

## Fall 2015 - Course Descriptions

### JMUH Jazz Music History

#### **JMUH 1803 History of Jazz**

**Faculty:** Kirchner, William      MW 10:00 AM - 11:20 AM      **Credits:** 3      CRN 6270      Sec A

A one-semester overview of jazz development, beginning with its roots in African, European, and American music and continuing to the bands of New Orleans and other American and world influences. The work and stylistic contributions of the great jazz originals, from Buddy Bolden to John Coltrane and beyond, are examined in their cultural and musical context.

#### **JMUH 2810 Classical Music History**

**Faculty:** Beliaevsky, Daniel      MW 10:00 AM - 11:20 AM      **Credits:** 3      CRN 6152      Sec A

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

#### **JMUH 3802 World Music History**

**Faculty:** TBA, Faculty      MW 10:00 AM - 11:20 AM      **Credits:** 3      CRN 6153      Sec A

Knowledge of the world's musical forms and traditions is invaluable to aspiring musicians today. This course examines the historical and cultural contexts of music from around the world. Topics of special interest include: how music travels, cross-cultural syncretism, musical interconnections, and how music is brokered and commodified.

#### **JMUH 3805 Punk and Noise**

**Faculty:** Rapport, Evan      MW 02:00 PM - 03:20 PM      **Credits:** 3      CRN 7196      Sec A

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

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### LANT Anthropology

#### **LANT 2040 Indigenous Formations & Settler Governance**

**Faculty:** TBA, Faculty      MW 11:55 AM - 01:35 PM      **Credits:** 4      CRN 7321      Sec A

The category Indigenous has various meanings, which have been used to mobilize action toward a number of political ends. However, as Orin Starn writes, "The truth is that indigeneity, precisely because it has no fixed or necessary meaning or destination, comes with no guarantees." This has been revealed by instances of armed resistance to both the FBI and tribal government at Wounded Knee in the early 1970's, as well as the forms of protest and political action that continue to demand justice and recognition for Indigenous peoples today. Ethnographically, this course will look at everyday life within and across the borders of reservations. Though the course will focus on the United States, we will also look at a number of other settler states to discuss how indigeneity is articulated as an international rights-based claim. Indigenous is a concept used to describe inherent notions of community, belonging, sovereignty, and political relatedness. Conversely, Indigenous, as well as analogues like Indian, Native, First Nation, and Aboriginal, have been used by states to define, detail, and survey colonized peoples as a tactic of governance. These categories are also used to displace, eliminate, and disperse populations struggling for political and cultural recognition. This course explores notions of indigeneity, as they are cast both within Indigenous communities, as well as the settler states that seek to regulate them. Course readings will include introductions to Indigenous politics and settler colonial studies, complemented by a range of ethnographic texts that account for the forms of power that operate between settler governance and Indigenous political life.

#### **LANT 2100 Postcolonial Africa**

**Faculty:** Roitman, Janet      TR 10:00 AM - 11:40 AM      **Credits:** 4      CRN 6952      Sec A

Postcolonial Africa is typically represented as a marginal place in the world: a place of disorder and war. How does anthropology help us to consider Africa's place in our world? Do anthropological accounts of postcolonial Africa confirm that it is a place of chaos and violence? Or does anthropology allow us to better understand how we came to think about Africa as prone to violence and marginality? This seminar will consider these questions. We will examine some of the key concepts and debates that are central to the anthropology of postcolonial Africa with an aim to developing a critical perspective on representations of this vast continent and the diversity of practices that make Africa more than a continent. The seminar will take a thematic approach, covering topics such as kinship and ethnicity, religion and witchcraft, and economics and globalization. We will use both ethnographies and novels as the basis for discussion and debate. This course satisfies requirements in Reading and Writing.

#### **LANT 3036 Good Death, Bad Death**

**Faculty:** Farman Farmaian,      TR 10:00 AM - 11:40 AM      **Credits:** 4      CRN 6953      Sec A

Description to come. This course will satisfy requirements in Reading and Doing.

**LANT 3060 Flesh: Pleasure, Pain, Play****Faculty:** MW 01:50 PM - 03:30 PM **Credits: 4** CRN 6428 Sec A

The recent proliferation of writings on the social significations of the human body have brought to the fore the epistemological, disciplinary, and ideological structures that have participated in creating a dimension of the human body that goes beyond its physical constitution. The course, within the context of anthropology, has two considerations, a historical one and a contemporary one. If anthropology can be construed as the study of human society and culture, then, following Marcel Mauss, this study must consider the actual, physical bodies that constitute the social and the cultural. Therefore great attention needs to be paid to the historical, theological, religious, political and juridical forces that have participated in this process. The course is radically interdisciplinary utilizing approaches not only from contemporary and historical anthropology, but also from classics, psychoanalysis, biomedicine, critical medical studies, literature, history and film studies. Some of the questions addressed through the readings and the discussion are the following: How do we, as cultural subjects, perceive the body and what meanings do we assign to it? How do we decode these meanings by and through everyday and ritual practices? How are gender/power/knowledge inscribed on the body and how do we index them through the experience of the flesh (circumcision and kleitoridectomies, homoeroticism, drug use and addiction, torture, but also authorised and unauthorised eroticsùpleasure, pain, play). What are the negotiations of bodily identities in illness, disease and death (cancer, AIDS, pregnancy, paraplegia), and what are the constructions on the ownership of the body (the individual, the community, the church, the state, the legal system). This course explores these ideological and political discourses that have made not only the constructions on the body possible but have also provided the reading of those discourses.

