LCST 3211 Culture Concept**Faculty:** Lee, Orville TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6132 Sec A

Culture Concept [Track C] 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. [Track C] 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 C - Or by permission of instructor.

LCST 3411 Trans(gender) Cultural Studies**Faculty:** Cowan, Theresa MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 7515 Sec A

Trans(gender) Cultural Studies: Theory, Activism and Cultural Production [Track C] Transgender Cultural Studies will provide students with an introduction to the interdisciplinary field of Trans-Studies, through an exploration of key theoretical texts, activist histories and archives and a wide range of expressive cultures including film and video, performance, spoken-word, memoir, blogging and other "new media." This course will consider the ways in which Trans-Studies draws from and builds upon queer and feminist, critical race and anti-colonial theory, but also aims to study the ways that the unique histories and politics of transgender and transsexual people have been obscured within these broader fields. Furthermore, the course will be framed by a consideration of the ways that we might "critically trans-" cultural studies: that is, what does Trans-Studies bring to Cultural Studies? Shifting from a focus on identity politics to a practice of assemblage and allied critique, this seminar will take up the work of theorists, cultural producers and activists including Laverne Cox, Janet Mock, Susan Stryker, Kate Bornstein, Jay Prosser, Sandy Stone, Dean Spade, Patrick Califia-Rice, Bobby Noble, Imogen Binnie, Viviane Namaste, Trish Salah, Eli Clare, Justin Vivian Bond, Mira Soleil Ross, the Fully Functional Cabaret, Mangos with Chili, Viva Ruiz, Emi Koyama, Katastrophe and Nina Arsenault. [Track C]

LCST 3460 Screen Forms: Digital Cinema**Faculty:** Levitt, Deborah W 11:55 AM - 01:35 PM **Credits:** 4 CRN 7184 Sec A

Digital Cinema [Track M & S] This course interrogates the effects of new media forms and practices—along with the shifts in spaces, times, and modes of experience rendered by the contemporary global media sphere—on cinematic production. The main focus is digital cinema, and its themes and aesthetics are examined in relation to a wide variety of topics—from older screen forms to database aesthetics, virtual and augmented realities, video gaming, interactivity, immersion, and artificial life. Students will read widely in theories of digital cinema and related new media (Stewart, Rodowick, Shaviro, Sobchack, Manovich) as well as considering how older theory (Benjamin, Debord, Deleuze) is relevant to the contemporary moment. Assignments will include mid-term and final essays. Screenings may include Lucas' Star Wars Episode II: Attack of the Clones, Linklater's Waking Life, Cameron's Avatar, Oshii's Innocence: Ghost in the Shell 2, Sakaguchi's Final Fantasy, Lars von Trier's The Idiots, Fincher's The Curious Case of Benjamin Button, Lynch's Inland Empire, Johar's My Name is Khan, the Wachowski's Speed Racer. This is a twice-weekly media and screen theory class with a long session on Tuesdays for film screenings and a regular-length seminar meeting on Thursdays. Students must attend both. [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 M or S - Or by permission of instructor.

LCST 3460 Screen Forms: Digital Cinema**Faculty:** Levitt, Deborah M 12:10 PM - 02:50 PM **Credits:** 4 CRN 7184 Sec A

Digital Cinema [Track M & S] This course interrogates the effects of new media forms and

practices—along with the shifts in spaces, times, and modes of experience rendered by the contemporary global media sphere—on cinematic production. The main focus is digital cinema, and its themes and aesthetics are examined in relation to a wide variety of topics—from older screen forms to database aesthetics, virtual and augmented realities, video gaming, interactivity, immersion, and artificial life. Students will read widely in theories of digital cinema and related new media (Stewart, Rodowick, Shavio, Sobchack, Manovich) as well as considering how older theory (Benjamin, Debord, Deleuze) is relevant to the contemporary moment. Assignments will include mid-term and final essays. Screenings may include Lucas' Star Wars Episode II: Attack of the Clones, Linklater's Waking Life, Cameron's Avatar, Oshii's Innocence: Ghost in the Shell 2, Sakaguchi's Final Fantasy, Lars von Trier's The Idiots, Fincher's The Curious Case of Benjamin Button, Lynch's Inland Empire, Johar's My Name is Khan, the Wachowski's Speed Racer. This is a twice-weekly media and screen theory class with a long session on Tuesdays for film screenings and a regular-length seminar meeting on Thursdays. Students must attend both. [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 M or S - Or by permission of instructor.

LCST 3470 Still and Moving Images

Faculty: Yue, Genevieve TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7211 Sec A

Still and Moving Images [Track M & S] The distinction between film and photographic media is predicated on what seems a straightforward divide: still and moving images. Upon closer examination, however, the difference is less clear. In film, how do we perceive movement? And how do more recent digital technologies upset the ontological distinctions predicated on these qualities of discernable movement and stillness? This course will treat the phenomena of stillness and movement as expressed in pre-cinematic devices, photography, painting, narrative and experimental film, installation art, and digital media. In and through each medium, we will investigate the ways stillness and movement informs philosophical debates about duration, perception, hybridity, and indexicality. The first part of the course will examine the moving image from its still precursors, surveying a range of pre-cinematic technologies such as the magic lantern, the thaumatrope, and the chronophotography of Etienne-Jules Marey and Eadweard Muybridge, as well as theories of movement formulated in response to the image technologies of this period. The second part of the course will concentrate on the moving image as reconceived from its digital end, and to supplement readings on the "post-cinematic," we will look at the way digital technologies have reshaped industrial film production and the concept and practice of animation. In the final third, we will investigate the reciprocal forms of representation between films and photographs, examining the function of photographs within narrative and experimental films (Chris Marker's La Jetée, Hollis Frampton's (nostalgia), Stanley Kubrick's The Shining) as well as the place of cinema within still photography (Cindy Sherman, Hiroshi Sugimoto). [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 M or S - Or by permission of instructor.

LCST 3474 Casablanca: Movie, Legend, Lore

Faculty: Isenberg, Noah F 12:10 PM - 02:50 PM **Credits:** 4 CRN 7516 Sec AX

Movie Love: Cinephilia, Casablanca [Track S] This course examines in minute detail one of classical Hollywood's most celebrated films of all time, Casablanca (1942). Before we undertake a sustained, deep analysis of the film itself, we focus our attention on the unpublished three-act play "Everybody Comes to Rick's" by Murray Burnett and Joan Alison. We then track the evolution from stage to screen, exploring the finished screenplay crafted by Julius and Phillip Epstein together with Howard Koch. We also explore the early careers of director Michael Curtiz and of actors Ingrid Bergman, Humphrey Bogart and Paul Henreid. Finally, we look at the lasting impact that the film has had on American and global culture—from the world of motion pictures to the larger arena of politics and society—and how Casablanca has taught us to love movies. [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 3516 Cooking, Culture and Cannibalism

Faculty: Pettman, Dominic TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7185 Sec A

"*Cooking, Culture & Cannibalism* [Track C] This course explores the essential role that food plays in our personal and public lives. Beginning with the phrase, "you are what you eat," the syllabus offers a cultural history of gastronomy, questioning the assumptions behind this expression, as well as tracing the various ways in which food functions as an open category, deployed in specifically coded ways (for instance, via gender, nation, ethnicity, etc.). Seminars begin with a focus on different culinary taboos, unpacking the cultural logic behind what "we" can eat, and what we can't eat. Then, having addressing metaphors of incorporation and consumption, they move to the primarily colonial trope of cannibalism, in order to ask what happens when such a fraught figure is transplanted into the contemporary metropolis. The notion of food as a cultural medium returns students full circle to the question of collective identity. [Track C] 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 C - Or by permission of instructor.

LCST 3519 Psychoanalysis

Faculty: Lee, Orville MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 7188 Sec A

Psychoanalysis [Track C] Since the early twentieth-century, psychoanalysis has helped to define our understanding of experience. Psychoanalytic concepts like repression, neuroses, and the unconscious have become part of everyday language, and psychoanalytic practice has been popularized in films by Alfred Hitchcock and Woody Allen. In this course, we will focus on the meaning and significance of the work of Sigmund Freud — the catalyst of the psychoanalytic movement — and its contribution to cultural studies. We will read his foundational writings on hysteria, dreams, and sexual development in women and men in order to trace the contours of psychoanalysis as a form of knowledge about the self; and we will read Freud's meta-psychological writings on totemism, group psychology, memory, modern culture, and religion in order to link knowledge of the self with the political and cultural life of individuals. [Track C] 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 or C - Or by permission of instructor.

LCST 3527 Radio Documentary

Faculty: Montague, Sarah MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 7670 Sec A

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. [Track M]

LCST 3789 Critical Methods for Cultural Studies**Faculty:** Eichhorn, Cathleen T 12:10 PM - 02:50 PM **Credits:** 4 CRN 5150 Sec AX

Critical Methods for Cultural Studies [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] This course is aimed towards third year students with plans to complete an Independent Senior Work in the Culture & Media Major.

LCST 3871 The Confession - Theory and Practice**Faculty:** Rangan, Pooja R 09:00 AM - 11:40 AM **Credits:** 3 CRN 7539 Sec A

The Confession: Theory and Practice [Tracks C & M] Michel Foucault's 1980 pronouncement that "Western man has become a confessing animal" would seem prophetically descriptive of 21st century existence, where daily life is thoroughly permeated by testimonial forms (television talk shows, YouTube videos, tweeting, Facebook updates). Indeed, we might say that confession is the preeminent technology of the postmodern self, so much so that our very sense of being seems inseparable from such perpetual declarations of selfhood. This course aims to situate the philosophical and political implications of the confession by engaging its rhetorical form and the genealogies of its contemporary mediated contexts (from religion to justice, medicine, education, family, community, and other intimate socialities). In particular, we will engage the performative structure of the confession, investigating how the confessional speech-act enacts and recalibrates the relationship between visible and invisible, knowledge and uncertainty, self and other, public and private, freedom and control. Readings include: Augustine, Rousseau, Sade, Freud, Foucault, Levinas, Nancy, Paul Rabinow, Sara Ahmed, Saba Mahmood, Didier Fassin. Topics include: human rights/asylum testimonies, reality TV, coming-out narratives, religion and piety, psychoanalysis, criminality and conviction, pornography. [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 Track M - Or by permission of instructor.

LCST 3901 Radio/Podcasting: On Air**Faculty:** Briggs, James F 12:10 PM - 02:50 PM **Credits:** 3 CRN 3406 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 practice-based course. [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.

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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 practice-based course. [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 4027 Film & Video Art**Faculty:** Perlin, Jenny F 12:10 PM - 02:50 PM **Credits:** 4 CRN 5280 Sec AX

Film & Video Art [Tracks M & S] This 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 need to have taken Media Toolkit or an equivalent production course as prerequisite for this class. --Or by permission of the instructor. [Tracks M & S] At least 2 intro courses, at least one "toolkit" or 2000-level methods course, and at least two 3000-level courses. One Intro course should be in the relevant Tracks S. --Or by permission of instructor

LCST 4029 Foucault, Bodies, Power**Faculty:** Rault, Jasmine TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 5879 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" or 2000-level 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 4032 Queering Activism**Faculty:** Rault, Jasmine R 12:10 PM - 02:50 PM **Credits:** 4 CRN 7186 Sec AX

Queering Activism: Making Creative Resistance [Track C] The forms of "activism" that this course explores range from the collective acts, organizing movements, strategies and tactics to individual gestures and accidents, life-sustaining if ephemeral social lives and scenes, to the images, sounds and sometimes words that make up an archive and ongoing repertoire of queer creative resistance. Given this city's rich history of activism at the intersections of sexual, racial, religious, national and class politics, we will begin by focusing on organizations, events and scenes in New York City and use this background to consider the forms of activism that hold sway in other national and international contexts. Working with the understanding that 'queer activism' is not necessarily or most importantly dedicated to sexuality, we will pursue questions such as, What does it mean (and what has it meant) to queer activism? What are the historical and contemporary relationships between 'queer' and 'activism'? How have queer creative cultures contributed to activism? What can we learn about contemporary modes of activism by studying queer traces in archival collections? This course will involve several 'field trips' to archives, organizations and events to provide students with an understanding of the broad range of queer activism necessitated by this city (and country) as well as a sense of how and where to grow this understanding through archival research. Finally, students will be expected to develop (collectively or individually) their own forms of queer creative resistance as a component of their final grade. [Track C] At least 2 intro courses, at least one "toolkit" or 2000-level methods course, and at least two 3000-level courses. One Intro course should be in the relevant Tracks C. --Or by permission of instructor

LCST 4037 The Documentary Impulse**Faculty:** Rangan, Pooja T 09:00 AM - 11:40 AM **Credits:** 3 CRN 7542 Sec A

The Documentary Impulse [Tracks S,C &M] What is documentary? Is it a genre, a sensibility, a film practice, an ethical orientation, or a mode of social change? Rather than providing a chronological history that defines documentary as any one of these things, this course interrogates the driving force at the center of them all—the impulse of representing reality. We will trace the philosophical roots of the documentary impulse in concepts such as mimesis, verisimilitude, indexicality, liveness and realism, paying close attention to how media forms from writing to photography to new media have shaped the desire for an encounter with the "real." Alongside readings that focus on documentary film, we will also analyze a variety of films and other media. Through this nexus, the course will evolve a rich understanding of the ideological investments, socio-historical contexts, and conventional forms of documentary as an impulse that extends across modern media forms. [Tracks S, C&M] At least 2 intro courses, at least one "toolkit" or 2000-level methods course, and at least two 3000-level courses. —Or by permission of instructor

LCST 4080 Guy Debord**Faculty:** T 12:00 PM - 02:40 PM **Credits:** 3 CRN 7561 Sec PC

Early 1953, Paris, in a backstreet of Saint-Germain-des-Près, a young man writes on a wall in big capital letters: NE TRAVAILLEZ JAMAIS! (NEVER WORK!). This young man, Guy Debord (1931-1994), never worked. He walked quite a lot through the streets of Paris, founded two avant-garde groups, the Letterist International and the Situationist International, and relentlessly expressed an uncompromising critique of modern society in numerous actions and publications such as his 1967 literary collage and Marxist theory essay The Society of Spectacle. He was a revolutionary artist, cut-up writer, experimental filmmaker, and Marxist theorist. In this class, we will explore his artistic and political oeuvre in various domains, urban theory, cinema, poetry, philosophy, song writing, game design and graphic design. Visits through Paris and to his archives at the Bibliothèque nationale de France will complement readings and class discussions on both Guy Debord, his contemporaries and his current legacy to provide the students with an embodied knowledge of this influential figure in contemporary art and critical thinking. <div> University undergraduate degree students, junior and senior level. Pre-requisites: first-year university writing course and at least one prior history or methods course. </div>

LCST 4456 Western Marxism and After**Faculty:** Wark, Kenneth R 06:00 PM - 07:50 PM **Credits:** 3 CRN 7189 Sec A

Western Marxism [Track C] Authentic Marxist thought led something of a fugitive existence in the west in the early twentieth century. It had to maintain its distance not only from liberalism and fascism, but from persecution by Stalin as well. In decline in the cold war, it saw a major revival in the sixties by the new left, and appears to be back again in the crisis atmosphere of the early twenty-first century. But do we need to rethink what we need from this tradition to confront the present global situation. Alongside the established 'canon' of western Marxism, this course will consider some neglected texts, as well as some contemporary inheritors of this tradition. [Track C] At least 2 intro courses, at least one "toolkit" or 2000-level methods course, and at least two 3000-level courses. One Intro course should be in the relevant Tracks C. —Or by permission of instructor

LCST 4900 Senior Seminar: Screenwriting**Faculty:** Collyer, Laurie T 09:00 AM - 11:40 AM **Credits:** 4 CRN 5793 Sec AX

Senior Seminar: Screen [Track S] This course will focus on the completion of a feature length screenplay. In order to be admitted to the course, students must submit a 5 page treatment for a feature no later than 2 weeks before the course begins. The treatment must include a complete narrative, plus details regarding "the world of the film." The final screenplay will be the student's Senior Capstone work. [Track S] At least two introductory courses, "Art of Editing" and "Directing the Camera" methods courses, and at least two additional 3000-level courses. One introductory course should be in the relevant Track S. Graduating Seniors only.

LCST 4900 Senior Seminar: Directing the Webseries**Faculty:** Zahedi, Caveh W 12:10 PM - 02:50 PM **Credits:** 4 CRN 4246 Sec BX

Senior Seminar: Directing the webshow [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. Two sections of the Senior Seminar run concurrently, one focusing on screenwriting, and the other on directing for screen.

This course will involve the directing of a multi-episode web show written by Lang students last semester. Together, we came up with a concept for the show, a biography of main characters and supporting characters, a season "bible" that sets out the story and character arcs for the series, and a season's worth of episodes to be shot this semester. Each student will be responsible for casting, location scouting, rehearsing, shooting, and editing one of the first season's episodes. [Track S] Culture & Media graduating seniors only.

LDAN Dance**LDAN 2004 Introduction to Contemporary Dance Practices****Faculty:** Paz, Maria MW 10:00 AM - 11:30 AM **Credits:** 1 O CRN 7418 Sec A

This course, open to all students, introduces basic practices and principles of contemporary dance practices. Classes begin with a slow warm-up focused on anatomical landmarks and alignment principles, but then progress to vigorous, rhythmic movement patterns. 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. The course, which utilizes 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 movers. Prerequisites: None.