**LCST Cultural Studies****LCST 2120 Introduction to Cultural Studies****Faculty:** Rault, Jasmine TR 08:30 AM - 09:45 AM **Credits: 3** CRN 4507 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 MW 08:30 AM - 09:45 AM **Credits: 3** CRN 3405 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 MW 11:55 AM - 01:35 PM **Credits: 4** CRN 6101 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 aspectsùgender 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 Intro to Cinematography****Faculty:** TBA, Faculty W 09:00 AM - 11:40 AM **Credits: 3** CRN 5820 Sec A**LCST 2160 Introduction to Editing****Faculty:** Zahedi, Caveh R 12:10 PM - 02:50 PM **Credits: 3** CRN 5816 Sec A

This class is designed to help students deepen their understanding of the complex art of editing, with attention given to both the technical and aesthetic aspects of editing. Each student, under the guidance of the instructor, will be responsible for editing several hours of documentary footage into a concise, carefully crafted, engaging, moving, entertaining, and intellectually stimulating collectively-edited work.

**LCST 2450 Introduction to Media Studies****Faculty:** Eichhorn, Cathleen TR 10:15 AM - 11:30 AM **Credits: 3** CRN 1712 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 2253 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 12:10 PM - 02:50 PM **Credits:** 3 CRN 5212 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 3025 Personal Documentary****Faculty:** Zahedi, Caveh T 12:10 PM - 02:50 PM **Credits:** 3 CRN 7062 Sec A

This hands-on personal documentary production course will involve the making of short non-fiction films documenting your own lives. The course will focus on the history and aesthetics of the personal documentary, as well as the ideological implications of the form.

**LCST 3048 Digital Listening****Faculty:** Napolin, Julie F 03:50 PM - 06:30 PM **Credits:** 4 CRN 7334 Sec AX

This course considers the history and theory of digital forms of listening. We will ask how traditional oral forms of listening were transformed by the written word, analog recording, and then finally, the digital. Rather than a chronology, we will consider how media are often synchronous, new forms emerging while others still linger. We will consider in particular the politics of presence and virtuality, engaging with a number of texts by composers, performers, philosophers, critics, and fiction writers. What makes digital listening specific and how does it intervene in the history of the body? We will consider mediums such as smart phones and mp3s, but also art and music that engages digital mediums.

**LCST 3058 Film Theory****Faculty:** Yue, Genevieve M 12:10 PM - 02:50 PM **Credits:** 4 CRN 7340 Sec AX

This seminar surveys major issues and critical methods in film and media theory, including classical approaches and contemporary debates. In addition to reading a broad array of foundational texts in film theory, students will also sharpen their own film-analytical skills and practice developing theoretical arguments. Students will watch films in class not only to test and apply theories, but to consider when and how films serve as instances of film theory in their own right. Topics may include: realism, formalism, auteurism, genre, sound, semiotics, psychoanalysis, apparatus theory, feminism and queer studies, critical race and postcolonial cinema, Marxism, spectatorship and reception, affect, and film philosophy. The aim of this course is to provide students with the critical tools to analyze films as technical, material, and aesthetic objects; as the products of specific political and economic forces; as sensorial and psychologically rich experiences; and as cultural phenomena expressed both locally and as part of a global media economy. It is strongly recommended that students have previously taken Introduction to Screen Studies.

**LCST 3060 Borders, Borderlands, Border Identities****Faculty:** Chakravarty, Sumita W 12:10 PM - 02:50 PM **Credits:** 3 CRN 7341 Sec A

This course examines the impact of borders on everyday life, and on art, media, and politics. Do borders empower or disempower a people? Why is the idea of 'crossing a border' at once so appealing and so dangerous? Are borders the militarized form of consciousness of our time, giving rise to new mobilizations of people, policies, and predicaments? How might one arrive at a historically-informed understanding of border thinking and border identities? And, what are the precise mechanisms whereby media contribute to our activities around borders? By analyzing the reality and rhetoric of borders, this course helps students find answers to such questions. Assignments are project-based, and students are encouraged to take innovative approaches to the course topic. The broader goal of the course is to develop a set of critical strategies that can define media's complicated role in how we think about, and experience borders.

**LCST 3070 Scenes and Subcultures****Faculty:** Eichhorn, Cathleen TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7135 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]

**LCST 3071 Global Media Activism****Faculty:** Scholz, Robert TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7138 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]

**LCST 3111 Animation and Spectatorship****Faculty:** Levitt, Deborah W 12:10 PM - 02:50 PM **Credits:** 4 CRN 5839 Sec AX

\*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]

**LCST 3211 Culture Concept****Faculty:** Lee, Orville TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 5147 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]

**LCST 3324 Social History of New Media****Faculty:** Scholz, Robert TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7139 Sec A

\*Social History of New Media\* [Track M & C] This course follows the history of computing and networking communication. We'll approach the history of communication - from the telegraph, radio, and television, to the Internet and World Wide Web, from a political, cultural, and social perspective. Key themes include: intellectual property, remix, privacy, social networking, peer to peer culture, social costs and benefits for net users, and the reoccurring utopian hopes and dreams that accompany the emergence of new media. One mid-term paper, one presentation, and a final paper are required. Readings include Janet Abbate, Katie Hafner, Marshall McLuhan, and Vannevar Bush. [Track M & C]

**LCST 3340 Dream Factories: From Freud to Katzenberg****Faculty:** Pettman, Dominic MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7136 Sec A

\*\*Dream Factories: From Freud to Katzenberg\* [Tracks S, C & M] Hollywood has always been called the "Dream Factory." This contradiction in terms weds the intangible with the industrial. In this course students explore the historical, political, economic, and cultural inflections of this phrase. Beginning with the definitions of "dream" and "spectacle" from thinkers such as Freud, Nietzsche, and Debord, students then move to the proto-Hollywood of Hollywood, Scotland, where the popular "panorama" industry was concentrated in the 19th century. They trace the notion of an industrialized form of collective dreaming from the Arcades of Paris, through to the wide-angle lens of Los Angeles, including not only Hollywood, but also Disneyland. Movies about movies, thematizing the notion of a dream factory, make up a significant portion of the course as do critical readings of the ways in which "the people" are both created and seduced by the interface of the screen (Nathaniel West, Adorno, Mattelart, etc.). Students gain sophisticated sense of the cultural and political stakes embodied in company names such as Dreamworks, as well as ways to begin dreaming up alternative dreams—or even techniques of awakening—to those provided by the movie industry. [Tracks S,C & M]"

**LCST 3523 Designing Digital Knowledges****Faculty:** Cowan, Theresa TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7137 Sec A

\*\*Designing Digital Knowledges: Production, Action, Labor\* [Track C & M] This course takes up the principals, priorities and possibilities of Speculative Digital Humanities as they are articulated in Johanna Drucker's SpecLab, and moves through a set of readings and exercises that will encourage us to consider "imaginary solutions" (Alfred Jarry) to the problems of bringing humanities-based inquiry and creation to the digital and vice versa. We will also study a range of digital projects that "exist" and figure out what they do, how they work and study them through the lens of our key terms: Knowledge, Production, Action, Design and Labor. This course includes work on feminist, queer and critical race code studies, network theory, digital media research and creation, database studies and online archiving and 'anti-archiving,' the politics and practices of immaterial labor and the impact of Web 2.0 'sharing economies' on digital humanities inquiry and production. Ultimately, students will develop plans for project-specific digital architectures and material worlds. This is not a programming course, but students with backgrounds in programming are welcome to bring their skills to this class! [Track C & M]"

**LCST 3527 Radio Documentary****Faculty:** Montague, Sarah MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 7407 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 3699 Activism at The New School****Faculty:** Rault, Jasmine TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7339 Sec A**LCST 3789 Critical Methods for Cultural Studies****Faculty:** Eichhorn, Cathleen R 12:10 PM - 02:50 PM **Credits:** 4 CRN 4508 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]

**LCST 3901 Radio/Podcasting: On Air****Faculty:** Montague, Sarah F 12:10 PM - 02:50 PM **Credits:** 3 CRN 3113 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]

**LCST 4024 Bourdieu & Politics of Culture****Faculty:** Lee, Orville MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 7060 Sec A

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

**LCST 4027 Film & Video Art****Faculty:** Perlin, Jenny F 09:00 AM - 11:40 AM **Credits:** 4 CRN 4579 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]

**LCST 4029 Foucault, Bodies, Power****Faculty:** Rault, Jasmine TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 5011 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]

**LCST 4406 Critical Media Theory****Faculty:** Wark, Kenneth W 06:00 PM - 07:50 PM **Credits:** 3 CRN 7342 Sec A

What would be the emerging 'classics' of critical media theory for the twenty-first century? This course looks in depth at work created over the last twenty years that seems to have some staying power as critical modes of thinking about the media of our time. The course will equip students with a familiarity with some of the most widely discussed literature in the field and aim at a competent and confident use of concepts for analyzing media, both for students specialized media studies or media production, and also for students in other field who want to add media as a field to their work. The course is an intensive reading experience from which students will come out thoroughly prepared for contemporary debates about media. This is the signature course for the Liberal Studies track in Critical Media Theory.