LDAN 2017 West African Dance Practices**Faculty:** TBA, Faculty MW 11:55 AM - 01:25 PM **Credits:** 1 CRN 7160 Sec A

This course, open to all students, consists of an intensive study of the traditional dances of West Africa with an emphasis on rhythm, kinesthetic form, and gestural expression. The course focuses on traditional West African dance and music forms and their role in everyday life, as well as the evolution and interpretation of these traditions by contemporary African artists. Selected readings, videos, and discussion will complement the physical exploration of the dance forms. Prerequisites: None

LDAN 2027 Moving with Somatics**Faculty:** Mapp, Juliette MWF 10:00 AM - 11:30 AM **Credits:** 1 T CRN 7371 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: a previous Moving with Somatics course or Permission of instructor or dance program coordinator is required. Space is limited and priority is given to dance concentrators.

LDAN 2041 Dance History B**Faculty:** TBA, Faculty MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 7791 Sec A

This course explores the remarkable progression of both ballet and modern dance in Europe and America, beginning with Classical ballet in Imperial Russia. This somewhat chronological examination of the developments in ballet and contemporary dance will investigate social, political, and historical contexts that have contributed to the evolution of both disciplines, as well as analyze the impact dance has had on other art forms in the 20th century. Choreographers and artistic movements studied will include the ballets of Marius Petipa, Serge Diaghilev's Les Ballets Russes, and the origins of modern dance in Europe beginning with Isadora Duncan, Loie Fuller, and the Ausdruckstanz of Mary Wigman and Rudolph Laban. Modern dance in America will encompass Denishawn, Modernism in the work of Martha Graham and Doris Humphrey, anthropologist/dancers Katherine Dunham and Pearl Primus, experimentalist choreographers Alwin Nikolais, Merce Cunningham, and the postmodernists of the Judson Dance Theater. Japanese Butoh, Vaudeville, and the German tanztheater tradition of Kurt Jooss and Pina Bausch will also be explored. The AIDS crisis is viewed through the political dance works of Bill T. Jones and other contemporary choreographers. Students will pursue extended research, view performance videos and documentaries, and be expected to write and talk about dance. This course is open to both dancers and non-dancers.

LDAN 2300 Introduction to Ballet Practices**Faculty:** Carpenter, Mary TR 08:00 AM - 09:30 AM **Credits:** 1 CRN 4160 Sec A

This studio practice course is designed for the student with little to no prior experience with ballet practices, or someone returning to ballet after a hiatus. The course introduces 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. Pre-requisites: None.

LDAN 2502 Exp Anatomy & Creative Process**Faculty:** TBA, Faculty TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7161 Sec A

How is it possible for humans to move in the multitude of ways that we do? This studio/seminar course asks the mover to consider and embody anatomical information as a springboard for dancing. Students explore how the body functions through actions and interactions of its structures, while utilizing a possibilities-in-the-field approach to study and embody some of the varied interpretations that can arise from the same set of anatomical facts. Class time will be divided between study of anatomy and kinesthetic information and concepts, and engaging with the material experientially through movement and touch. Required reading and additional research assignments will explore topics related to kinesthetic anatomy and somatic movement approaches. Prerequisites: None.

LDAN 2920 IHAD Dance Seminar**Faculty:** Stenn, Rebecca TR 03:50 PM - 05:30 PM **Credits:** 4 CRN 5154 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 4163 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: a previous Moving with Somatics course, or Permission of instructor or dance program coordinator is required. Space is limited and priority is given to dance concentrators.

LDAN 3010 Movement Research Repertory**Faculty:** Durning, Jeanine MW 06:00 PM - 07:30 PM **Credits:** 1 CRN 7372 Sec A

A partnership with Movement Research, a NYC-based organization that serves as a laboratory for experimentation in movement-based performance work, this course develops performance skills for advanced dancers through rehearsals and performances of a dance work choreographed by a current Movement Research Artist-in-Residence (A.I.R.). The new work is performed at the end of the semester in the annual Spring Dance Performance. This course provides students the opportunity to engage with varied approaches to choreographic research and understandings of the body and performance, as conceived and employed by some of the field's most adventurous contemporary practitioners. Audition required.

LDAN 3201 Watching Ballet/Watching Balanchine**Faculty:** Kendall, Elizabeth F 02:00 PM - 05:00 PM **Credits:** 2 CRN 7230 Sec A

Learn the language and methods of the Western proscenium art of classical ballet through this writing intensive course. Partnering with the George Balanchine Trust and New York City Ballet (NYCB), students will gain an understanding of the history, traditions, and systems of training involved in the form. In addition, the class will attend performances and engage directly with NYCB choreographers in seminar, developing a hands-on approach to thinking and writing about ballet, exploring how a great choreographer like Balanchine used the vocabulary of ballet to express timeless emotion as well as contemporary kinetics. 2 Student Fellows with a background in dance will be selected to administer ballet classes for the non-dancing students in the course and lead discussions therein.

LDAN 3300 Ballet Practices, Continued**Faculty:** Roth, Janet TR 10:00 AM - 11:30 AM **Credits:** 1 CRN 4161 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. Prerequisite: Ballet Practices, Intro. or Advanced Placement Audition. First year dance students are also expected to also enroll in Moving with Somatics. Space is limited and priority is given to dance concentrators. Interested students outside of the Dance Program must contact the instructor for permission to enroll in the course.

LDAN 3325 Choreographic Research, Continued**Faculty:** Michelson, Sarah R 11:55 AM - 01:35 PM **Credits:** 2 CRN 4165 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:** Michelson, Sarah F 12:00 PM - 02:50 PM **Credits:** 2 CRN 4165 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:** TBA, Faculty TR 03:50 PM - 05:20 PM **Credits:** 1 CRN 3305 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 2002 The Political Economy of Growth and Distribution****Faculty:** TBA, Faculty MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7464 Sec A

Economic growth is the defining characteristic of this historical epoch. Attendant to this growth is an unparalleled development of resources. This course critically examines the relationship between the distribution of these resources and economic development. The topics covered will include: the social basis of economic development, neoliberal globalization and uneven development, income inequality, class conflict, and the limits to growth. This course requires students to think abstractly with the use of simple economic models and to be able to critically discuss the topics we cover in a seminar format.

LECO 3006 Finance, Property and the Corporate Form: Making Sense of Our Entwined Mess**Faculty:** TBA, Faculty MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 7466 Sec A

The single most ubiquitous political-economic entity is a legal construct: the corporation. This course will explore the societal role of the corporation by critically analyzing the interrelation of the legal and economic theories that justify the corporation's particular manifestation in modern America. We will focus on three areas: (i) the historical development of the corporate form; (ii) the corporation's foundation in the theory of liberal property rights, and; (iii) the treatment of corporate ownership in modern economic theory. Much of this content is captured in the 'Corporate Governance' literature. Although this will be an important field for the course, we will draw heavily from critical legal studies (CLS) and economics' contract theory.

LECO 3101 History of Economic Thought**Faculty:** TBA, Faculty TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 5156 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:** TBA, Faculty MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 5157 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:** TBA, Faculty R 04:00 PM - 05:50 PM **Credits:** 3 CRN 3694 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:** TBA, Faculty M 06:00 PM - 07:50 PM **Credits:** 3 CRN 3694 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 F 04:00 PM - 05:50 PM **Credits:** 3 CRN 2691 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 W 06:00 PM - 07:50 PM **Credits:** 3 CRN 2691 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.

LFYW First Yr Writing Prog**LFYW 1000 Writing the Essay I: The Literary Essay****Faculty:** Gordon, Neil MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 2190 Sec A

The role of the literary essay in American intellectual life ranges from academic criticism to cultural broadside and makes up one of the most vibrant nonfiction forms in our culture. This workshop-based seminar course will read several short literary works and, for each one, draw on literary essays and criticism from both academic sources and intellectual journals (The New York Review of Books, The Nation, Harper's) to arrive at an in-depth examination of how the literary essay enriches our understanding of literary art. Students will practice literary criticism in three assignments, in the final one of which they will analyze a work of fiction of their choice. The topic of the long essay will also form the basis for an in-class presentation.

LFYW 1000 Writing the Essay I: Writing about Values**Faculty:** Massimilla, Stephen MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 1583 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**Faculty:** Eichhorn, Cathleen TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 1584 Sec C**LFYW 1000 Writing the Essay I: The Age of Memoir****Faculty:** Lessy, Rose TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 5160 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 1585 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 5161 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: The Modern Fairytale**Faculty:** Hach, Haley MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 3697 Sec G

This writing intensive course explores the necessity of storytelling and story making through its most basic and natural histories: the fairytale. What is necessary about the invention of a story and why do we repeat it? How does the story change as it passes across cultures and over time? Most importantly, what does it say about us? In addition to reading fairytales and literary criticism on tales and their circulation, students will investigate the prevalence of fairytales in contemporary literature and popular culture. Texts may include Italo Calvino, Bruno Bettelheim, Washington

Irving, Christopher Vogler, Ludmilla Petrushevskaya, Kelly Link and among others.

LFYW 1000 Writing the Essay I: Too Cool For School

Faculty: Bandle, Nkosi TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 1586 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 Issues in Contemporary Culture

Faculty: Liebson, Jonathan MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 5162 Sec I

This Writing I course offers a broad survey of social, political and cultural topics, ranging from issues of race, gender and violence to esthetics and urbanization—and sometimes the overlap among these. As the semester moves forward, students will have greater choice in pursuing topics of personal (and/or local) interest. The readings vary from personal narratives—by such writers as Brent Staples, Barbara Ehrenreich, and Katha Pollitt—to journalistic pieces to art or film.

LFYW 1000 Writing the Essay I: Too Cool For School

Faculty: Bandle, Nkosi MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 3698 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: Media and the Public Sphere

Faculty: Eichhorn, Cathleen MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 1587 Sec K

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: U.S. Politics, Culture and Ideology

Faculty: Eichhorn, Cathleen TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 2139 Sec L

This writing intensive course explores the histories, practices, and ideologies of American politics by focusing on U.S. imperialism and colonialism in a global context. With the American Revolution the U.S. became the first "postcolonial empire," simultaneously rejecting imperial oversight and embracing colonial expansion. Yet what does it mean to call the U.S. "imperial," historically or today? How have ideals of liberty and democracy existed in tension with practices of expropriation and race-making? We will interrogate ideas of freedom, national identity, sovereignty, and property as we trace changing ideas about colonialism and imperialism from 1776 to the present, attending to the ways ideologies of imperialism continue to affect our national discourse. Readings will include classic and contemporary texts from political philosophy, anthropology, sociology, cultural studies, history, and current debates about America's status and role in the world. In addition to active participation in discussions, students will complete a series of short written assignments and a final research paper.

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

Faculty: Eichhorn, Cathleen MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 3757 Sec M

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 1000 Writing the Essay I: Rhyming and Stealing

Faculty: Brolaski, Julian MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 1786 Sec N

Rhyme and repetition are embedded in the structure of language and serve aesthetic, rhetorical, performative and political functions. Students will respond creatively and critically to a variety of poetical and rhetorical works from ranging from medieval lyric, Shakespeare, Gertrude Stein, Desiderius Erasmus, Harriette Mullen, Jay Z, MC Lyte, various rappers, singers and excerpts from political speeches and advertisements. The course will examine why the repetition of like sounds is a powerful and convincing device capable of selling cars, seducing lovers and rallying support for causes.

LFYW 1000 Writing the Essay I: The Future of Feminist Theory

Faculty: Kruse, Meridith TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 2130 Sec O

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: Radical Arguments

Faculty: Eichhorn, Cathleen TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 2588 Sec P

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

Faculty: Eichhorn, Cathleen TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 2651 Sec V

LFYW 1300 Writing for Jazz Students**Faculty:** Eichhorn, Cathleen MW 10:15 AM - 11:30 AM **Credits:** 3 CRN 2046 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:** Eichhorn, Cathleen MW 02:00 PM - 03:15 PM **Credits:** 3 CRN 2047 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:** Eichhorn, Cathleen TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 1588 Sec A**LFYW 1500 Writing the Essay II****Faculty:** Eichhorn, Cathleen TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 2781 Sec B**LHIS History****LHIS 2062 Schwartz IA****Faculty:** TBA, Faculty TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 7194 Sec A
TBA**LHIS 2063 Schwartz IIA****Faculty:** TBA, Faculty MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 7195 Sec A
TBA**LHIS 2066 The Fall of the Ancient World and the Emergence of the Medieval****Faculty:** Zaretsky, Eli MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 7196 Sec A

The fall of the Roman Empire has often been considered the most important event in Western history, setting in motion centuries of decline and decay the so-called "dark ages." More recently, however, historians have come to see the Middle Ages as the birth of modernity, with new ideas of the individual, a scientific Renaissance, and a universal language (Latin). Furthermore, the fall of Rome and the birth of the middle ages has a resonance with parallel events in China and Central Asia, notably the birth of Islam. We will explore these questions in our class.

LHIS 2221 Power and Biology: The Global South and the History of Science**Faculty:** Palermo, Laura MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 5866 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 3019 History, Trauma, Genocide**Faculty:** Finchelstein, Federico F 12:10 PM - 02:50 PM **Credits:** 4 CRN 7197 Sec AX

The course is an introduction to how historians understand their own disciplinary past, especially with respect to historical trauma and radical violence. Topics include the role of extreme events such as the Holocaust and other recent genocides (in Africa and Latin America) in redefining the relation between history, trauma and genocide. Moreover, the course will address the key issue of "probing the limits of representation," and will explore whether traumatic histories can be represented and examined in historical terms. The course focuses especially on works from Holocaust Studies, intellectual history, theory, and historiography, truth commissions, and modern Latin American, African and European history.

LHIS 3059 US City: FDR to Obama**Faculty:** Abelson, Elaine TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7193 Sec A

This course provides an interdisciplinary perspective on the American urban experience. Using historical, literary, and visual materials, it traces the development of the late 20th century city as a physical and work environment, social milieu, political entity, economic center, and cultural symbol. It considers what the term urban means today and whether cities are still viable, focusing on the conflict between the promise of American cities at the end of WWII and the reality at the beginning of a new millennium. Topics include immigration and migration, race and ethnicity, education and social reform, poverty and wealth, urban decline and revitalization, deindustrialization, planning, ecology, and suburbanization.

LHIS 4005 Senior Thesis Seminar**Faculty:** Shapiro, Ann-Louise M 12:10 PM - 02:50 PM **Credits:** 4 CRN 5164 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 4500 Gender, Politics and History**Faculty:** Abelson, Elaine T 04:00 PM - 05:50 PM **Credits:** 3 CRN 7200 Sec A

This seminar explores aspects of women's history and the history of gender in the United States over the past two centuries. The course stresses the themes of difference among women and between women and men as a means of examining the social construction of gender and the logic of feminist analysis and activity. Students discuss the major themes in gender history, develop critical and analytical skills, and appreciate current and on-going theoretical (and controversial) debates. The course analyzes key conceptual and methodological frameworks as gender, class, sexuality, power, and race. Thematically organized, readings include both primary and secondary material. Students complete two papers and participate in student-led discussions. Cross-listed with New School for Social Research. <div>Open to juniors and seniors only.</div>

LHIS 4527 60's as Global Hist**Faculty:** Varon, Jeremy R 06:00 PM - 07:50 PM **Credits:** 3 CRN 7201 Sec A

"No recent decade has been so powerfully transformative in the United States and much of the world as have the 1960s. The era's protest movements dramatically changed the politics in the West; decolonization struggles altered the balance of global power; and in communist Europe democracy movements set the stage for full scale revolutions ending the Cold War. We will explore foundation philosophical and theoretical critiques which helped define the global New Left; challenges to empire through struggles for national liberation; the challenge to bureaucratic rationality in the Communist World; the world of "policy" and elite agency; numerous "local" arenas of struggle; and their implication in international and transnational structures and cultures of dissent. Special focus will be given to the United States, West Germany, France, and Mexico. Readings will be drawn from across disciplines and include: Marcuse, Katsiaficas, Suri, Klimke, Jameson, Herzog, Joseph, Varon, Ross, and Bourg, as well as period documents. The 1960s was also a time of great experimentation in art, music, film, literature, and language. Exploring each of these media, the class seeks also to capture the era's experimental spirit and engage the Sixties as "living history."

LHIS 4529 History of Modern Turkey**Faculty:** VanderLippe, John R 04:00 PM - 05:50 PM **Credits:** 3 CRN 7252 Sec A

"This course explores the historical development of the Turkish Republic, which emerged after World War I in conflict and continuity with the Ottoman Empire. After exploring the Ottoman background and legacy, we will study the emergence of new military, bureaucratic and commercial elites who combined forces to create the Turkish Republic, and carry out the series of political, economic and cultural reforms known as "Kemalism." We will also evaluate stages of political, economic and cultural development during the period of multi party politics following World War II. Finally, we will assess Turkey's role in global politics, as a member of NATO and an American ally, and as a growing force in Eurasia. This course will also focus on historiography and methods in the study of Turkish history."