**LCST 4900 Senior Seminar: Directing****Faculty:** TBA, Faculty T 12:10 PM - 02:50 PM **Credits:** 4 CRN 3733 Sec BX**LDAN Dance****LDAN 2004 Introduction to Contemporary Dance Practices****Faculty:** Paz, Maria MW 10:00 AM - 11:30 AM **Credits:** 1 CRN 6002 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:** Coulibaly, Lacina MW 11:55 AM - 01:25 PM **Credits:** 1 CRN 5801 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 2021 Lang at Judson Church****Faculty:** Greenberg, Neil - **Credits:** 2 CRN 7202 Sec A

This course introduces students to issues and methods in the field of dance history. Reckoning with the embodied and ephemeral nature of dance, students consider varied ways in which dancing tends to elude official history. With an emphasis on 20th century U.S. concert dance, course material includes theoretical and historical texts, recordings of performance, ethnographic accounts, and oral histories. Exploring a choreographic event of their choosing, students conduct research at the New York Public Library for the Performing Arts, one of the world's largest and most comprehensive archives devoted to the documentation of dance. The course is open to students across the arts and humanities.

**LDAN 2040 Introduction to Dance History****Faculty:** Goldman, Danielle MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 7203 Sec A

This course introduces students to issues and methods in the field of dance history. Reckoning with the embodied and ephemeral nature of dance, students consider varied ways in which dancing tends to elude official history. With an emphasis on 20th century U.S. concert dance, course material includes theoretical and historical texts, recordings of performance, ethnographic accounts, and oral histories. Exploring a choreographic event of their choosing, students conduct research at the New York Public Library for the Performing Arts, one of the world's largest and most comprehensive archives devoted to the documentation of dance. The course is open to students across the arts and humanities.

**LDAN 2099 Contemporary Dance Practices B****Faculty:** TBA, Faculty TR 01:50 PM - 03:30 PM **Credits:** 1 CRN 7526 Sec A

This course continues the study of practices and principles of contemporary dance, as informed by the particular experience and performance history of each teacher. A primary focus is to help students find a connection to the floor from which they 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 acuity; and to augmenting each student's range of qualitative possibilities. 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. Prerequisite: a previous Moving with Somatics or Contemporary Dance Practices course, or permission of instructor or dance program director is required. Space is limited and priority is given to dance concentrators.

**LDAN 2300 Introduction to Ballet Practices****Faculty:** Carpenter, Mary TR 08:00 AM - 09:30 AM **Credits:** 1 CRN 3693 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 2920 IHAD Dance Seminar****Faculty:** Stenn, Rebecca TR 03:50 PM - 05:30 PM **Credits:** 4 CRN 4511 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 3300 Ballet Practices, Continued****Faculty:** Roth, Janet TR 10:00 AM - 11:30 AM **Credits:** 1 CRN 3694 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 3330 Dance Making****Faculty:** Stenn, Rebecca TRF 11:55 AM - 01:35 PM **Credits:** 2 CRN 7482 Sec A

This course functions as a dance-making work group, approaching choreography as a practice of research and discovery. Students will develop original dance and performance projects throughout the semester, revising and showing them in class at least three times before a final presentation. Students can work both collaboratively and/or as choreographers authoring their own works, and will learn methods to describe, analyze and critique each other's choreographic projects. This course is repeatable. Prerequisite: Intro to Choreographic Research.

**LDAN 3510 Repertory A****Faculty:** Mapp, Juliette MW 03:50 PM - 05:20 PM **Credits:** 1 CRN 3038 Sec A

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

**LDAN 3511 Advanced Repertory B****Faculty:** TBA, Faculty TR 06:00 PM - 07:30 PM **Credits:** 1 CRN 7319 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 3101 History of Economic Thought****Faculty:** dos Santos, Paulo TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 4512 Sec A

This course provides an introduction to the history of economic thought. Such ideas are important because they inform us about the present structure of economic analysis: what has been retained and also what has been unfortunately lost. But equally, they inform us about the present structure of world in which we live. The focus of this course will be on Smith, Ricardo, Marx, the early neoclassical economists, and Keynes. Additional discussions on Austrian economics and on mainstream contemporary economic thought will conclude the course.

**LECO 3245 The Economics and Politics of Global Warming****Faculty:** Semmler, Willi TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6948 Sec A**LECO 3877 Intermediate Macroeconomics****Faculty:** Setterfield, Mark TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 4513 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 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: Interaction between goods, labor and financial markets; and the relationship between unemployment and inflation. 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:** Setterfield, Mark T 06:00 PM - 07:50 PM **Credits:** 3 CRN 3346 Sec A

This course covers the theory of economic growth and fluctuations. The first part of the course introduces classical, Keynesian, and neoclassical theories of economic growth. The remainder of the course centers on the theory of economic fluctuations. Topics will include the dynamic interaction of the product, financial, and labor markets, the Phillips Curve and the NAIRU, and monetary and fiscal policies.

**LECO 4506 Graduate Macroeconomics****Faculty:** Setterfield, Mark W 08:00 PM - 09:50 PM **Credits:** 3 CRN 3346 Sec A

This course covers the theory of economic growth and fluctuations. The first part of the course introduces classical, Keynesian, and neoclassical theories of economic growth. The remainder of the course centers on the theory of economic fluctuations. Topics will include the dynamic interaction of the product, financial, and labor markets, the Phillips Curve and the NAIRU, and monetary and fiscal policies.

**LECO 4510 Historical Foundations of Political Economy I****Faculty:** dos Santos, Paulo W 06:00 PM - 07:50 PM **Credits:** 3 CRN 2476 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:** dos Santos, Paulo F 04:00 PM - 05:50 PM **Credits:** 3 CRN 2476 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 Politics of Emotion****Faculty:** Bray, Karen MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 2031 Sec A

Over the past decade, scholars in fields as diverse as literature, philosophy, psychology, sociology and gender studies have turned their attention to affects or feelings. "Affect theory" does not just seek to describe our feelings but also to investigate how we are affected by the world around us. This class will serve as an introduction to theorists working in affect theory. Key questions include: How do feelings structure contemporary politics? To what extent do feelings of rage, joy or hopelessness both propel and impede social change? And what is the place of feelings in scholarly writing, which often claims to be void of feelings? Is it possible to write without feelings? Among other theorists, this course will include selected readings by Spinoza, Sedgwick, Massumi, Ahmed, and Cvetkovich. We will also explore how creative non-fiction (memoir, personal essay, autobiographical poetry, etc.) translates into academic work. Ultimately, as we come to write better through both reading and writing, we will also be producing scholarly work that can elicit its own affectual resonances, shaping us in the in-between spaces of text, reader, and classroom.

**LFYW 1000 Writing the Essay I: Writing About Values****Faculty:** Massimilla, Stephen MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 1493 Sec B

In this course, students are encouraged to examine 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 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, Euripides, Aristotle, Shakespeare, Woolf, Orwell, Sartre, June Jordan, Al Gore, and Michael Pollan, as well as Eastern and Western religious texts (from the Book of Job to Buddhist texts), and topical newspaper articles. Students will focus on developing logical strategies, grammatical clarity, and rhetorical techniques, as well as close reading and research skills.

**LFYW 1000 Writing the Essay I: Pain and Meaning****Faculty:** TBA, Faculty TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 1494 Sec C

Friedrich Nietzsche describes the route by which mankind came to "reason" and moral consciousness: "stoning, breaking on the wheel, piercing with stakes, tearing apart or trampling by horses, boiling of the criminal in oil or wine, flaying alive, and also the practice of smearing the wrongdoer with honey and leaving him in the blazing sun for flies." In this writing-intensive course, we will be examining this relationship between pain, suffering, and affliction, and cultural and linguistic meaning-making. Students will read philosophical texts, critical essays, religious documents, and cultural theory, not only as instances of this topic, but also as displaying a variety of modes of argumentation and rhetoric. Readings will be by Simone Weil, Judith Butler, Friedrich Nietzsche, Ludwig Wittgenstein, Elaine Scarry, Sigmund Freud, Susan Sontag, and Michel Foucault, as well as the Book of Job and its commentaries.

**LFYW 1000 Writing the Essay I: The Age of Memoir****Faculty:** Lessy, Rose MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 4515 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 1495 Sec E

In this course, students are encouraged to examine 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 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, Euripides, Aristotle, Shakespeare, Woolf, Orwell, Sartre, June Jordan, Al Gore, and Michael Pollan, as well as Eastern and Western religious texts (from the Book of Job to Buddhist texts), and topical newspaper articles. Students will focus on developing logical strategies, grammatical clarity, and rhetorical techniques, as well as close reading and research skills.

**LFYW 1000 Writing the Essay I: The Future of Feminist Theory****Faculty:** Kruse, Meridith TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 4516 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 3349 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? How can various cultures express essentially the same story? Most importantly, what does this phenomenon say about us? In addition to reading fairytales and accompanying literary criticism on tales and their circulation, we will read basic elements of narrative theory. Students will investigate the prevalence of fairytales in contemporary literature and popular culture. Readings will include The Grimm Brothers, Charles Perrault, Giambattista Basile, Italo Calvino, Jack Zipes, Rebecca Solnit, Maria Tatar, Kazuo Ishiguro and others.

**LFYW 1000 Writing the Essay I: Too Cool for School****Faculty:** Bandle, Nkosi TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 1496 Sec H

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

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

**Faculty:** Liebson, Jonathan TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 4517 Sec I

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

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

**Faculty:** Bandle, Nkosi MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 3350 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**

**Faculty:** TBA, Faculty MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 1497 Sec K

**LFYW 1000 Writing the Essay I: The Faith Between Us**

**Faculty:** Korb, Scott TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 1981 Sec L

Look at the headlines, flip through a magazine, or click the link to your favorite blog, and increasingly you'll find that whether faith comes between us, separating one believer from another, or lives between us, forming the glue that holds communities together, is a question we all must face. No matter your tradition, or lack thereof, so many people these days have something pressing to say about God, faith, belief, practice, or, yes, even unbelief. Through a consideration of a variety of (mainly) contemporary religion writing – mostly from newspapers, popular magazines and books, and journals – this course asks you to take your own excursions into faith and faithlessness, and through a process of writing, workshoping, and the all-important rewriting, create the stories that, in Joan Didion's words, "we tell ourselves in order to live."