LINA Integrated Arts**LINA 2001 Ideas & Practices Across the Arts****Faculty:** Sember, Robert TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7126 Sec A

This course examines ten clusters of ideas, movements and events that have influenced the definition, practice, and experience of the arts. We will consider, among other topics: how considerations of beauty and form shift over time, and across art forms; conceptions of art within social and political theory as illustrated by specific historical events; the contradictory lessons performance teaches about experience, presence, embodiment and authenticity; and, ongoing debates regarding originality and influence, genius and populism, repetition and change, and truth and interpretation. Readings will include philosophical and historical texts as well as artists' statements and manifestos. Our examination of the "ideas" will proceed by placing conceptual propositions in conversation with specific art works, ranging from dance to film to environmental sculpture and CGI environments. *This LINA course can be used to fulfill the Arts program Aesthetics requirement.

LINA 2003 Arts Writing Workshop**Faculty:** Marranca, Bonnie TR 02:00 PM - 03:15 PM **Credits:** 4 CRN 4309 Sec AX

This is a writing workshop in which students write about the arts and analyze a broad range of arts commentary in influential national media. Performance and visual arts, including video, film, dance, and music are the focus of the reviews and articles. The workshop consists of open critiques of individual student writing in class; group projects in which the class attends and writes about an event; discussion and reports on selected critics; in-class collaborative projects; visits to galleries and performance events. It is organized around journalistic and literary traditions of arts writing, not an academic criticism or theory. This class is not open to first year students.

LINA 2010 Arts in NYC**Faculty:** Raykoff, Ivan - **Credits:** 2 CRN 3700 Sec A

In this course students take part in an exciting variety of music, dance, and theater performances and art exhibits in New York City, including on-campus presentations by visiting artists and scholars. 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 to Lang students only. The first and only class meeting, required of all registered students, will be held on the second Monday of the semester, Sept. 8, at 6:00pm in the Lang cafe.

LINA 2012 Hip Hop: Skill, Style, Science**Faculty:** Rapport, Evan MW 02:00 PM - 03:15 PM **Credits:** 3 CRN 7273 Sec A

This course explores hip hop aesthetics, techniques, and history by focusing on the music and discourse of those who are engaged in hip hop culture, including (but not limited to) emceeing, deejaying, graffiti writing, and breaking. The focus of the course is on elements of musical style, such as rhythm, form, stress and rhyme patterns, and sampling. Other topics include politics, issues of authenticity, and the connections between hip hop and African diasporic practices. The course offers opportunities for performance and composition. Familiarity with Western music notation is not required.

LINA 2025 Arts Digital Toolkit**Faculty:** Ciarrocchi, Maya M 12:10 PM - 02:50 PM **Credits:** 3 CRN 5166 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 phones, still cameras, and sound recorders and the use of imaging applications from the Adobe Creative Suite such as Premiere, Photoshop and After Effects, as well as 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 and transferring their work. Owning a digital still or video camera is useful but not mandatory.

LINA 2069 Shock of the New**Faculty:** Climenhaga Word, TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7120 Sec A

This course explores the base cultural conditions of Modernism and the need for new models of expression in the arts to reflect radical changes in modes of living beginning in the late 19th century and through the 20th century. New modes of expression are considered across the arts, from visual art to music and literature to dance and theater performance. The course follows explosive challenges to form and desire for the new in artistic and cultural practice from the growth of the avant-garde at the turn of the century, through the Punk movements of the '60s and '70s and on to more contemporary reconsiderations of expressive potential.

LINA 3006 Creative Algorithms**Faculty:** Diebes, Joseph MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7121 Sec A

Some of the most compelling, playful, and subversive artworks of the last fifty years can be said to be algorithmic: generated by a process that outputs a result based on clearly defined rules and instructions. This interdisciplinary course explores how and why some artists have abandoned traditional expressive means in favor of this procedural approach. Students will closely consider artists' works and writings in all mediums including: Sol Lewitt's wall drawings, Brian Eno's generative music, Alison Knowles' Fluxus event scores, William Forsythe's dance improvisation technologies, Raymond Queneau's combinatorial poetry, and the Critical Art Ensemble's tactical media interventions. In parallel with discussing artworks, students read key writings in media theory, art criticism and technology in order to stimulate questions about artistic subjectivity in digital culture, the politics of interactivity, the meaning of chance, and the productive relations between theory and art practice. Previous coursework in philosophy or critical theory is helpful but not required.

LINA 3008 Duchamp: The Creative Act**Faculty:** Noterdaeme, Filip F 12:10 PM - 02:50 PM **Credits:** 4 CRN 7361 Sec AX

This course addresses how Marcel Duchamp's groundbreaking concept of the readymade and redefinition of the art object not only influenced the direction of new art forms from the 60's onward, including Pop Art, Conceptual Art, Institutional Critique and Performance Art, but also anticipated some of the most radical and advanced manifestations of the current contemporary art scene. We analyze Duchamp's most important works: the Nude Descending a Staircase (1912) Fountain (1917), Large Glass (1915-1923), Etant donn  s (1946-1966), among others and engage with the major themes that accompanied the artist's oeuvre: humor, anarchy, chance, eroticism, money, chess, and kineticism. We study the intellectual strategies and innovations Duchamp introduced into the cultural discourse and by which a host of younger artists continue to probe the meaning of art, the role of the spectator, and the use of the exhibition space. Via readings and field trips, we trace Duchamp's direct involvement with Cubism, Dada, and Surrealism, and measure the significant effect of his work upon a generation of post-war artists, such as John Cage, Robert Rauschenberg, Jasper Johns, Merce Cunningham, Andy Warhol, Joseph Beuys, Hannah Wilke, Marcel Broodthaers, and many more. Finally, we examine how contemporary artists as diverse as Ai Wei Wei, Thomas Hirschhorn, and Simon Leung have upheld and at times challenged the "one-man art movement" that was (and arguably still is) Duchamp.

LINA 3009 Performance Process**Faculty:** Pujol, Ernesto T 12:10 PM - 02:50 PM **Credits:** 4 CRN 7378 Sec AX

"This course explores the process of performance through a range of theoretical, technical, embodied, and site-specific perspectives. Students will learn how to develop their awareness of performance as a practice leading to an artform, finding ways to train their "performative eye" so as to recognize the individual and collective patterns of behavior that create the rituals that fill everyday life. Topics will include the intangible nature of performance; a variety of approaches to mapping creativity, developing characters, documenting work; and ways of bringing performative acts into conscious awareness. This course draws upon a range of disciplines such as theater, dance, psychology, religion, politics, feminism, queer theory, and environmental activism. Students will explore private and public performance art following Buddhist notions of mindful presence, engaging the city itself as a learning laboratory."

LINA 3026 Art After Apartheid: South Africa**Faculty:** Sember, Robert TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7363 Sec A

South African history and culture has had a profound impact on contemporary understandings of justice, nationalism, and human rights. This course explores contemporary art and performance in relation to the country's apartheid and post-apartheid social, political, and economic contexts. We will also examine the South African case in light of international discussions about social change, human rights, and contemporary struggles for justice. A key concern is how artists and artworks integrate histories of oppression and struggle into processes intended to re-imagine and reorganize an entire society. Students will read theoretical and historical texts alongside works of literature, film, music, visual art, photography, and design.

LINA 3027 Reinventing Opera**Faculty:** Diebes, Joseph W 03:50 PM - 06:30 PM **Credits:** 4 CRN 7364 Sec AX

Opera is often thought of as a conservative art from another era. To the contrary, this course looks at and listens to innovative operas, anti-operas, and music-theater works from the early 20th century to the present that have radically redefined how music, words, and staging can come together. Works examined may include: Virgil Thomson and Gertrude Stein's kaleidoscopic *Four Saints in Three Acts*, Brecht / Weill's politically charged *Rise and Fall of the City of Mahagonny*, Harry Partch's ritual *Delusion of the Fury*, Robert Ashley's television opera *Perfect Lives*, Tan Dun's Chinese / European hybrid *Marco Polo*, and Meredith Monk's almost wordless *Atlas*. Close interdisciplinary analysis of complete works will be supplemented with writings by the creators and other critical texts. Some background in music theory is helpful but not required.

LINA 3210 Black Boxes and White Cubes: Relations Between Dance and the Visual Arts**Faculty:** Goldman, Danielle MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 7225 Sec A

Join in the conversation surrounding contemporary curation of dance and visual art through this collaboration with the New Museum. Under the mentorship of New Museum artists-in-residence Ryan Kelly and Brennan Gerard, students will move between campus and the museum, gaining an understanding of the historical context and theoretical frameworks for analyzing contemporary convergences between dance and the visual arts and how these can best be presented in the museum environment. Topics include objecthood, practices of spectatorship, artistic labor, abstraction, precarity, bodies and representation, as well as the political potential of choreography in dance and visual art.

LINA 4452 Pasts and Futures of the Popular Arts**Faculty:** Greif, Mark T 06:00 PM - 07:50 PM **Credits:** 3 CRN 7651 Sec A

"This course conceptualizes the practices of writing, theorizing, and publishing about the ""new popular arts"" of the 20th century and emerging forms in the 21st. It asks how new critical traditions are constituted in confrontation with new masterpieces and new dreck, and how avenues emerge to sort and credential popular artworks which do not fit into academy traditions. The orientation of the course is toward case studies of previous forms. How did the most acute critics and thinkers respond to recorded music, cinema, television, snapshot photography? Who today is founding a worthwhile new critical tradition for the digital, and where can we join that enterprise as scholars, theorists, and critics? Authors may include Gilbert Seldes, Siegfried Krakauer, Edmund Wilson, Pauline Kael, Greil Marcus, Stanley Cavell, Roland Barthes, Susan Sontag, Arthur Danto, Pierre Bourdieu, Linda Williams, McKenzie Wark, Lev Manovich. Students are expected to do analytical study of writers of the past as well as original writing about current popular arts. This course is open to seniors, and to juniors who have taken at least one writing-intensive 3000-level seminar at Lang"

LINA 4453 American Dialectics: Art in NY**Faculty:** W 06:00 PM - 07:50 PM **Credits:** 3 CRN 7546 Sec A

Since the end of World War II, art in New York has been animated by powerfully conflicting tendencies - between romanticism and empiricism; abstraction and representation; spontaneity and reflection; nihilism and tradition; the artist and the public. New York City's melting pot excitement gave a new kind of weight, thrust and velocity to debates that had had their origins in Europe, and the dialectic in all its variety - ranging from Hegelian idealism to Kierkegaard's Either/Or to Hans Hofmann's Push and Pull - was shaping the artist's sense of self and society in the rush-hour city of the postwar years. This course will present a reading of American art since 1945 by focusing on five themes, each of them tied to a specific period. This course is open to seniors, and to juniors who have taken at least one writing-intensive 3000-level seminar at Lang.

LINA 4900 Senior Seminar**Faculty:** de Kenessey, Stefania F 12:10 PM - 02:50 PM **Credits:** 4 CRN 7127 Sec AX

This research-based seminar supports seniors in The Arts as they formulate research questions, conduct original research, and complete a substantial written project. The focus is on the research/writing process and integrative work rather than on a specific topic or content. Students are evaluated both on their written work and on the quality of their participation in collaborative workshops, peer editing, individual conferences, and class presentations. Students complete a research paper of 30 pages or a research-based creative project with a written component of 10 pages. The seminar aims to bridge the collective experience of studying the arts at Lang with students' own intellectual and creative paths while honing their strategies for applying this knowledge in the transition to employment, further studies, and future careers.

LLSJ Literary Studies,Journali**LLSJ 2001 News and Narrative in the Digital Age I****Faculty:** Buchanan, Robert MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7582 Sec A

This is the first course in a 3-course sequence that focuses on research, reporting and expressing the news. All practice is framed in the historical context of journalism as a crucial part of the Democratic checks-and-balances system. Students gain a grounding in the basic history of the free press and the idea that there are core principles of journalism no matter what the medium or delivery. Students should finish the class knowing what those principles are and able to ask themselves (and answer) with every story: Am I doing journalism?

LLSJ 2001 News and Narrative in the Digital Age I**Faculty:** Meier, Andrew W 12:10 PM - 02:50 PM **Credits:** 4 CRN 7583 Sec BX

This is the first course in a 3-course sequence that focuses on research, reporting and expressing the news. All practice is framed in the historical context of journalism as a crucial part of the Democratic checks-and-balances system. Students gain a grounding in the basic history of the free press and the idea that there are core principles of journalism no matter what the medium or delivery. Students should finish the class knowing what those principles are and able to ask themselves (and answer) with every story: Am I doing journalism?

LLSJ 3001 News, Narrative, and Design in the Digital Age II**Faculty:** Buchanan, Robert TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7584 Sec A

News, Narrative, and Design II emphasizes the growth of skills: database research, investigative reporting, narrative writing, and multi-media production. Students will delve more deeply into reporting projects, strengthening their writing, research, and multimedia skills. Students will also experiment with various media to tell a news story whether text, photography, video, audio, or interactive. News & Narrative II is taught thematically, depending on semester.

LLSJ 3505 Visualizing Data**Faculty:** TBA, Faculty R 03:50 PM - 06:30 PM **Credits:** 4 CRN 7586 Sec AX

Sometimes a linear, written narrative is not the best way to express the news. Changes in technology and the growing access to large amounts of data have allowed journalists to develop new and effective ways of engaging readers with hard-to-fathom information. In an age of information overload, sometimes the best way to explain data is visually. This is a major component of reimagining journalistic storytelling in the digital age. Knowing when and how to represent data visually is now an integral part of the discipline. Students will learn basic visualization design and evaluation principles, as well as learn how to acquire, parse and analyze data sets. Students will be exposed to the basic ideas of expressing data visually, and will do one final project as a class to be published on the Media Hub.

LLSJ 3901 NSFP and Media Hub Editorial**Faculty:** Chaplin, Heather MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 7585 Sec A

In this course, students from Lang, Parsons, and the Creative Publishing MA will form the editorial NSFP team of the Media Hub. Students will select and commission work from other Journalism+Design courses, design the newspaper and website, create special features ũ such as live blogs or an election-cycle interactive ũ as well as sustain a business model. With a faculty advisor, students will serve as hands-on editors of work, whether written, visual, audio, or interactive. All work published will reflect an emphasis on careful and well-crafted reporting, research, writing, visuals, and design. As editors of a student-driven media outlet, students will also develop a unique voice for the Media Hub. Students will be exposed to the full spectrum of the journalism ecosystem, from traditional modes of editing written work, to cutting-edge thinking in Journalism+Design, to evolving business models in the digital age.

LLSL Lit Studies: Literature**LLSL 2002 Introduction to Literary Theory & Criticism****Faculty:** Napolin, Julie MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7326 Sec A

In this course, students will gain an introduction to the major themes and approaches of literary theory across multiple genres, including drama, poetry, the novel, and prose. We will begin with ancient texts, in particular Plato and Aristotle, as they gave us the central terms that continue to orient literary study. We will consider the major themes that developed out of those ancient texts, focusing on issues of representation, appearance, and reality. We will consider several critical works by writers themselves and the difference between criticism and theory. We will draw our contemporary readings from psychoanalysis, feminism, critical race studies, gender and sexuality studies, and post-colonialism. Theorists will include Rousseau, Hegel, Keats, John Ruskin, Freud, Nietzsche, Auerbach, Henry James, Woolf, Pound, Eve Sedgwick, Shoshana Felman, Derrida, Renŉ Girard, Homi Bhabha, and Edward Said. Students are expected to have a basic familiarity with literature, and it is advisable to have taken at least one 2000-level course in Literary Studies.

LLSL 2036 Shakespeare**Faculty:** Sussman, Herbert MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 7327 Sec A

The course will consider the greatness of Shakespeare's achievement. We'll read representative plays including the tragedies Macbeth, Othello, and King Lear; the comedies Much Ado about Nothing and The Taming of the Shrew; the history play Richard III; the problem play Measure for Measure. We'll also take up plays that stretch the limits of genre: The Merchant of Venice; Midsummer's Night Dream; The Tempest. Also the close reading of selected sonnets. Two papers; brief critical statements on each play; acting as "director" for a short scene to be played out in class.

LLSL 2052 American Literature to 1845**Faculty:** Greif, Mark MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 7328 Sec A

"This course examines a range of texts and genres of "early American literature," reading authors from the period of the European settlement of the New World through the solidification of a U.S. literary tradition in the mid-19th century. It considers historical, social, and intellectual as well as formal projects of literature, including nation-formation and nationalism, religion and spirituality, race and cross-cultural contact, authority and democracy, utopia and apocalypse. Authors to be considered may include Winthrop, Rowlandson, Crèvecoeur, Paine, Franklin, Brockden Brown, Irving, Cooper, Poe, Emerson, and Douglass."

LLSL 2215 PreWWII CentEast Euro Idnty**Faculty:** Medzhibovskaya, MW 08:30 AM - 09:45 AM **Credits:** 4 CRN 7417 Sec AX

At the dawn of the twentieth century and in the period between the two world wars the extraordinary cultural ferment in the region of Central-Eastern Europe produced innovative artists who came to define the very tenor of modernism. They were its (anti-) cultural ambassadors and rebels, visionaries, performers and philosophers, diplomats, teachers, and engineers ũ not infrequently in one person, but writers and poets primarily. We study these complex identities in tandem with their expressions through Tristan Tzara's "howls" and lampisteries, Bruno Schulz's allegories of lost time, Witold Gombrowicz's tales of im/maturation, Jaroslav Hasek's chronicles of WWI told through the eye of a certified imbecile, Stanislaw Ignacy Witkiewicz's plays and novels in the genre of "catastrophism," Karel Capek's "black utopias," and Mircea Eliade's variations of the myth of the "eternal return."