**LFYW 1000 Writing the Essay I: U.S. Politics, Culture, & Empire**

**Faculty:** McElderry, Christina TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 3402 Sec M

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: Great Short Fiction**

**Faculty:** Liebson, Jonathan TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 1679 Sec N

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

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

**Faculty:** Kruse, Meridith TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 1972 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**

**Faculty:** Halawa, Mateusz MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 2382 Sec P

**LFYW 1000 Writing the Essay I: Pain and Meaning**

**Faculty:** Parker, Benjamin TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 6522 Sec Q

Friedrich Nietzsche describes the route by which mankind came to "reason" and moral consciousness: "stoning, breaking on the wheel, piercing with stakes, tearing apart or trampling by horses, boiling of the criminal in oil or wine, flaying alive, and also the practice of smearing the wrongdoer with honey and leaving him in the blazing sun for flies." In this writing-intensive course, we will be examining this relationship between pain, suffering, and affliction, and cultural and linguistic meaning-making. Students will read philosophical texts, critical essays, religious documents, and cultural theory, not only as instances of this topic, but also as displaying a variety of modes of argumentation and rhetoric. Readings will be by Simone Weil, Judith Butler, Friedrich Nietzsche, Ludwig Wittgenstein, Elaine Scarry, Sigmund Freud, Susan Sontag, and Michel Foucault, as well as the Book of Job and its commentaries.

**LFYW 1000 Writing the Essay I: Giving an Account of Oneself: Experience, Identity, Responsibility**

**Faculty:** Gustafson, Ryan MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 6527 Sec R

In this writing-intensive course, students examine philosophical and literary works that have investigated the difficulties inherent in "giving an account of oneself." The first half of the course examines several classic texts that defined the genres of the autobiography and the essay, likely including brief selections from St. Augustine, Montaigne, Descartes, Rousseau, and Emerson. In the second half of the course we will consider a number of texts that have complicated the meaning of autobiographical practices. Likely selections include texts by DuBois, Dostoevsky, Nietzsche, Freud, Foucault, Arendt, Butler, Ashbery, Graham, Crenshaw, and Ellison. Throughout the course, we will pay particular attention to the genres and rhetorical strategies employed by the authors under consideration, emphasizing how their literary choices both inform and are informed by their understandings of experience, identity, and responsibility.

**LFYW 1000 Writing the Essay I: The Modern Fairytale**



**Faculty:** Hach, Haley MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 6547 Sec S

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? How can various cultures express essentially the same story? Most importantly, what does this phenomenon say about us? In addition to reading fairytales and accompanying literary criticism on tales and their circulation, we will read basic elements of narrative theory. Students will investigate the prevalence of fairytales in contemporary literature and popular culture. Readings will include The Grimm Brothers, Charles Perrault, Giambattista Basile, Italo Calvino, Jack Zipes, Rebecca Solnit, Maria Tatar, Kazuo Ishiguro and others.

**LFYW 1000 Writing the Essay I: The Politics of Emotion**

**Faculty:** Bray, Karen MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 6548 Sec T

Over the past decade, scholars in fields as diverse as literature, philosophy, psychology, sociology and gender studies have turned their attention to affects or feelings. "Affect theory" does not just seek to describe our feelings but also to investigate how we are affected by the world around us. This class will serve as an introduction to theorists working in affect theory. Key questions include: How do feelings structure contemporary politics? To what extent do feelings of rage, joy or hopelessness both propel and impede social change? And what is the place of feelings in scholarly writing, which often claims to be void of feelings? Is it possible to write without feelings? Among other theorists, this course will include selected readings by Spinoza, Sedgwick, Massumi, Ahmed, and Cvetkovich. We will also explore how creative non-fiction (memoir, personal essay, autobiographical poetry, etc.) translates into academic work. Ultimately, as we come to write better through both reading and writing, we will also be producing scholarly work that can elicit its own affectual resonances, shaping us in the in-between spaces of text, reader, and classroom.

**LFYW 1000 Writing the Essay I**

**Faculty:** TBA, Faculty TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 2438 Sec U

**LFYW 1300 Writing for Jazz Students**

**Faculty:** TBA, Faculty MW 10:15 AM - 11:30 AM **Credits:** 3 CRN 1894 Sec A

**LFYW 1300 Writing for Jazz Students**

**Faculty:** TBA, Faculty MW 02:00 PM - 03:15 PM **Credits:** 3 CRN 1895 Sec B

**LFYW 1500 Writing the Essay II**

**Faculty:** TBA, Faculty TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 1498 Sec A

**LFYW 1500 Writing the Essay II: Occult Knowledge**

**Faculty:** Lipscomb, Lisa TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 2550 Sec B

This writing-intensive course explores the boundaries of science and religion by examining the status of knowledge claims made by new age and occult practitioners, including astrologers, tarot card readers, paranormal experts (ghost hunters), psychics, and mediums. In addition to reading sociology, cultural studies, anthropology, and psychology scholars' perspectives on occult knowledge claims and the "occult industry," students will investigate the status of specific historical and contemporary examples of occult professionals' claims to knowledge.