LLSL 2331 18th Century British Fiction**Faculty:** Berman, Carolyn TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7329 Sec A

This course surveys British fiction in the eighteenth century, when the novel flourished as a popular form of literature and attracted critical attention as a dangerously potent genre. We read five crucial novels by Daniel Defoe (Roxana), Samuel Richardson (Pamela), Laurence Sterne (Tristram Shandy), Frances Burney (Evelina), and Maria Edgeworth (Castle Rackrent) as well as satirical narratives (Gulliver's Travels, Shamela, and Jane Austen's Northanger Abbey) in light of contemporary criticism, letters, and memoirs. We consider why eighteenth-century readers embraced the publication of pseudo-autobiographies, fictive letters, alien adventures, and gothic horror stories ũ and why critics were appalled.

LLSL 2663 Anglophone Poetry 1**Faculty:** Savory, Elaine TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 3310 Sec A

This is the exciting and impressive story of anglophone poetry from about 1540 to 1837, covering the establishment of a strong English tradition in the 16th and 17th centuries through the Augustan period (18th century) and the Romantics. 1837 is the date Victoria ascended the throne. Most of the work we read is English or British but we shall also glance at the origins of anglophone Irish and US poetry. Students are welcome whether or not familiar with poetry and poetics. The course seeks to provide facility in reading and analysing poetry.

LLSL 3035 Race & Literature**Faculty:** Browner, Stephanie MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 7333 Sec A

We will read a wide range of writers whose works of fiction deepen our understanding of the construction of race in the U.S. from the mid-nineteenth century to today. We will use theoretical framings and historical contexts provided by W. E. B. DuBois, Franz Fanon, bell hooks, Paul Gilroy, Cornell West, Henry Louis Gates, Stuart Hall, and others as we read fiction by Charles Chesnutt, Ann Petry, James Baldwin, Ralph Ellison, Richard Wright, Toni Morrison, Octavia Butler, and others.

LLSL 3052 Literature & Revolution in Latin America**Faculty:** De Castro, Juan TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7331 Sec A

This course studies the discrepant visions and revisions of revolution in Spanish American literature from the 19th century until the present. Given the social and economic inequality prevalent in the region, Spanish American writers have frequently grappled with the need for radical political change. In particular, the belief in revolution as a modernizing and democratizing process became widespread after the Cuban Revolution in 1959, which for many exemplified the possibility of achieving equality and freedom in the region. We begin with Jose Marti's response to Marxism, and continue with the first direct attempts at creating a (Marxist) revolutionary literature in the poetry of Chilean Pablo Neruda; we conclude with the late 20th century novella *Amulet* by the also Chilean Roberto Bolano, and with Patricio Pron's *My Father's Ghost is Climbing in the Rain* which look back at the revolutionary hosts of the 1960s and 1970s. Additional readings include *The Kiss of the Spider Woman* by the Argentinean novelist Manuel Puig and *The Real Life of Alejandro Mayta* by Peruvian novelist Mario Vargas Llosa, Karl Marx's and Friedrich Engels' *Communist Manifesto*, and Ernesto Che Guevara's narrative and essayistic writings, among other texts.

LLSL 3162 Medieval British Lit**Faculty:** Pettinger, Michael MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7416 Sec A

This course examines the literatures and languages of Great Britain from the withdrawal of the Roman Legions in the early Fifth Century to the death of Geoffrey Chaucer in 1400. Students read representative works from the three linguistic traditions that informed Chaucer's writing: Old English (*Beowulf*), Latin (Boethius' *Consolation of Philosophy*) and Anglo-Norman French (the *Lais* of Marie de France). They also read selections from Chaucer's *Canterbury Tales*, as well as the anonymous *Sir Gawain and the Green Knight*. By the end of this course, students should have an understanding of the forces that shaped language and literary form in medieval Britain.

LLSL 3240 Transgressive Fiction: the New Satiric Tradition**Faculty:** Mookerjee, Robin MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7332 Sec A

In this course students read selected works from the emerging genre of provocative fiction. These writers, both American and British, are in the tradition of the Marquis de Sade, Rabelais and William S. Burroughs. Attention to works like *American Psycho*, Martin Amis's *Money*, or Chuck Palahniuk's *Fight Club* often assumes that these works are written to promote a viewpoint or simply to elicit outrage from the cultural establishment. Actually, close attention to these works reveals their complexity and elusiveness. They are transgressive specifically because they fail to take a moral stand on sensitive issues like drug use, unusual sexual behavior, or violence. The very blankness of these works embodies a surprising view of human nature, literature, and civilization itself. Students will be expected to read carefully and analytically as the class descends into the dark underworld of the contemporary sensibility.

LLSL 3362 French Novels**Faculty:** Rejouis, Rose TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7550 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 3371 Criminology and Salvation: Dostoevsky's Crime and Punishment and Tolstoy's Resurrection**Faculty:** Medzhibovskaya, MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7524 Sec A

This advanced course in literary, philosophical and cultural analysis examines two novels from Russia's greatest prose writers that are rarely if ever studied together. Dostoevsky's *Crime and Punishment* (1866) is generally regarded as his first novelistic masterpiece. Tolstoy's *Resurrection* is his last finished long novel (1899) reassessed today as an important precursor of modernism. In these works, both authors are strongly in dialogue on the twin topic that makes the comparison of the two rivals of genius so exciting: literary criminology and salvation (promised at the open-ended end). Driven by money issues both novels were created in most peculiar circumstances that will be closely examined. Both authors were prompted by their friends in the legal profession to start working on plots focused on social evil. Shockingly sincere and merciless in their portrayals, the novels under study plumb the depths of the permissible: sexual exploitation and prostitution, urban poverty and crime, corrupt legal and penal systems, violence within families, child abuse, and indignities of the leisure class are on display at the backdrop of a seething revolutionary movement. Students will enrich their knowledge of important intellectual currents as they simultaneously engage in the study of literary forms and tropes in these exquisite combinations of art and science, ethics and aesthetics, religion and politics, psychology and reportage, penal and social investigations. This seminar satisfies the advanced course for literary studies requirement for Literary Studies majors. Work in the course will be accompanied by visual aids and interactive media.

LLSL 3860 Spanish American Narrative: The Boom**Faculty:** De Castro, Juan TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 5922 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 Cortazar, 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. Among the novels studied are Garcia Marquez's *One Hundred Years of Solitude*, Fuentes's *The Death of Artemio Cruz*, Vargas Llosa's *The Time of the Hero*, and Cortazar's *Hopscotch*.

LLSL 4412 Russian Revolution & the Arts**Faculty:** Kendall, Elizabeth T 01:50 PM - 03:30 PM **Credits:** 3 CRN 7421 Sec A

This course is about the great modern revolution, the Russian Revolution of 1917 - and the forces behind it, the artistic experiments provoked by it, the utopian energies unleashed by it. The course also explores the idea of revolution, as an aesthetic as well as a political imperative. We begin with the earlier French revolution that served as model to the Russian, then leap, more than a century, into Russia's decaying imperial regime, which exploded, in the years surrounding WWI, into several revolutions. Eyewitness accounts and historical analyses of these events will be examined, as well as attempts by artists in several media to delineate a revolutionary new world, and describe some fragmented aspects of the revolution's aftermath. Course authors and auteurs may include T.J. Clark, Hannah Arendt, Edmund Wilson, John Reed, Viktor Shklovsky, Vladimir Nabokov, Aleksandr Blok, Vladimir Mayakovsky, Anna Akhmatova, Marina Tsvetayeva, Osip Mandelstam, Sergei Eisenstein, Dziga Vertov, Vaslav & Bronislava Nijinska, George Balanchine.

LLST Literary Studies

LLST 3006 RFW Fiction: The Global Novel

Faculty: Deb, Siddhartha TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 2641 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, Rachel Kushner, and Haruki Murakami. The course will also include critical work by theorists and popular critics. Students will be required to make presentations, do close readings, write response papers, and produce a 10-page literary essay as a final requirement.

LLST 3006 RFW Fiction: Criminal Codes: Crime in the Novel

Faculty: Mobilio, Albert MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7349 Sec B

The course considers several novels that portray criminal protagonists as we highlight the role of the criminal as transgressor, social critic, and anti-hero. Reading such works as Patricia Highsmith's *The Talented Mr. Ripley*, James M. Cain's *The Postman Always Rings Twice*, Amity Gage's *Schroder*, George Simenon's *Red Lights*, and Joseph Conrad's *The Secret Agent* (among others) will enable us to evaluate differing notions of what constitutes criminality as well as the criminal mind. Students make presentations, conduct research, carry out critical and creative writing exercises, and write a literary essay as a final requirement.

LLST 3016 RFW Non-Fiction: Literary Nonfiction

Faculty: Brooks, Colette MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 2642 Sec A

This course studies the creative richness of the nonfiction literary narrative, focusing on close reading of nonfiction texts that employ language, imagery and striking conceptual strategies to achieve an expressive power usually associated with fiction. The class holds that 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 number of different perspectives, and students will do some writing of their own.

LLST 3025 Reading for Writers: Poetic Experiments: Constraints & Procedures

Faculty: Firestone, Jennifer TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 2669 Sec A

In this course we will study several innovative, contemporary poetic texts stemmed from the use of specific formulas, games and practices in order to stimulate compelling and original work. We will reflect upon the ways in which "rules and regulations" might liberate (rather than confine) one's own writing. We will also consider the history (e.g. Dadaism, Fluxus and Oulipo), theory and politics behind these approaches, and examine how they challenge the notion that poems must be "inspired." We will read Raymond Queneau, Jackson Mac Low, John Cage, Bernadette Mayer, Harryette Mullen, Juliana Spahr, Lyn Hejinian and others. Students will make presentations, write critical and creative exercises, and develop and enact their own constraints and procedures. The class will result in the creation of our own anthology of innovative poetic experiments.

LLST 3028 RFW Journalism

Faculty: Dray, Philip MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7373 Sec A

This course is about advocacy in journalism, and the different ways journalists use investigative methods, critical thinking, and persuasive writing to bring social, political, and cultural issues to light. Students will learn from readings of the craft's exemplary practitioners, past and present – muckrakers Lincoln Steffens, Ida B. Wells, and Upton Sinclair; writers on conflict and war such as Michael Herr, Martha Gellhorn, Ernest Hemingway and Jonathan Schell; and social critics Lillian Hellmann, Thomas Frank and Matt Taibbi. The course also discusses the work of persuasive writers who blend fiction, memoir, and journalism (Tom Wolfe, Norman Mailer, Richard Wright, and Zora Neale Hurston). Students emerge from the class as discerning readers of advocacy journalism, better able to appreciate the useful trinity of solid reporting, tasteful writing and compelling belief.

LLST 3503 Milton's Paradise Lost

Faculty: Savory, Elaine TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7335 Sec A

This great epic is full of action, vividly imagined scenes and of course, excellent poetry. We shall read the whole work aloud, book by book, because Milton was blind when he composed it orally, (those who attended him wrote it down. We shall explore the poem formally and in terms of its ideas and stories. We shall also place it in the context of Milton's life, times and other works, as well as the Bible, and we shall consider some important criticism of the poem. Students familiar with poetry and new to it are both equally welcome.

LLST 3508 Dostoevsky's Bros Karamazov

Faculty: Vinokur, Val W 12:10 PM - 02:50 PM **Credits:** 4 CRN 7337 Sec AX

For Fyodor Dostoevsky, real ideas were things felt and not simply thought. This could explain why one might think that a novel like the *Brothers Karamazov*—his last and arguably greatest work—has a philosophical, theological, or ideological value that would lend passion to what one already happens to believe. This course attempts a close reading of the novel that appreciates but ultimately exceeds its status as a source for social psychology, for theories of carnival and dialogue, Christian dogma, anti-theodicy, ethics, and political philosophy. After their initial encounter with what is, before anything else, a thrilling murder mystery, students examine the novel's contexts in a few of Dostoevsky's shorter works and in his notebooks, alongside secondary readings by Mikhail Bakhtin, Robert Bellin, Harriet Murav, Caryl Emerson, James Rice, Rene Girard, Gary Saul Morson, and others. This course satisfies the Single-Text requirement for all Literary Studies majors.

LLST 3509 Faulkner's Absalom, Absalom!

Faculty: Napolin, Julie MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7336 Sec A

This course considers Faulkner's greatest and most difficult novel, *Absalom, Absalom!* as both a "high modernist" text and a regional text, concerned for the voices and ghosts of a racially divided Mississippi that represents, challenges, and redirects American memory of the Civil War. What can this 1936 novel teach us now? We will answer this question through a patient reading of this miasmal text, considering the history of the novel's composition, the historical contexts of 1850s and 1930s America, and the novel's literary-intellectual trajectory via such figures as Nietzsche, Conrad, Flaubert, Arendt, and Glissant. Finally, we will test whether the digital age can write this novel anew.

LLST 3517 Major Works by Vladimir Nabokov**Faculty:** Anemone, Anthony TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7415 Sec A

Close readings of major works by one of the greatest masters of twentieth-century world literature. Readings will include *The Gift* (1938), *Lolita* (1955), *Pale Fire* (1962), and *Invitation of a Small Creature* (1951/66). Reading Nabokov from the 1930s to the 1960s, we will chart his literary evolution from High Modernism to Post-Modernism. Other topics to include: the poetics of exile; the writer and the critics; censorship; satire and moralism; adaptations of his works for the cinema.

LLSW Lit Studies: Writing**LLSW 2010 Intro Non-Fiction****Faculty:** Tippens, Elizabeth TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 2643 Sec A

In this workshop class students will study and practice the art of the personal essay, with a particular emphasis on the role of subject matter. Students will research (via the library, as well direct observation) and develop selected topics into reflective essays. In order to deepen understanding of the relationship between authorial intention and reader response, they will also read work by established authors (as well as one another) and offer written and oral analyses that detail the mechanics of literary technique, as well as locate these readings in a larger literary-historical context. In our reading of canonical as well as contemporary authors (Montaigne, Virginia Woolf, George Orwell, W.G. Sebald, John Jeremiah Sullivan), we will parse the literary process from inspiration through execution. The goal here is to refine our perceptual ability as readers so we can employ this heightened awareness as writers. This discussion—focusing on mastering a subject and discovering the appropriate narrative form and style—will inform each student's essay writing project. It is also intended to provide the student with a methodology for textual interpretation and analysis that will be necessary and applicable in their study of all the liberal arts.

LLSW 2010 Intro Non-Fiction**Faculty:** Greif, Mark MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 2670 Sec B

Besides providing the opportunity for students to write Non-Fiction, this course exposes students to a critical vocabulary of the genre, stylistic techniques, and forms prevalent within it, as well as extensive and diverse readings within, and at the boundaries of, the genre. Students engage in textual analysis, and will learn to locate readings in a larger literary and literary-historical context. Finally they develop a sense of process and revision within the genre. This workshop treats the art of the argument essay. Whether it's a polemic, a manifesto, a diatribe, a piece of invective, or simply the gentle art of convincing someone of something he doesn't want to believe, there is a certain kind of writing which deliberately tries to overturn what the reader already thinks. The arguer wants to change the way people see, then to change the way we live - as individuals, as a society, or in a political community. Students in this workshop practice just such writing, and look at great examples of the arts of counter-intuitive thinking and skillful and surprising argument. Participants are expected to write and revise two argument essays over the course of the semester.

LLSW 2020 Intro Fiction**Faculty:** Sessions, Joshua TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 2644 Sec A

Students develop their acuity in the craft of fiction writing, and explore the variety of fictional forms to which they might aspire. Through exercises, close analysis of published fiction, and their own writing, students explore elements of fiction writing such as character building, setting, point of view, genre, and the use of specifics to create a vivid world. By the end of the semester, students will have written numerous short fictional pieces and written and revised one long (7-10 page) story. Readings include, among others, E.M. Forster, Flannery O'Connor, Samuel Beckett, Grace Paley, John Cheever, Harold Brodkey, Raymond Carver and George Saunders.

LLSW 2020 Intro Fiction**Faculty:** Fuerst, James MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 2645 Sec B

This course provides an introduction to the central concepts and techniques of fiction writing and creative writing workshop. Through exposure to a variety of short stories across genres, periods, and styles, students learn to read as fiction writers—focusing as much on how stories are constructed as on what they say or mean—in order to enhance their knowledge of and facility with the basic elements of storytelling, including setting, character, plot, dialogue, tone, voice, point of view, symbolism, and so on. Students likewise develop an applied understanding of process, revision, and craft by composing their own stories and submitting them for consideration in workshop, using the constructive criticism of their peers to aid and guide the revisions and rewriting of their own creative work.

LLSW 2020 Intro Fiction: Story Structure**Faculty:** Mookerjee, Robin MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 2671 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:** Walters, Wendy TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 2646 Sec A

Besides providing the opportunity for students to write in poetry, this course exposes students to a critical vocabulary of the genre, stylistic techniques and forms prevalent within it, as well as extensive and diverse readings within, and at the boundaries of, the genre. Students engage in textual analysis, and will learn to locate readings in a larger literary and literary-historical context. Finally they develop a sense of process and revision within the genre.

LLSW 2030 Intro Poetry**Faculty:** Statman, Mark MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 3711 Sec B

This course examines the ways in which poets name and describe the world. Students read, study, and write poems in order to understand and clarify the what, how, and why of the human experience. Poems studied include those of place, of relationships, and of the spirit, and students compare a variety of poets to understand how others have examined themselves in the world.