## LHIS History

**LHIS 2070 Schwartz IA**

**Faculty:** TBA, Faculty TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 6849 Sec A  
TBA

**LHIS 2072 Schwartz IIA**

**Faculty:** TBA, Faculty TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6850 Sec A  
TBA

**LHIS 2106 Memoirs of 20th Century Europe**

**Faculty:** Shapiro, Ann-Louise MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 6764 Sec A

**LHIS 2219 Democracy/Dictatorship Lat Am**

**Faculty:** Finkelstein, Federico F 12:10 PM - 02:50 PM **Credits:** 4 CRN 6762 Sec AX

This course addresses the emergence of modern military dictatorships, authoritarian and/or fascist politics and repression as well as their confrontation with revolutionary and democratic politics in Latin America. The role of the United States will also be analyzed. The seminar charts the history of the relationship between democracy and dictatorship in different national contexts. Special emphasis will be placed in the case of Argentina as well as Mexico, Chile and Brazil.

**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 5008 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 3000 Political & Social Change: 60s**

**Faculty:** Abelson, Elaine TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6869 Sec A

"What were the sixties? What do people mean when they say 'The Sixties'?" When did the decade begin and when did it end? What were its roots? What is its legacy? How do we begin to understand a period which was characterized by upheaval and fragmentation and challenge to many of the most sacred dogmas of American life? Far more than a movement for civil rights, or a war, or a cultural phenomenon, the sixties was a period of rapid political and social change. A decade that bore witness to the highs and lows of the American experience, the 1960s has to be understood both as a watershed and as an ongoing process. The history of this long decade emphasizes the interrelationships between the specific events of the period and constant pressure of diverse political movements. Many of the major issues we are grappling with today – the American presence in Afghanistan, conflict over immigration, school re-segregation, and cultural anxieties over gay marriage – emerge from the successes, failures, and excesses of the 1960s. This seminar will look at the 1960s through multiple prisms: the Civil Rights movement, Black power, the war in Viet Nam and antiwar agitation, the assassinations, the student movements, feminism, and popular culture. We will use a wide range of sources – a mixture of primary documents (including film footage) and secondary accounts, but the emphasis will be on the words and the actions of the participants."

**LHIS 3033 Environmental History of the Middle East and South Asia****Faculty:** TBA, Faculty TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6853 Sec A

In this seminar, we will consider asks what it means to study environmental history in a non-Western context. Within scholarship on Europe and the United States, the first major works in this field emerged to challenge a dominant tendency to narrate history as the story of humans and humans alone. Many of the pioneers of environmental history were also heavily engaged with the new politics of environmentalism. Among scholars of the postcolonial world, the rise of environmental history has been much more recent, and the creative new studies that have appeared lately contribute to a rather different history of thinking about the relationship between humans and their environments. This reading-intensive course will provide us with an opportunity to enjoy some of the fantastic new scholarship on the environmental history of the Middle East and South Asia that has been published in the past decade or so. Organized thematically, the class aims to offer a sampling of the different kinds of questions that historians working under the broad banner of environmental history have been asking. But we will also dabble in some older traditions of writing about human societies and their environments—from varieties of environmental determinism to development studies to the rich tradition of agrarian social history—in order to think together about what is or is not different about an environmental history approach.

**LHIS 3042 American Youth Cultures, Past and Present****Faculty:** Mehlman-Petrzela, MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 6851 Sec A TBA**LHIS 3113 Gender, Race, and Citizenship****Faculty:** Abelson, Elaine TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6763 Sec A

This seminar explores the history of American women from the early republic to the present day, focusing on three periods: the aftermath of the Revolutionary War, the turn of the 19th and 20th centuries, and the decades following WWII. Students examine social, economic, and political issues among and across groups of women and men in order to explore and evaluate structures of inequality, racial categories, and sexual identity. "Gender, Race and Citizenship" focuses on reading and analyzing primary sources and examining how historians use these sources to write history. The goal is to develop critical and analytical skills and to understand the racial and gender dimensions of American history – the complex processes by which a 'White Man's Republic' was initially constituted and subsequently challenged.

**LHIS 4005 Senior Thesis Seminar****Faculty:** Shapiro, Ann-Louise M 12:10 PM - 02:50 PM **Credits:** 4 CRN 4518 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 4531 Violence/Repression/Revolution****Faculty:** Finchelstein, Federico F 04:00 PM - 05:50 PM **Credits:** 3 CRN 6765 Sec A

This graduate course focuses on recent historical approaches to violence, repression and revolution in modern and contemporary history with special reference to recent developments in political history, dictatorship, fascism and the politics of memory. The course approaches these topics from the perspective of Latin American and European history. The seminar also examines the contextual role of symbolic and explicit violence in critical theory and historiography.