LLSW 3046 Eleven and a Half**Faculty:** Mobilio, Albert M 12:10 PM - 02:50 PM **Credits:** 3 CRN 2673 Sec A

Students learn about literary journal publishing through researching contemporary practices in the field and by editing, designing, and producing the Eugene Lang College literary arts journal. The editorial process includes developing aesthetic goals for the journal, soliciting submissions, reading and evaluating work submitted, responding to authors, and facilitating production. Discussions about current trends in literary editing are enhanced by class visits from New York City-based literary arts editors. This research and activity-related course is repeatable. Because the magazine will not be completed within the 15 week period, students are expected to continue work past the end of the semester. The total number of credits a student can earn in an activity-related course is 24.

LLSW 3500 Intermediate Fiction**Faculty:** TBA, Faculty TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 2674 Sec A

LLSW 3500 Intermediate Fiction**Faculty:** Fuerst, James MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 2648 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 TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 2675 Sec A**LLSW 3510 Intermediate Non-Fiction: True Crime Stories****Faculty:** Brooks, Colette TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 5151 Sec B

This Intermediate nonfiction workshop course explores a founding genre of creative nonfiction, the true crime narrative. Beginning with colonial accounts of incidents published in sermons and broadsides, the readings will cover succeeding reports of murder and mayhem followed avidly by generations of American readers and writers. Occasionally, we will examine both nonfictional and fictional accounts of the same event (as with Don Mosher's seminal essay "The Pied Piper of Tucson," which inspired a notable short story by Joyce Carol Oates.) Throughout the course, the essential elements of a compelling creative nonfiction narrative – character, point of view, strategic release of the facts, the writer's presence in the piece, and research strategies – will be analyzed. We will also examine the continuing appeal of the maxim "If it bleeds, it leads," as well as changing conceptions of criminality and evil. Students will research and write crime narratives of their own, beginning with early exercises and culminating in one substantial piece due at the end of the semester.

LLSW 3520 Intermediate Poetry**Faculty:** Walters, Wendy TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 2649 Sec A

The subject of this workshop is the researched poem, whether composed as a composite narrative, mosaic or abstract thread. Students pursue various techniques of reporting, library/archive research and other forms of documentation. 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 challenge the notion that the poem, by nature, is self-indulgent and explore ways in which the lyric can engage deeply with political and historical markers of our time. In addition to reading assignments and workshoping new poems, students participate in in-class writing assignments.

LLSW 4000 Advanced Fiction**Faculty:** Deb, Siddhartha TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 5153 Sec A

This course will build on the concepts of fiction writing learned in Introductory and Intermediate Fiction workshops by revisiting craft questions (narration, point of view, characterization, plot, and dialogue) while examining aspects of reading, research, writing, and revising as well as the contextual questions of ritual, routine, and lived engagement that go into the making of a fiction writer. Some of these questions will be focused upon by reading Anne Lamott's *Bird by Bird* as well as select short fiction and essays. Students will produce a new story of 15-20 pages that will be workshoped twice.

LLSW 4010 Advanced Non-Fiction**Faculty:** Brooks, Colette TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 2650 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 attention to possible Capstone ideas), 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. 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 TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 2680 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 workshoping 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 4505 Publishing, Criticism & Theory**Faculty:** Rosenfelt, Rachel M 04:00 PM - 06:40 PM **Credits:** 3 CRN 7422 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:** Wasserman, Steve M 04:00 PM - 06:40 PM **Credits:** 3 CRN 7422 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 7422 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: Chasin, Alexandra TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 3954 Sec A

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: Halberstadt, MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 3955 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 30-40 pages.

LMTH Interdisciplinary Science

LMTH 1950 Quantitative Reasoning

Faculty: TBA, Faculty MW 08:30 AM - 09:45 AM **Credits:** 3 CRN 3311 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 10:15 AM - 11:30 AM **Credits:** 3 CRN 3314 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 TR 10:15 AM - 11:30 AM **Credits:** 3 CRN 5843 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 12:00 PM - 01:15 PM **Credits:** 3 CRN 5844 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 02:00 PM - 03:15 PM **Credits:** 3 CRN 5845 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 TR 08:30 AM - 09:45 AM **Credits:** 3 CRN 5846 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 5847 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 5848 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:** W 03:00 PM - 05:40 PM **Credits:** 3 CRN 7547 Sec PC

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 2025 Statistics for Social Scientists**Faculty:** Halpern, Ellen MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7214 Sec A

This course is an introduction to statistics with a focus on applications to the social sciences. Topics include descriptive statistics, basic probability, normal distributions, confidence intervals, hypothesis tests, correlation and linear regression. The course also provides an introduction to software used to analyze and present statistical information. The emphasis throughout will be on understanding concepts and developing statistical literacy. This course satisfies the requirement for the Sociology major.

LMTH 2030 Statistics with SPSS**Faculty:** Feuer, Shelley TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 3321 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:** TBA, Faculty TR 03:50 PM - 05:30 PM **Credits:** 4 CRN 3717 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 3322 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 2040 Calculus**Faculty:** TBA, Faculty MW 12:00 PM - 01:15 PM **Credits:** 3 CRN 7278 Sec B

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 2060 Ethnomathematics**Faculty:** Wilson, Jennifer MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 7279 Sec A

Ethnomathematics is a new field that combines ideas from mathematics, anthropology, history and education. In this course, we will explore a series of case studies looking at how different people and cultures use mathematical lenses to think about numbers, time, space, relationships, design, and the way the world works. We will discuss how these ideas can be understood in terms of modern concepts in group theory and graph theory, fundamental areas of mathematics that are easily accessible and widely applicable. And we will see how Ethnomathematics challenges the traditional narrative of the history of Western mathematics.

LMTH 3006 Math Tools for Social and Natural Sciences**Faculty:** Wilson, Jennifer MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 3323 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. Prerequisites: Students should have some experience with Calculus.

LMUS Music**LMUS 2010 Fundamentals of Western Music****Faculty:** Raykoff, Ivan TR 10:15 AM - 11:30 AM **Credits:** 4 CRN 2636 Sec AX

This course covers the basic concepts and skills of Western music theory and analysis. Topics include acoustics; intervals and ratios; music terminology; melodic, rhythmic, and harmonic structures; standard musical forms; and an introduction to music notation in both treble and bass clefs. The course focuses on common practice tonality, but also explores other possibilities for organizing musical sound. This seminar+ course involves additional activities such as concerts and museum visits outside of regular classtime. This course is one of the two required courses for Contemporary Music majors/minors and a prerequisite for some other music courses such as LMUS 2003: Composition and Analysis.

LMUS 2020 Lang at Scratch DJ Academy**Faculty:** Rapport, Evan TR 03:50 PM - 05:20 PM **Credits:** 2 CRN 5804 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 2024 Music and Politics**Faculty:** Dellenbaugh, Virginia MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7365 Sec A

"In 1948, composer and former New School professor Hanns Eisler was deported after an investigation by the House Un-American Activities Committee, led by a young Richard Nixon, decided that he and his music posed a political threat to the United States. Almost a decade earlier, Billy Holiday's ""Strange Fruit"" became what British music critic Leonard Feather would call ""the first significant protest in words and music, the first unmutted cry against racism."" From the Futurists to Bob Dylan to Pink to N.W.A., from classical to jazz to folk, rock and punk, politically engaged music can be found in almost every genre and generation. This course explores forms of political discourse in twentieth-century and current music, focusing on the themes of censorship, rebellion and protest, while also addressing the recent concerns of some composers and critics as to whether politics can and should play a relevant role in musical expression at all. Students are encouraged to explore their own musical backgrounds and interests when completing individual research projects about a specific genre, piece or political movement of their choice."

LMUS 2050 Music Technology**Faculty:** Naphtali, Dafna TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 3719 Sec A

This introductory course surveys the field of music technology from historical, philosophical, and practical hands-on perspectives. Topics of study include the physics of sound and psychoacoustics; case studies on compositional techniques such as musique concrete and electronic synthesis; studio mixing, recording and production techniques; and digital sampling and editing software.

LMUS 2110 Creative Placemaking in Harlem**Faculty:** Raykoff, Ivan M 03:50 PM - 05:30 PM **Credits:** 2 CRN 7366 Sec A

The course explores creative placemaking as an active nexus of music, community, and identity. It focuses on historical and current trends in the social, political, and economic life of Harlem through music, engaging students in site-specific learning opportunities to show how music becomes a means for individuals and institutions to make an impact on their communities. Community partners for this course include Revive Music, the Harlem Arts Festival, and the Employment and Technology Center of Harlem Children's Zone, where Aja Wood leads afterschool workshops focused on identity and community with music from classical through jazz and hip hop.

LMUS 2200 Global Perspectives on Music**Faculty:** Rapport, Evan MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 2431 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 3019 Music and Digital Media**Faculty:** Briggs, James MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 6196 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 5158 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.

LMUS 3031 Music of Latin America**Faculty:** Reynolds, Dean TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7282 Sec A

This course explores the music of Latin America and the Caribbean and the essential role that it plays in the lives of those who make it and listen to it. Topics include Afro-Cuban music, Brazilian samba, Mexican son, the music of the Andes, and transnational popular genres like salsa, cumbia, calypso, and reggae. Through conceptual frameworks like race, gender, nationalism, diaspora, and globalization, this course seeks to investigate how music connects people across time and space throughout the Americas. New York City, a global capital of Latin American and Caribbean music, provides the context for various projects. No previous background in music is required, but a willingness to engage with fundamentals of music is expected.

LMUS 3120 Improvisation**Faculty:** Rapport, Evan MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 7379 Sec A

"This course examines many different approaches to improvisation practiced by musicians throughout the world and the various genres, repertoires, and performance styles connected with these approaches. Our topics will include some of the more popular subjects--jazz, Indian classical music, and maqam--as well as less traveled areas, such as song dueling, dance/drum dialogues, praise-song performance, the Persian radif, simulated improvisation, the sociocultural associations of improvisatory practices, and the concept of ""improvisation"" in relation to ""composition."" This course provides opportunities for performance at all skill levels. A basic knowledge of Western music notation is highly encouraged."

LNGC Lang College

LNGC 1405 Beyond The Beats: New York School of Poets

Faculty: Carr, Angela MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 6181 Sec A

The generation of writers and artists to emerge in the wake of the Beat Generation in New York City is usually referred to as the New York School. The New York school is most often associated with well known and celebrated figures such as poets Frank O'Hara, John Ashbery, Bernadette Mayer, Alice Notley and Tedd Berrigan. But what do these writers have in common beyond sharing the geography of New York City in their formative years? This course will examine the construction of the New York School as a literary category in the mid twentieth century and explore its ongoing impact on contemporary writing in New York. In addition to reading the writings of several New York School poets and listening and viewing visual and acoustic works by some of the artists and musicians with whom they collaborated, students will explore first-hand how some of New York's downtown neighborhoods shaped the work in question. As one of the required assignments, students will have the option of submitting a piece of creative writing.

LNGC 1406 Complicating Bodies

Faculty: Lessy, Rose TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6180 Sec A

Disabled, injured, or otherwise non-normative bodies pervade 20th and 21st century literature and film. This course examines a selection of texts that have interesting things to say about what it means to live in a complicated body. We will explore the tendency to use disabled bodies as a form of metaphor, and well as the critique of this tendency. First, we will pay particular attention to the relationship between the representation of injured or disabled bodies and gender and race. Then, we will explore the ways that texts about disability confound our expectations about the differences between literary and visual representations of non-normative bodies. Literary texts may include Flannery O'Connor, A Good Man is Hard to Find, Junot Diaz, Drown, Toni Morrison "Recitatif," Stephen Crane, "The Monster," David Small, Stitches, and Kevin Brockmeier, The Illumination: A Novel. Films may include Dark Victory (1939) directed by Edmund Goulding Safe (1994) directed by Todd Haynes, Freaks (1932) directed by Todd Browning, and Blue (1993) directed by Derek Jarman. Will we also read criticism by Susan Sontag, Leonard Davis, and Elaine Scarry, among others.

LNGC 1407 Race, Gender, Cultural Politics: Reading bell hooks

Faculty: Cowan, Theresa MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7355 Sec A

In this course we will follow the critical interventions of bell hooks and her contributions to women-of-color feminism, and will work towards what hooks calls "education as the practice of freedom." We will read selections from hooks' significant body of theory and criticism, and study the cultural texts that she takes up as well as the writing of other scholars and critics who have also responded to these cultural texts. As we look at representational politics through hooks' interdisciplinary prism, students can expect to encounter a wide range of media including film, music videos, news coverage, and literature. This course offers students the opportunity to engage deeply with foundational texts in critical race studies, feminist theory, education studies, and class-based analysis; and, taking our lead from hooks, the class itself will be a site of inquiry and transformational political action.

LNGC 1408 Confronting the Animal: Histories of Humans and Non-humans

Faculty: Halpern, Orit MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 7356 Sec A

"This course will investigate the historical concept of the ""human"", by examining how human beings treat and represent nature, animals, and environment. The course will traverse themes ranging from colonialism and slavery to contemporary food systems and digital media to investigate how boundaries are drawn to delineate the human from the non-human, and to ask about the implications of those boundaries on how we treat other living beings...and ourselves."

LNGC 1409 Black American Lives: Douglass, Lorde and Hansberry

Faculty: Rejouis, Rose TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7357 Sec A

This course focuses on narratives. We will examine Frederick Douglass' s use of biblical and classical rhetoric as he defines himself as abolitionist with an individual voice that is not to be erased by the oversimplifications of politics. We will study the structure of Lorde's biography as she articulates difference and deviation from conventions. Lastly, we will read Hansberry's theater as a symphony of multiple voices and return to the question of individual and collective identity already present in Douglass's experience of American slavery. Students will be asked to write weekly posts and write two larger papers. Those papers will focus on close readings of the works on the syllabus.

LNGC 1410 Spanish American Narrative: from the Mexican Revolution to Roberto Bolano

Faculty: De Castro, Juan TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7358 Sec A

This course provides an overview of Spanish American narrative from Mariano Azuela's The Underdogs (1915), the foundational novel of the Mexican revolution, to Roberto Bolano's By Night in Chile (2000), a meditation on the role of literature in an age of political violence and repression. The course also looks at authors, such as Nobel Prize winners Mario Vargas Llosa or Gabriel Garcia Marquez, who responded to the early twentieth century naturalism represented by Azuela by writing narratives that incorporated modernist literary innovations without rejecting local traditions or abandoning the goal of representing Latin American reality. Other authors studied are Julio Cortazar, Jose Maria Arguedas and Maria Luisa Bombal.

LNGC 1413 Philosophy and Hip Hop: The Art of Realism and Representation

Faculty: Adams, Zed TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7359 Sec A

"What, exactly, does it mean to ""keep it real"" and why would anyone think that is something worth doing? This course draws upon the history of philosophical texts about realism and representation as a way of exploring some of the core themes of hip hop music in the 1980s and 1990s. Authors and musicians covered will include Plato, Aristotle, Gombrich, Goodman, Melle Mel, KRS-One, Rakim, and Public Enemy."

LNGC 1414 Working New York

Faculty: Sherman, Rachel MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 7360 Sec A

This course will investigate a wide range of types of work and workplaces in New York City, including low-wage industrial and service work, professional work in finance and business, creative work in the arts, work in the public sector, and paid and unpaid work in the home. We will situate these forms of work in their historical, political, and institutional contexts, exploring the role of unions, government regulation of wages and working conditions, and the local and global economies. The course will explore the relationship of work to social inequalities of class, race/ethnicity, and gender.

LNGC 1415 Salinger: an Introduction**Faculty:** Gordon, Neil MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7362 Sec A

This is a course designed to introduce freshman-level readers and writers to the skills of critical writing and ù because, as Anthony Powell puts it, "reading novels takes almost as much talent as writing them" ù the skills of critical reading. In the first half of this class we will read several key works by J.D. Salinger: Nine Stories, Franny and Zooey, and Raise High the Roofbeams Carpenters and Seymour: an Introduction. Avoiding secondary sources, we will use close readings and writing exercises as our sole tools in an effort to come to a personal understanding of this influential writer – an understanding that will be expressed in the first two of three papers. In the second half of the semester, we will turn to key works of criticism and journalism about Salinger. Having confronted the texts directly, we will ask ourselves which kinds of criticism – biographical, evaluative, theoretical – most enriched our understanding of the texts themselves, and why? Our answers will consider all the aspects of the critical essay. How does literary criticism contribute to the experience of literary art – and how can it detract from that experience? Why does literature, and by extension all art, require explanation and explication by expert readers? And how do we, as readers and writers, use this explication within the essentially personal act of reading? The final project will be a rigorous analytic essay in which each student will practice and exemplify the qualities of literary criticism that have come, over the semester, to be the most meaningful to him or her.

LNGC 1416 Spectacular Cities**Faculty:** Salmon, Scott TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7695 Sec A

In the late 1960s Guy Debord began to develop the concept of the 'spectacle' to refer to a new stage in the development of capitalist urbanization: "an image-saturated society where advertising, entertainment, television and mass media increasingly define and shape urban life" while obscuring the alienating effects of capitalist social relations. In recent decades we have witnessed the emergence of dramatically new forms of urban spectacle reflecting the growing significance of symbolic economies ù associated with finance, media, tourism, heritage, gentrification and, above all consumerism ù in transforming urban landscapes, economies and the lives of urban inhabitants. Taking Debord's work as a departure point, this course will chart the rise of 'spectacular cities' ù exploring both cause and consequence through a focus on a variety of sites across the globe.

LNGC 1426 Childhood and Culture**Faculty:** Hirschfeld, Lawrence MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7309 Sec A

Children don't speak, think, or behave like adults. In a parallel fashion, the French don't speak, think or behave like the English; the English don't speak, think or behave like North Americans; and so on. This course takes this parallel seriously, exploring the lives of children. the life-spaces they inhabit, and commonly held ideas about children and parenting from a cultural perspective. We will treat childhood both as a cultural construction and as a distinctly constructed culture. We will pose a number of questions, including: How do children acquire knowledge of the cultures they live in and the knowledge needed to participate in these cultures? How important are parents in shaping the development of their children? What implications do different notions of childhood have for the developmental pathways of children? Special emphasis is given to representations of children and childhood in American culture.

LNGC 1473 NY In a Poet**Faculty:** Statman, Mark MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7311 Sec A

This advising course, with a focus on reading and writing poetry, is organized around Federico García Lorca's masterful Poet in New York. This collection is based on the great Spanish poet and playwright's nine-month stay in the city (ostensibly to study English at Columbia University) that began just prior to the October 1929 crash and the start of the Great Depression. Poet in New York differs dramatically from his earlier poetry, which had brought him great fame in Spain. Gone is the bucolic nature imagery, replaced by an (often) horrified, visionary surrealism that reflected both the attraction and the repulsion Lorca felt for the city. Comparable in its literary scope and vision to Dante's Inferno and Eliot's Wasteland, students read the work in its entirety along with companion poems by other poets, many of whom, in celebrating the city, write decidedly different poetry of the city. We will draw on these poems for inspiration to write our own poems, as well as a series of response papers. The course includes a series of excursions to various parts of New York's five boroughs. <div>First-Years Lang students only</div>

LNGC 1477 Civil Disob, State & Law**Faculty:** Varon, Jeremy TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7310 Sec A

Most of us likely agree that there exists in democratic societies a general obligation to obey the law. Yet we also likely believe that we are not obliged to obey laws which we perceive as grossly unjust. This course explores the tension between these commonly held views by examining the theory and practice of civil disobedience and extra-legal protest in a formal democracy such as the United States. Central questions include: what is the source of the legitimacy of law? How extensive is the obligation to obey the law? How do political dissidents justify acts of extra-legal protest? Does civil disobedience hurt or nourish democracy? How does the state respond to radical dissent, and what happens when the state itself becomes lawless? The course does not seek a comprehensive answer to these questions, but instead aims to develop a sense of how complex, challenging, and urgent they are. We will read and discuss works of political philosophy and legal theory, profile resistance to racism, war, and drug laws, and examine – in ways both personal and political – our own relationship to the law and morality.

LNGC 1496 Biology, Art, & Social Justice**Faculty:** Chamany, Katayoun MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 5171 Sec A

In this course we will explore how artists and scientists are working together to create new ways of knowing and understanding the world we live in. We will explore how science and art are perceptual practices that involve inquiry, creativity, interpretation, and personal expression. We will analyze articles, artist interviews and exhibits, and scientific summaries focused on new biotechnologies and their impact on food, agriculture, and human identity. Discussions will center on discoveries coming out of the Human Genome Project, environmental studies, and cultural studies and ask us to re-examine how we define who we are and how we interact with one another. Our place in the natural and material world is shifting, and artists and scientists are helping us navigate this new terrain and helping us bring awareness around issues of social justice. We will conduct two experiments at the local level: isolating your own DNA and painting with bacteria. At the end of the course we will assess how this course and its approach has affected your perception of learning and the impact it has had on visual literacy.

LNGC 1503 Understanding the economy**Faculty:** Reddy, Sanjay TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7552 Sec A

What is needed to understand economic affairs? Is specialized knowledge important? What role does the connection between politics and economics play? In this course, we will use current economic news to gain greater familiarity with the economic concepts and tools necessary to understand economic debates.

LNGC 1509 The Essays of David Foster Wallace**Faculty:** Korb, Scott TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6284 Sec A

"Perhaps better known as a novelist, David Foster Wallace was also a master essayist, whose works offer a unique look at what has animated our culture over the past generation, from hi-brow to lo. Wallace's essays explore matters from animal ethics to the physics of a game of tennis, from David Lynch and John McCain to Roger Federer and Tracy Austin (who broke his heart). He wrote about philosophy and pornography, cruise ships and Dostoevsky. This seminar explores Wallace's non-fiction work in pieces and as a whole, and as an example of what the essay alone may be able to do in our time. We ask also, in the words of one critic: "How much can we sort of pin on DFW?"

LNGC 1515 The Metro Desk**Faculty:** Walsh, Lauren MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 5952 Sec A

What better way to learn the city than to venture out of the classroom, into the urban jungle, and write about it? In this seminar, students explore their city environs as they don the guise of young reporters. Working sometimes individually and other times in groups, we learn about and report on various places, events, and cultures around the city. We explore historical, political, and social angles, generating newsworthy stories, as we tackle hot-button issues like gentrification or ethics and accuracy in writing. Students are encouraged to bring a range of interests to class—literary, musical, linguistic—that will broaden our approach to assigned topics. Our readings comprise varied forms of journalism—from long and short form print to blog to photo essays—and in turn, so do the class assignments. Guest speakers may include journalists (newspaper editor, news reporter, photojournalist) and NYC experts, such as an urban planner, who can help deepen our conversations.

LNGC 1534 Improvisation: Embodied**Faculty:** Goldman, Danielle TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7370 Sec A

This course analyzes how, if at all, we might understand improvised dance as a politically meaningful practice. Where does its power exist? In addition to viewing a range of performances, students survey recent literature on improvised dance. But we'll also look beyond typical configurations of dance. At various points, the course turns to jazz and jazz studies, where one finds a vast and rigorous analysis of improvisation, and often an exacting look at race, gender, and the politics of performance. Students also read critical theory that illuminates important concepts in improvisation such as instinct, spontaneity, constraint, and freedom. A primary goal will be to consider improvisatory practices in art as well as in everyday life. There will be a studio component to the class (we'll have opportunities to explore ideas through movement), but students need not have prior dance training.

LNGC 1810 Gural Scholars I: Critical Theory & Social Justice in the City**Faculty:** Pryor-Ramirez, Judy F 11:55 AM - 01:35 PM **Credits:** 1 CRN 7788 Sec A

This foundation course provides first year Gural Scholars with an introduction to critical theory, social justice principles and the history of social justice in NYC with an emphasis on race, class, gender, sexuality, and power. Students develop a habit of critical and self-reflection on the questions that challenge society and develop an awareness of the multiple forms and interlocking nature of oppression. Through course readings, dialogue, guest speakers, excursions, and course assignments, students will deepen their understanding of creating and sustaining positive social change. Students will explore the interactions of social systems through Lang CESJ community partners throughout the year, and will develop a final project for public presentation in the spring semester. NOTE: Restricted registration or permission required. Required for all Gural Scholars in the first year, all other students not allowed. This course requires both fall and spring registration.

LNGC 1990 A Global Citizen Year: Seminar**Faculty:** Browner, Stephanie - **Credits:** 6 CRN 5315 Sec A**LNGC 1991 Global Citizen Year: Language****Faculty:** Browner, Stephanie - **Credits:** 3 CRN 5316 Sec A**LNGC 1992 Global Citizen Year: Fieldwork****Faculty:** Browner, Stephanie - **Credits:** 6 CRN 5317 Sec A**LNGC 3000 Teaching & Learning Seminar I****Faculty:** Raykoff, Ivan M 10:00 AM - 11:40 AM **Credits:** 3 CRN 1115 Sec A

This course assists Seminar Fellows in running the First Year Workshop sessions and helping their advisees through the transition to college life. Seminar Fellows gain relevant skills in teaching and learning as well as useful information to share with their students on advising, registration, time and money management, personal safety, and other important matters.

LNGC 3501 Tutorial Advising**Faculty:** Chamany, Katayoun W 04:00 PM - 05:15 PM **Credits:** 1 CRN 7735 Sec A**LNGC 3901 Internship Seminar****Faculty:** Gedeon, Jemima M 06:00 PM - 07:50 PM **Credits:** 1 T CRN 3754 Sec A**LNGC 3901 Internship Seminar****Faculty:** Gedeon, Jemima R 06:00 PM - 07:50 PM **Credits:** 1 T CRN 5308 Sec B**LNGC 3903 Internship Sem: Advanced****Faculty:** Gedeon, Jemima - **Credits:** 1 T CRN 1011 Sec A**LNGC 3911 CoCurricular Internship****Faculty:** Gedeon, Jemima - **Credits:** 1 T CRN 3237 Sec A**LNGC 3916 IHD-Harlem Tutoring****Faculty:** TBA, Faculty - **Credits:** 0 T CRN 3518 Sec A

Make a difference! This internship offers Lang students the opportunity to be of service in the community by tutoring elementary school students who participate in the 'I Have a Dream' After School Program which serves designated schools in East Harlem. Work with the same student one afternoon a week and tutor in Math, Reading, Social Studies or Science for one credit. Permission is required, and entails an interview with IHD Director and/or Volunteer Coordinator. Students interested in this internship should contact Cecilia Rubino, Internship Program Advisor, at RubinoC@newschool.edu. Permission from the instructor is required, based on an interview IHAD Director and/or Volunteer Coordinator.

LNGC 3940 Externship**Faculty:** Gedeon, Jemima - **Credits:** 0 T CRN 3763 Sec A**LNGC 3955 Lang Student Union****Faculty:** Pettinger, Michael - **Credits:** 1 CRN 4818 Sec A

LNGC 3960 Lang Academic Fellows**Faculty:** Statman, Mark W 04:00 PM - 05:40 PM **Credits:** 4 CRN 4253 Sec A

Lang Academic Fellows (4 credits) Lang Academic Fellows are nominated by faculty to work with individual courses with which the students have some familiarity. Fellows work closely with faculty, attend that course on a semi-regular basis throughout the semester and meet frequently with students in the course to work with them on their writing, reading, and their academic practices. The emphasis of the program is to help students with the broader intellectual, creative, and critical thinking that goes into their writing as well as general work as students. In addition, all Academic Fellows meet once a week in a seminar to study the theory and practice that goes into this kind of mentoring. (Note: Academic Fellows must be nominated by an instructor; following the nomination there is a short interview process with the Academic Fellows instructor. The course is by permission only. Most Academic Fellows are nominated in the previous academic year, but there are usually spaces for late nominations).

LNGC 3965 Advanced Fellows**Faculty:** Statman, Mark - **Credits:** 2 T CRN 4254 Sec A

Advanced Academic Fellows (2-3 credits) Lang Academic Fellows may continue their work for up to two more semesters as Advanced Academic Fellows at the discretion of the participating instructor. There is no weekly pedagogy seminar but the Advanced Fellow should plan on meeting with the Academic Fellows instructor 3-4 times during the semester and turn in a final essay.

LPHI Philosophy**LPHI 2008 Animals, Ethics and Politics****Faculty:** Cray, Alice TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7205 Sec A

Relationships between humans, non-human animals and the rest of nature raise difficult questions for moral and political thought. These questions, long sidelined by moral philosophers and political theorists alike, are today increasingly recognized as important and urgent. This course offers a tour of this challenging intellectual terrain. The course has two main emphases. The first is examining the representations of animal life in mainstream animal rights theory, as well as in the work of various dissenters, and using this intellectual corpus as a reference point for asking how humans and animals should enter moral thought. The second is investigating how attention to (or neglect of) non-human animals and to nature more generally is reflected in contemporary political theory. In addressing both ethical and political questions, we will refer to significant real world cases. Our goal in doing so will be to bring our theoretical readings to life, assessing them by bringing them to bear on experience. Course materials will be drawn from literary, philosophical and historical works, blogs, newspapers and works of political theory and documentary films.

LPHI 2010 Philosophy I: Ancient**Faculty:** TBA, Faculty MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 1860 Sec A

This required course is an introduction to the major themes and important texts of ancient philosophy, covering such philosophers as Heraclitus, Parmenides, Plato, and Aristotle.

LPHI 2020 Philosophy II: Modern**Faculty:** TBA, Faculty TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 1861 Sec A

This course introduces students to the main problems of early modern philosophy from early seventeenth century until late eighteenth century. By exploring various philosophical works of Descartes, Hobbes, Spinoza, Rousseau and Kant, we will deal with issues in epistemology, metaphysics, moral and political philosophy.

LPHI 3017 Secular Thinking and the Death of God: Spinoza and Nietzsche**Faculty:** Boehm, Omri MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7206 Sec A

The course will examine the (im)possibility of radical secular rationalism by confronting the philosophies of Spinoza and Nietzsche. We will be reading major texts by both philosophers, but the course will move systematically, comparing Pantheism and the Death of God; Monism and Perspectivism; Conatus and the Will to Power, Ethics and Beyond Good and Evil; the Geometrical Method and the aphorisms; anti-Semite and Jew?; Slave morality and the attack on Moses; the return to tragedy and the critique of the Bible.

LPHI 3018 Plato's Republic and the Laws**Faculty:** Nikulin, Dmitri R 12:10 PM - 02:50 PM **Credits:** 4 CRN 7207 Sec AX

In this course, we will read closely two Plato's to major dialogues, the Republic and the Laws, and will discuss political concepts and problems as they are presented in the texts.

LPHI 3108 Social & Political Philosophy**Faculty:** Dianda, Alexis MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7181 Sec A**LPOL Politics****LPOL 2013 Famous Trials****Faculty:** Huestis, Lisa TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7235 Sec A

Trials have long been used to determine the "truth." Throughout history, a few trials have not only captured the interest of their contemporary public but have remained embedded in our collective, historical memory. What is it that makes the stories and lessons from these trials remain of interest long after the actual events have passed? Perhaps their lasting importance comes not from the event itself, but from the fact that the trial provided an important view of the condition of the time in which it took place. The trial is memorable because it captures critical events and debates in important moments of change. In this course we will examine some of these famous trials. We will consider the relevant historical, cultural and political context in which the trial took place. Our goal is to understand the trial itself as well as the larger context that made the trial memorable and important. The trials will be used as a lens to examine major historical transitions. Among the trials we will be studying are: the Trial of Socrates, the Trial of Galileo, the Trial of Anne Hutchinson, the Salem Witchcraft Trials, the Lincoln Assassination Conspiracy Trial, the Scopes "Monkey" Trial, the Trials of the "Scottsboro Boys", the Nuremberg Trials, and the Chicago 7 Trial. In addition to traditional sources, we will use documents and transcripts as well as contemporary adaptations, including films and plays, to inform our understanding of these interesting historical events.

LPOL 2035 Commodities: An Introduction to the Political Economy of Consumer Culture**Faculty:** TR 10:00 AM - 11:40 AM **Credits: 4** CRN 7790 Sec A

We live in a world increasingly saturated by market forces, where an ever-growing number of things are up for sale. But what does it mean for something to be a commodity? What logics govern the markets for things as diverse as sugar, art, animals, and DNA? What can we learn about society, history, and politics - and ourselves - by studying products? And should there be limits to what can be bought and sold? This course foregrounds commodities as a base for introducing students to foundational aspects of the theory and practice of political economy. By engaging with a range of primary commodities as they move through various phases of their respective value chains, we will explore the dynamics of production, market exchange, advertising, and consumption. We will then turn to the question of what is obscured by the (fetishized) commodity form and how value (and values) is created in markets. This will include an introduction to the debates about the social and ethical limits of commodification. Throughout, we will interrogate the broader historical and economic context within which market exchange takes place while also examining our individual participation in the system and the range of political opportunities for personal and systemic change. To address these issues, we will draw on a wide range of authors belonging to diverse disciplines, including Karl Marx, William Cronon, Jean Baudrillard, Viviana Zelizer, and Ralph Nader, among many others.

LPOL 2036 Interrogating the Concept of Democracy - From Ancient Athens to Occupy Wall Street**Faculty:** MW 10:00 AM - 11:40 AM **Credits: 4** CRN 7792 Sec A

"There are approximately 130 democratic countries in the world. Democracy is the most desired and most accepted political regime by the majority of the global population. In Western capitalist societies formal democratic institutions enjoy the status of a "'common sense'" and are taken by many for granted. Democratic aspirations, demands for equality, human rights, autonomy and social justice are proclaimed by various movements and activist groups in different parts of the world. The major historical political shifts of the last two centuries and emergence of national states are related to the advancement of democracy. However, the question remains salient - what is democracy? This course focuses on the concept and notions of democracy. It introduces students to selected debates in democratic theory and concepts which are situated at the heart of democracy such as freedom, equality, collectivity, autonomy, emancipation, self-rule, law, popular sovereignty and power. We will critically examine various theories and views of democracy from classical thinkers of ancient Greece to contemporary thinkers of radical democracy. The course places attention to critiques of democratic politics and paradoxes and tensions inherent within the democracy itself such as democracy's tyrannical and imperial tendencies, relationship between popular sovereignty and individual rights, self-rule and logic of representation, tensions between liberalism and democracy, deliberation and agonism, elitist versus participatory democracy. We will explore major themes related to debates between ancient and modern models of democracy, tensions between formal, institutional democratic politics and theories of radical democracy and examine if advancing communication technologies of capitalist societies foster or diminish social democratic potential."

LPOL 3026 Dispute Resolution**Faculty:** Huestis, Lisa MW 01:50 PM - 03:30 PM **Credits: 4** CRN 7150 Sec A

Essential to a functioning community is a method to resolve disputes between the members of that community. Ideally, a dispute resolution system should be fair, just, predictable, transparent and efficient. This course will examine various systems that have been developed to resolve disputes. Although it will explore various global approaches and alternative dispute resolution methods, such as negotiation and mediation, a particular emphasis will be placed on the United States legal system. The course will examine the United States courts as political institutions; the function of judicial review; the role of judges; the courts and their role in social change; and the court process, including civil and criminal trials, the role of the jury and judicial review.

LPOL 3034 Global Political Ecology**Faculty:** Youatt, Rafi F 12:10 PM - 01:50 PM **Credits: 4** CRN 7176 Sec AX

Contemporary global politics exists in the midst of an unprecedented era of environmental change, with issues from biodiversity loss to climate change affecting every corner of the planet. Frequently, however, these problems are considered in technical terms, as a matter of science or policy that simply needs political will to work. This course examines the relationship between politics and ecology in the global arena through the lenses of critical environmental politics, focusing on the political structures, power relations, and patterns of thought that allow these environmental problems to continue. The course will address both empirical and theoretical material, and includes a multi-day simulation of an international negotiation on climate change.

LPOL 3063 Reading Gramsci**Faculty:** Fraser, Nancy M 12:00 PM - 01:50 PM **Credits: 4** CRN 7471 Sec AX

Among the most important thinkers of the 20th century, Antonio Gramsci is rarely read today in a systematic fashion. The reasons lie partly in the nature of his corpus, which consists largely in "prison notebooks" written not for publication and in a fashion aimed at evading censorship. Equally daunting is the densely contextualized character of Gramsci's writings, which comment on and allude to historical and political developments that are unfamiliar to many readers in our own time. Still other obstacles lie in the dominance today of an analytical style that is far removed from Gramsci's and in the relative delegitimation of Marxist thought in the late 20th century. For all these reasons, Gramsci is rarely read in a serious way, even as his name is often dropped in discussions of civil society, cultural hegemony, historicism, fordism, etc. The effect is to substitute a selective and distorted picture—a sort of "Gramsci light" for his actual thought. This course aims to begin to remedy this situation by undertaking a careful, systematic reading of his most important work.

LPSY Psychology**LPSY 2008 Abnormal Psychology****Faculty:** TBA, Faculty TR 08:00 AM - 09:40 AM **Credits: 4** CRN 3957 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 6199 Sec A

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

LPSY 2040 Fundamentals in Social Psychology**Faculty:** Hviid, Louise MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 3958 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 2042 Fundamentals of Cognitive Psychology**Faculty:** Hirst, William MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 7403 Sec A

This is course is an introduction to the various aspects of human cognition, including the processes associated with memory, attention, language processing and perception.

LPSY 2048 Fundamentals in Cognitive Neuroscience**Faculty:** Kinsbourne, Marcel TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 5840 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:** Somerville, William TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 2687 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 3027 Political Psychology**Faculty:** TBA, Faculty TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7560 Sec A

Political psychology is the study of how psychological processes influence political life. The course will emphasize both the application of psychology to understanding political life and also the way in which research into political behavior can shed light on fundamental psychological processes.

LPSY 3103 Dream Interpretation**Faculty:** Adams, Michael TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 1363 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 Psychological Trauma**Faculty:** TBA, Faculty MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 5142 Sec A

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

LPSY 3137 Introduction to Bioethics**Faculty:** Mozersky, Jessica TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 5963 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:** TBA, Faculty MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 3959 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 4001 Research Practicum 1: SW Proposal**Faculty:** Todman, McWelling - **Credits:** 1 T CRN 2688 Sec A**LPSY 4001 Research Practicum 1: SW Proposal****Faculty:** TBA, Faculty - **Credits:** 1 T CRN 5412 Sec B**LPSY 4001 Research Practicum 1: SW Proposal****Faculty:** Kinsbourne, Marcel - **Credits:** 1 T CRN 2813 Sec C**LPSY 4001 Research Practicum 1: SW Proposal****Faculty:** TBA, Faculty - **Credits:** 1 T CRN 2814 Sec D**LPSY 4001 Research Practicum 1: SW Proposal****Faculty:** Steele, Howard - **Credits:** 1 T CRN 2815 Sec I**LPSY 4001 Research Practicum 1: SW Proposal****Faculty:** Castano, Emanuele - **Credits:** 1 T CRN 2816 Sec J**LPSY 4001 Research Practicum 1: SW Proposal****Faculty:** Hirst, William - **Credits:** 1 T CRN 2817 Sec K**LPSY 4001 Research Practicum 1: SW Proposal****Faculty:** D'Andrea, Wendy - **Credits:** 1 T CRN 3187 Sec L

LPSY 4001 Research Practicum 1: SW Proposal
Faculty: Mack, Arien - **Credits:** 1 T CRN 3188 Sec N

LPSY 4001 Research Practicum 1: SW Proposal
Faculty: Miller, Joan - **Credits:** 1 T CRN 3189 Sec O

LPSY 4001 Research Practicum 1: SW Proposal
Faculty: Rubin, Lisa - **Credits:** 1 T CRN 3190 Sec P

LPSY 4001 Research Practicum 1: SW Proposal
Faculty: Safran, Jeremy - **Credits:** 1 T CRN 3191 Sec Q

LPSY 4001 Research Practicum 1: SW Proposal
Faculty: Schober, Michael - **Credits:** 1 T CRN 3192 Sec R

LPSY 4001 Research Practicum 1: SW Proposal
Faculty: Chang-Kaplan, Doris - **Credits:** 1 T CRN 3409 Sec S

LPSY 4001 Research Practicum 1: SW Proposal
Faculty: Hirschfeld, Lawrence - **Credits:** 1 T CRN 4277 Sec T

LPSY 4001 Research Practicum 1: SW Proposal
Faculty: Steele, Miriam - **Credits:** 1 T CRN 2818 Sec U

LPSY 4002 IHAD Research Practicum
Faculty: Steele, Howard - **Credits:** 4 CRN 2445 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 4503 Social Psychology
Faculty: Castano, Emanuele T 04:00 PM - 05:50 PM **Credits:** 3 CRN 7259 Sec A

This course provides an overview of social psychological research focusing on human beings as social animals engaged in a complicated network of social relations, both real and imagined. Constrained by our cognitive capacities and guided by motives and needs, humans attempt to make sense of our social world our relationship to it. The course examines how this influences perceptions of the self, perceptions of other individuals and groups, beliefs and attitudes, group processes, and intergroup relations. Readings emphasize how various theories of human behavior are translated into focused research questions and rigorously tested via laboratory experiments and field studies. This course is crosslisted with New School for Social Research.

LPSY 4509 Mediation as an Alternative Dispute Resolution Strategy

Faculty: Clemants, Elizabeth W 06:00 PM - 07:50 PM **Credits:** 3 CRN 6244 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 4556 Language and Thought

Faculty: Schober, Michael M 06:00 PM - 07:50 PM **Credits:** 3 CRN 7271 Sec A

This course surveys research on psycholinguistics, cognition, and the relation between language and thought. Topics include the psychological reality of grammars proposed by linguists; individual and dyadic processes in language planning, production perception, and comprehension; meaning, categorization, and knowledge representation; universals in language and thought.

LPSY 4564 Introduction to Substance Abuse Counseling

Faculty: Talley, Jenifer R 04:00 PM - 05:50 PM **Credits:** 3 CRN 2375 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 4572 Culture and Social Cognition

Faculty: Miller, Joan W 04:00 PM - 05:50 PM **Credits:** 3 CRN 7077 Sec A

A fundamental agenda of cultural work in psychology is to identify cultural dimensions of existing psychological claims as well as cultural variation in basic psychological processes. In this seminar, we examine central topics in contemporary social psychology from the perspective of cultural psychology. Our focus is on theory and research in the areas of motivation, morality, social relationships, and self concept. We give consideration to why and how culture is neglected in psychology and to key challenges that are critical to address in cultural work.

LREL Religion

LREL 2030 Religion in South Asia

Faculty: Kelley, Christopher MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 3727 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 2055 Encountering Rel Pluralism**Faculty:** Kurs, Katherine TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7178 Sec A

"From Rap churches to Sikh policemen, from Buddhist meditation in prisons to Latinos converting to Islam, this course explores contemporary religious pluralism in America, along with the expression of sacred meaning within a context of religious diversity; in particular, what scholars call "'lived religion.'" Some of our topics will include: an historical perspective of religious pluralism in America; post-9/11 challenges; religion on the internet; manifestations of, and encounters with, religious diversity and difference; inter/intra religious cooperation and confrontation; and tensions between religious and secular authority. Our modes of inquiry will include fieldwork (e.g., participant/observer study; site visits on your own), critical self-reflection, and a review of current and past news and contemporary scholarly literature."

LREL 2070 Hebrew Bible as Literature**Faculty:** Snyder, Fran MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 2689 Sec A

The Hebrew Bible is an anthology of literatures, a historical digest, ethical law collection, and a record of one people's experience of their deity. Class readings emphasize literary genres: the myths of Genesis, narratives of slavery and liberation, the Joseph novella, the political epic of Samuel and Kings, the Book of Ruth as a short story, and Esther as an attempted genocide tempered by farce. Students explore the Bible's methods of characterization and elliptical storytelling techniques. Biblical concepts ōmonotheism, human failure and redemption, creationŭ are grounded by scholarship in ancient near eastern history and also examined from contemporary perspectives: the prophet Jeremiah in light of 9/11 and other familiar destructions; and Mother Eve and biblical daughters through feminist and gender analysis. Special consideration is given to the influence of Women's and Gender Studies on biblical scholarship. All texts are in English.

LREL 2105 Catholic Saints & Their Cults**Faculty:** Pettinger, Michael TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7179 Sec A

This course examines the literature and art that grew up around the cult of the saints in the Catholic tradition. Students read accounts of the lives and miracles of the saints (hagiographies), paying close attention to the various literary forms they take (memoir, letter, sermon, romance, etc.) and the ways in which history has informed and changed the understanding of the holy and role of the saint. The course also considers the evolving theological arguments for and against the veneration and depiction of the saints in a variety of historical and political contexts.

LREL 2106 Intro to Phil of Religion**Faculty:** Shippee, Arthur MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 5802 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 2804 Ritual and the Body**Faculty:** TBA, Faculty TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7350 Sec A

This course explores one of the central aspects of religion: ritual. We will consider the role of rituals in structuring the lives of individuals and communities, both as a means of expressing beliefs and values and as a means of training the body to develop certain habits and dispositions. We will also see how rituals shape, and are shaped by, local gender roles ō how they perform, perpetuate, and transform what it means to be gendered in a variety of communities. Readings include anthropological, sociological, and philosophical accounts of ritual, and will be supplemented by the concrete examples of ritual introduced by site visits and observations, film, and students' own experiences.

LREL 3004 Theorizing Religion**Faculty:** TBA, Faculty TR 03:50 PM - 05:30 PM **Credits:** 4 CRN 2690 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 3068 Buddhism and Gender**Faculty:** Townsend, Dominique MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 7180 Sec A

This course explores the role of gender in Buddhist practice and doctrine. How do sex and gender shape women and men's access to Buddhist teachings, experiences, and worldviews? Students look at the complex and potentially problematic relationships between Buddhist philosophy and Buddhist institutions, taking into account a broad spectrum of perspectives, both historical and contemporary. Engaging the work of scholars, visionaries, artists, monks and nuns, the class engages written and visual materials from India, China, Japan, Tibet, and the West. All materials will be in English. There are no language or other prerequisites. This course is in conjunction with the Rubin Museum of Art and will include several class sessions on the gallery floors.

LREL 3180 Literary Journalism and American Belief**Faculty:** Korb, Scott TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 7352 Sec A

This course explores assorted pieces of American literary journalism that consider religion as the center of American life, the fringiest of fringe, and everything in between. Writers from Walt Whitman and Zora Neal Hurston to James Baldwin and Francine Prose help us understand the challenges of writing about religion, what the reporter Jeff Sharlet, quoting 2 Corinthians, describes as "documenting 'things unseen.'" Students will write critically about the texts we read, and, through series of writing workshops, also produce their own pieces of literary journalism about religion.

LSCI Interdisciplinary Science**LSCI 2040 Genes, Environment & Behavior****Faculty:** Chamany, Katayoun MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 3325 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 MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 5899 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 2502 Chemistry and the Environment**Faculty:** Venkataraman, TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7285 Sec A

"Course Description: Chemistry has contributed to our understanding of environmental issues, but it has also been responsible for some of them. This course will discuss fundamental chemistry concepts to explain the causes of environmental challenges and to offer possible solutions and policies to address them. Topics that will be explored include (i) water quality and access to safe drinking water, (iii) energy and fossil fuels and (iii) polymers, plastics and "green" alternatives. Students who have completed Chemistry of Life or Chemical Narrative of the Cell should not take this course. This course satisfies the Chemistry requirement for the Interdisciplinary Science and Environmental Studies major. (4 credits)"

LSCI 2700 Energy & Sustainability**Faculty:** Venkataraman, TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 3326 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? This interdisciplinary course will investigate these questions through physical, chemical, and biological perspectives. The course discusses what energy is, 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. This course is required for the Interdisciplinary Science major."

LSCI 3070 Climate Change and Global Health**Faculty:** Ramirez, Jorge TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7281 Sec A

"This intermediate course will introduce students to the emerging issue of global climate change and human health. Specifically, students will learn about the potential impacts from climate variability, weather extremes and abrupt change in developed and developing countries. Students will also gain skills to design and visualize conceptual models to explain climate-health relationships. Topics will include: climate-sensitive diseases (e.g., diarrheal, malaria, dengue, and lyme); heatwaves; allergies and asthma; "natural" disasters and cities; vulnerability assessment; mapping analysis; and adaptation/resilience building in the public health sector. Students will be evaluated based upon writing assignments, lab exercises (using Microsoft Excel and ArcGIS), and a final project. This course has prerequisites: Introduction to Epidemiology or Climate and Society or Urban Environmental Health or Energy and Sustainability"

LSCI 3930 Science Fellows**Faculty:** Chamany, Katayoun M 06:00 PM - 07:50 PM **Credits:** 1 T CRN 5371 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, examples of pedagogies of engagement, and methods commonly used to assess student learning. This collection of readings will be coupled with your independent research to identify troublesome spots in the science curriculum and to review some of the research that has been conducted to address these challenges. You will then apply what you have learned to design focused learning activities and accompanying rubrics for major concept for introductory courses. You will have a chance to utilize these activities and inform their development and refinement through peer tutoring sessions for introductory courses. Students interested in Science Fellows are coupled with faculty in Interdisciplinary Science who are teaching introductory courses.

LSCI 4100 Nanotechnology**Faculty:** Venkataraman, MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7280 Sec A

Nanotechnology is the design, characterization, production and application of structures, devices and systems by controlling shape and size at nanometer scale. Nanoscience is the study of phenomena and manipulation of materials at atomic, molecular and macromolecular scales, where properties differ significantly from those at a larger scale. The interest in nanotechnology and nanoscience is derived from potential applications that encompass diverse areas such as health, the environment, cosmetics, food, and technology. In this course the science and technology of nanotechnology are examined through the followings issues: What is the nanoscale? What is nanoscience? What is nanotechnology? What makes nanoscale materials special? What tools are used to study, manipulate and control at the nanoscale? What are current and potential applications of nanotechnology? What are the potential benefits and potential risks? This course satisfies an Advanced level or Capstone course requirement for the Interdisciplinary Science major. Pre-requisites: Chemistry of Life or Chemistry of the Environment. Recommended: Completion of a LSCI 3000 level.

LSOC Sociology**LSOC 2001 Sociological Imagination****Faculty:** Amezcua, Melissa TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 2775 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 2053 Sex, Gender & Sexuality in Soc**Faculty:** TBA, Faculty TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 7406 Sec A

In this course, we will closely examine the ways in which sociologists and other scholars have conceptualized and studied sex, gender and sexuality in society, while we try to bring conceptual clarity to these terms and to understand the complex relationships among them. Through this broad survey of the field, our goal is to gain a critical perspective on the ways in which gender and sexuality affect many spheres of social life (at work, in the family, in politics, in the production of scientific knowledge, etc.), drawing real or perceived boundaries of difference that shape the opportunities available to, and the day-to-day experiences and interactions of social subjects. As we will see, we cannot study gender and sexuality without thinking about power.

LSOC 2152 Politics of Consumption**Faculty:** Molnar, Virag TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7477 Sec A

The course examines why we consume, what we consume, how we consume, and how we have been "civilized" into consumers. It considers how goods attain symbolic meanings, how patterns of social inequality and cultural identities are created and reproduced through consumption, how practices and institutions of everyday life (family, leisure, urban environments) are increasingly organized in relation to consumption. It also discusses the function of consumption for broader political and economic systems, and surveys social movements that gather the discontents of consumerism (environmentalists, anti-globalization activists and moralists).

LSOC 3019 Classical Sociological Theory**Faculty:** Forment, Carlos MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 7153 Sec A**LTHR Theater****LTHR 2008 Fall Prdction Wrkshp-By Audtn****Faculty:** RF 06:00 PM - 10:00 PM **Credits:** 0 T CRN 1910 Sec A

The Lang fall theater production is directed by a visiting professional director. Auditions will be held in the first two weeks of the semester and students may be involved in the production as actors, dramaturgs, technical crew, assistant stage manager, assistant director, and/or with other aspects of the production. An intensive rehearsal process on weekday evenings and Saturdays culminates in a public performance at the end of the semester.

LTHR 2008 Fall Prdction Wrkshp-By Audtn**Faculty:** S 12:00 PM - 04:00 PM **Credits:** 0 T CRN 1910 Sec A

The Lang fall theater production is directed by a visiting professional director. Auditions will be held in the first two weeks of the semester and students may be involved in the production as actors, dramaturgs, technical crew, assistant stage manager, assistant director, and/or with other aspects of the production. An intensive rehearsal process on weekday evenings and Saturdays culminates in a public performance at the end of the semester.

LTHR 2008 Fall Prdction Wrkshp-By Audtn**Faculty:** T 08:00 PM - 10:00 PM **Credits:** 0 T CRN 1910 Sec A

The Lang fall theater production is directed by a visiting professional director. Auditions will be held in the first two weeks of the semester and students may be involved in the production as actors, dramaturgs, technical crew, assistant stage manager, assistant director, and/or with other aspects of the production. An intensive rehearsal process on weekday evenings and Saturdays culminates in a public performance at the end of the semester.

LTHR 2009 Introduction to Playwriting**Faculty:** Greenfield, Elana MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 3800 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. This course is one of the foundational practice courses required of Theater majors/minors.

LTHR 2021 Contemporary Drama**Faculty:** Climenhaga Word, TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7368 Sec A

This course explores dramatic literature of the last 40 years, outlining major trends in theatrical production from the 1970s to the present. Each play and playwright will be discussed in cultural context to provide a basis for understanding dramatic literature as a literary art and as a vehicle for performance. Major authors of the period will be considered, with primary emphasis on trends within English speaking theatrical work. Plays will be analyzed through critical reading, performance practice, and selected video and live performance when available. Students will work to establish critical faculties in discussion and participation in class exercises and through a series of short papers on individual plays. This course fulfills the dramatic literature requirement for Theater majors/minors.

LTHR 2025 Introduction to Directing**Faculty:** Ugurlu, Zisan MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 6197 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 2047 Radio Drama**Faculty:** Montague, Sarah W 12:10 PM - 02:50 PM **Credits:** 4 CRN 7376 Sec AX

This course examines radio works by Samuel Beckett, Harold Pinter, and Tom Stoppard, placing them in an aesthetic and historical context to examine how the medium shaped and sharpened each writer's practice. Each writer used radio's combination of intimacy and lack of physical constraint to test ideas and techniques that came to define their works and world views. Beckett's ontology, Stoppard's manipulation of the time/space continuum, and Pinter's social activism all take acute shape in their works for broadcast. At the same time, each writer expanded the possibilities for the medium, pushing narrative and psychological boundaries. In the first half of the semester students will be engaged in a critical examination of these seminal works from the perspectives of cultural studies, media, and theatre. In the second half, theory will become practice, with the staging of three of the works for performance before a live audience. Pending approval by the writers' representatives, the event will also be tracked and post-produced for airing on the New School's online radio station, WNSR/newschoolradio.org, which is also programmed and managed by students. This Media & Performance course fulfills the dramatic literature requirement for Theater majors/minors.

LTHR 2050 Acting Fundamentals**Faculty:** Rubino, Cecilia TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 1306 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, improv, monologues, and finally a rehearsed scene, students explore the 'everyday practice of the actor'. This course is one of the foundational courses required of Theater majors/minors.

LTHR 2052 Freeing the Natural Voice**Faculty:** McGhee, Elizabeth MW 10:00 AM - 11:40 AM **Credits:** 2 CRN 3816 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 2053 Acting for the Camera**Faculty:** Ugurlu, Zisan TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7672 Sec A

This course is designed to assist students in making the transition from performing in the theater to performing for the camera. Through exercises and scene study, students will explore the terminology of equipment and procedures specific to film acting, learning how to develop their range of physical, vocal, intellectual, and emotional expressiveness while facing the camera. In Fall 2014 the thematic focus of this course is on human rights.

LTHR 2054 Puppetry in the Digital Age**Faculty:** TBA, Faculty MW 03:50 PM - 05:20 PM **Credits:** 2 CRN 7380 Sec A

This course introduces students to a variety of puppetry styles, emphasizing the history of puppetry, its role in media, and its continuing evolution in the digital age. Students will analyze outstanding archival and contemporary puppet performances for theater, film, and television, including stop motion animations, and they will also create solo and group presentations using an assortment of puppetry styles and digital media; the resulting work will be posted to a class YouTube channel. The course will include the opportunity to look behind the scenes and meet emerging artists at a puppetry event at La MaMa Theater.

LTHR 2056 History of American Theater**Faculty:** Cermatori, Joseph TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7299 Sec A

This seminar offers an introduction to the history of theater in the United States, focusing predominantly on the nineteenth and twentieth centuries. Historical context, representative plays, and primary sources and artifacts reveal how theater responded to and also shaped an evolving American identity. This course fulfills the history requirement for Theater majors/minors.

LTHR 2917 IHD-Harlem Theater & Education**Faculty:** Rubino, Cecilia MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 7383 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 3016 Global Dramatic Literature**Faculty:** Galella, Donatella R 12:10 PM - 02:50 PM **Credits:** 4 CRN 7300 Sec AX

This seminar revolves around contemporary, political plays from around the globe. For each class meeting, students will engage with two plays and attendant articles about particularly pressing themes such as war, censorship, and globalization. The range of work is wide from Sulayman Al-Bassam's Kuwaiti adaptation of Shakespeare to the Beijing Olympic Opening Ceremonies, from Václav Havel's works of dissent to Mike Daisey's solo performance of The Agony and the Ecstasy of Steve Jobs.

LTHR 3055 Acting Shakespeare**Faculty:** Rubino, Cecilia MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7369 Sec A

In this course, students delve into the physical, vocal, and emotional demands of acting Shakespeare. Always mindful that the plays were written for performance, topics for discussion include: the information in the texts for actors and directors; how the verse works and how actors balance the reality of story with Shakespeare's heightened language and demanding characters. Final scenes have a public performance.

LTHR 3200 Theater of Social Action**Faculty:** Abrash, Victoria TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6283 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 Civic Engagement course fulfills the dramatic literature requirement for Theater majors/minors.

LTHR 3201 From HERE to the Future: Creating a Theater Archive**Faculty:** Abrash, Victoria SU 11:00 AM - 04:00 PM **Credits:** 2 CRN 7229 Sec A

Get on the inside track at HERE Arts Center, one of the most prolific, innovative and important downtown NYC theaters. Students in this course will learn the recent history of downtown theater first hand as they create a digital archive of HERE's groundbreaking work over the past quarter century - which includes Eve Ensler's The Vagina Monologues, Basil Twist's Symphonie Fantastique, Young Jean Lee's Songs of the Dragons Flying to Heaven, and Taylor Mac's The Lily's Revenge, along with hundreds of other productions by extraordinary artists. Students will have the opportunity handle historical material that has directly shaped the theater world they now inhabit and reflect upon these works. They will help insure that this work enters the historical record, will have the opportunity to build a relationship with this artist-centered theater, and will earn professional writing credits by documenting their findings for HERE's website.

LTHR 3202 Radical Citizenship, Art Making, and Sekou Sundiata's Research-to-Performance Methods**Faculty:** Rubino, Cecilia - **Credits:** 1 CRN 7232 Sec A

"Immerse yourself in the research-to-performance methods of poet and activist, Sekou Sundiata, through this weekend-long course which engages ""Making as a Way of Thinking."" Through a series of workshops with Lang faculty and artist, Will Power, from MAPP International organization devoted to the promotion of contemporary global theater and activism and students will engage in Sundiata's improvisational methods, share strategies about art making and critical citizenship, and explore the ""Intersection of Art, Imagination, Humanities, and Public Engagement."" This course will connect with public events, including a festival of 'Arts and Ideas' and the 'WedaPeople's Cabaret': Thursday, Sept 11- Saturday, Sept 13, 2014.""

LTHR 3600 Scene Study: Prison Plays**Faculty:** Ugurlu, Zisan T 06:00 PM - 07:50 PM **Credits:** 4 CRN 7227 Sec A

In this advanced and interactive scene study class students will collaborate with the innovative outreach program, Rehabilitation Through the Arts (RTA). Through the promotion of self-exploration through theater, dance, voice, writing, and visual art, RTA has pioneered creative expression for prison inmates as a springboard to education, family reconciliation and successful reintegration into community life. While studying the scenes from the plays of Jean Genet, Thomas Killigrew, August Wilson and others, students will meet ex-prisoners on a weekly basis and learn from their experiences inside and outside prison walls. Students will then apply these literary and real-life stories to their scene studies.

LTHR 3600 Scene Study: Prison Plays**Faculty:** Ugurlu, Zisan M 03:50 PM - 05:30 PM **Credits:** 4 CRN 7227 Sec A

In this advanced and interactive scene study class students will collaborate with the innovative outreach program, Rehabilitation Through the Arts (RTA). Through the promotion of self-exploration through theater, dance, voice, writing, and visual art, RTA has pioneered creative expression for prison inmates as a springboard to education, family reconciliation and successful reintegration into community life. While studying the scenes from the plays of Jean Genet, Thomas Killigrew, August Wilson and others, students will meet ex-prisoners on a weekly basis and learn from their experiences inside and outside prison walls. Students will then apply these literary and real-life stories to their scene studies.

LURB Urban Studies**LURB 2067 Emerging Topics in Urbanism****Faculty:** TBA, Faculty MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7353 Sec A TBA**LURB 3010 Community Organizing****Faculty:** Liu, Laura TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7338 Sec A

This course explores the theory and practice of community organizing with a focus on understanding and implementing critical qualitative methodologies. It examines theories of social action and political organizing and their relationship with political-economy and identity. It uses examples of place-based and community-based organizations and organizing to consider the relationship between space, place, scale, and activism. Research on anti-sweatshop activism serves as a primary case study. Students simultaneously examine the role of qualitative methodologies and community-based learning in the research on community-based organizing and in activism itself. They engage extensively in their own methodological research projects. Formerly, this course was designated under the UP track.

LURB 3028 Screening the City**Faculty:** Salmon, Scott TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7339 Sec A

This course examines the changing representation of cities in film, drawing on major theoretical debates within urban studies to explore the two-way relationship between the cinema and the city. Visually compelling and always modern, cities are the perfect metaphor for the contemporary human condition. Students consider the celluloid city not as a myth in need of deconstruction but as a commentary in need of explication a resource that offers a unique insight into our complex relationship with the urban experience. Throughout the course, cinema's artistic encounter with the city will intersect with a theoretical and political engagement in which issues such as race, class, sexuality, architecture, planning, the environment, (post)modernity, capitalism, and utopianism are explicitly examined. <div>This course is open to all Bachelor Level Students.</div>

LURB 3060 Global Cities: Berlin**Faculty:** Von Mahs, Robert TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7343 Sec A

"This course examines the development of Berlin in the context of theories of global cities and in contrast to New York City allowing students to learn about the importance of economic development, cultural and social diversity, and geopolitics in shaping metropolitan areas both historically and contemporarily. The course will be organized in chronological fashion detailing Berlin's rise from a small provincial town to the capital of the German Reich and its subsequent destruction of Berlin during World War II, the city's relative decline and stagnation as a divided city during the Cold War, and its subsequent ""rebirth"" as the new German Capital following Unification. In this context we pay particular attention as to how economic and cultural forces associated with ""Globalization"" affect Berlin's development in similar fashion as New York. <div>This course is open to all Bachelor Level Students.</div>"

LURB 3241 Urban Homelessness I**Faculty:** Von Mahs, Robert T 03:50 PM - 06:30 PM **Credits:** 4 CRN 6299 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 3892 Capital Cities**Faculty:** Varghese, Linta MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7342 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 4900 Senior Seminar**Faculty:** Liu, Laura TR 02:00 PM - 03:15 PM **Credits:** 3 CRN 5228 Sec A

Senior Seminar I is the first half of a two-course sequence for students in Urban Studies in which they undertake and complete a senior thesis project—a focused, original research project of their own design and execution—as the culmination of their studies. Under the close supervision of the instructor, they refine a research question, design a research proposal, and execute the research. Students will develop and workshop all sections of their proposals and ultimately papers, including: research question and argument; theoretical framework; secondary sources and literature review; methodology and primary sources; empirical data and findings; data analysis and write-up. Students are also required to review and provide feedback on each other's work. Senior Seminar I will culminate in a completed research proposal, roughly 10 pages in length. Urban Studies students must subsequently enroll in Senior Seminar II.

LVIS Visual Studies**LVIS 2001 Introduction to Art History and Visual Studies****Faculty:** Yoon, Soyoung M 12:10 PM - 02:50 PM **Credits:** 4 CRN 7367 Sec AX

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.

LVIS 2015 Photography in Latin America**Faculty:** Cepero-Amador, MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7384 Sec A

This course examines the history of Latin American photography, from early photography of the nineteenth century to contemporary conceptual tendencies. We begin with photographic representations of the local landscape and its inhabitants, continue with the establishment of the first photographic studios, and follow with the advent of modernist trends, such as surrealism and abstraction. We approach the strong documentary practice that swings from registering everyday life and autochthonous rituals, to chronicling political upheavals—as exemplified in the Mexican and Cuban revolutions—and cataloguing the "disappeared" under the military juntas of Argentina and Chile. We also explore the treatment of labor in 1970's Cuban and Brazilian photo essays, the incorporation of postmodern concepts by Latin American photographers in the 1990s, and photographic representations of narco-culture in Colombia and Mexico. We discuss critical problems such as: realism, indigenism, social commentary, propaganda, nationalism, violence, and ethics.

LVIS 2201 Anthology Film Archives: Living History of Moving Image Arts**Faculty:** Yoon, Soyoung W 12:10 PM - 02:50 PM **Credits:** 4 CRN 7228 Sec AX

Engage with the collections of the Anthology Film Archives (AFA), one of the world's premiere institutions for the preservation, collection and exhibition of moving image arts. Co-taught by Curator of Collections at AFA, Andrew Lampert, students will pursue a hands-on, immersive study of the histories/theories and contemporary practices of art and the moving image and participate in the legacy—and the future—of this essential New York cultural institution. While attending seminars and screenings at TNS, AFA, museums and artists' studios, students will be asked to engage in research projects that will be incorporated into essentialcinema.org, AFA's forthcoming media collections online archive which will feature streaming video, audio, periodicals and papers from the collections. 2 Student Fellows will be selected to work closely with faculty to orchestrate research for and curate elements of the archive.

LVIS 3005 Color and Chroma: Pigments, Pixels, and Patents**Faculty:** Micka, Sean TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7385 Sec A

"This course explores the multiple histories, theories, and meanings of color, ranging from its significance in the history of the visual arts to its virtual character in the digital age, to its economic value in industrial and commercial products. We will study color as a scientific, optical, and psychological phenomenon. We will also consider how color relates to theories of perception, to the existence of color as a concrete substance and material entity, to color as a ""deposit of social relationships."" The course will examine color as a matter of paint to printing-inks, crystals to pixels; pigments, patents; affects, emotions. Course readings include classical texts, modern and contemporary theories, as well as artistic accounts. The course will be a mixture of art historical studies and creative work in the studio. Readings and discussions will be followed by creative work to ground theory in practice. There are no prerequisites for this course."

LVIS 3201 Beyond the White Cube: The Public Art Fund and the Democratization of Culture in New York City**Faculty:** Kraynak, Janet T 12:10 PM - 02:50 PM **Credits:** 4 CRN 7226 Sec AX

Study the intricate inner workings behind mounting artistic exhibitions in this special partnership with the Public Art Fund, an organization devoted to providing a visible platform for international experimental artists to engage with diverse communities and unique sites. Students in this class will gain a hands-on, behind-the-scenes look at the complexities of the curatorial selection process, while exploring the history of experimental exhibitions and artistic practices that move outside the traditional exhibition circuits. In addition, students will examine the role of public art in political activism and social interventions. Topics include audience, public space and democracy, social activism, and the politics of representation, among others. 2 Student Fellows will be selected to assist in the research process for upcoming exhibitions and develop a class blog site.

LVIS 3250 Practicing Curating**Faculty:** TBA, Faculty F 12:10 PM - 02:50 PM **Credits:** 4 CRN 7408 Sec AX

Practicing Curating will offer an in-depth introduction to curatorial practice, examining the art of exhibition making from a historical, cultural, theoretical, and pragmatic perspective. The course covers current and historical exhibitions along with curatorial and critical writing related to exhibition practices. Students will also gain hands-on experience in various aspects of mounting an exhibition, including planning, designing, installing, and archiving the show. The exhibition venue will be the Skybridge Art and Sound Space located on the third floor between the Lang and New School buildings. Students must be able to dedicate time outside of normal class hours for excursions to museums, galleries, alternative art spaces, and other venues as an essential part of this course. Prerequisite: Introduction to Art History and Visual Studies or History and Theory of Exhibitions.