**LHIS 4537 Zone Infrastructure: Histories of Finance, Globalization, and Territory****Faculty:** Halpern, Orit R 06:00 PM - 07:50 PM **Credits:** 3 CRN 7322 Sec A

A new form of global space is emerging—the "Zone". Green zones, free trade zones, hi-technology corridors—these are but a few of the new types of territories that make up our contemporary world. Often linked to new forms of digital media, security and war, logistics, and economy these spaces demand study. They may be the future of urban life on earth. This course will look at histories of zones, and study how globalization, technology, and economy are transforming the structure, form, and design of contemporary human settlements. Our study will stretch from piracy and colonial trading companies, to contemporary ubiquitous computing cities and free trade zones, to satellite systems. The course will be a part lab/part seminar. Students will be trained in softwares for spatial visualization and mapping, and will be encouraged to produce multi-modal and media presentations and final mapping projects. The course will thus introduce students to both research skills in history and with archives, as well as training students in basic web based presentation and the use of api's for geographic and spatial analysis.

**LHIS 4556 History and Digital Media****Faculty:** Potter, Claire T 04:00 PM - 05:50 PM **Credits:** 3 CRN 6852 Sec A

What is at stake for historians as we confront the power of computer technology and the opportunities presented by digital humanities methods? The preservation of new electronic archives provides evidence about the recent past on a scale, and in forms, that twentieth century scholars never imagined. Digitization of conventional archives, easily ported to our desktops, make historians responsible for managing rich archives that are largely hidden on hard drives and cloud servers. Avoiding technology is impossible; learning to use it to our advantage is critical to becoming a well-trained researcher and writer. Social media offers new opportunities and challenges for collegueship, collaboration, and teaching. Most importantly, digital platforms, data mining, and mapping allow us to ask and answer big historical questions, tell new stories and speak to larger and more diverse audiences. As a field within the digital humanities, digital history represents a new phase in the modern history of the book, the history of reading and the history of the archive. In this course, we will learn about the digital tools that can advance our work as historians, and the new opportunities digital media offers: online collecting and archiving, telling stories through data mining and design; the ethics of online research and publication of primary documents; collaboration with multiple authors; open access publishing and navigating copyright in digital media environments.

## LINA Integrated Arts

### LINA 2003 Arts Writing Workshop

**Faculty:** Marranca, Bonnie TR 02:00 PM - 03:15 PM **Credits:** 4 CRN 3787 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; and visits to galleries and performance events. The course is organized around journalistic and literary traditions of arts writing, not academic criticism or theory. This class is not open to first-year students.

### LINA 2006 Punk and Noise

**Faculty:** Rapport, Evan MW 02:00 PM - 03:20 PM **Credits:** 3 CRN 7479 Sec A

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

### LINA 2010 Arts in NYC

**Faculty:** Raykoff, Ivan - **Credits:** 2 CRN 3351 Sec A

In this course students attend a variety of music, dance, and theater performances and art exhibits in New York City as well as on-campus presentations by visiting artists. 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 the second Tuesday of the semester (Tuesday, Sept. 8) at 6:00pm in the Lang cafe, 65 West 11th St.

### LINA 2025 Arts Digital Toolkit

**Faculty:** Ciarrocchi, Maya W 09:00 AM - 11:40 AM **Credits:** 3 CRN 4519 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 the acquisition and production of digital media using DSLR's, video 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.

### LINA 2032 Melodrama in the Arts

**Faculty:** Greenfield, Elana MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7502 Sec A

This course explores melodrama, that much maligned but most wonderful of genres, from its original definition as "a sensational or romantic stage play with interspersed songs and an orchestral accompaniment" to its present day incarnations. We will investigate the history and techniques of melodrama as evidenced in works for the stage as well as music and cinema, and we will also pursue questions about the cultural significance and uses of melodrama in our culture. Reading and listening assignments include works by dramatists such as Dion Boucicault, Alexandre Dumas, Charles Ludlam, and the impresario David Belasco; novelists such as Charlotte Bronte, composers such as Robert Schumann, films by directors such as Rainer Werner Fassbinder; and selected theoretical writings by Eric Bentley, Peter Brooks, and Judith Halberstam. Through this course we will understand melodrama (and the quality of being "melodramatic") through a range of artworks and historical contexts.

### LINA 2036 Sound and Sexual Politics

**Faculty:** TBA, Faculty TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7527 Sec A

"This course takes up questions of gender, sexuality, performance, and sound in art since 1945. Sexual politics have been understood almost exclusively in terms of visual and textual markers, yet their entanglement with the sensory and philosophical register of sound is extensive. Gender and sexuality cut through discourses on sound and sonic aesthetics, asking us to rethink both the history of sonic art and the status of sound in the arts more broadly. Likewise, attention to the sexual politics of sound within aesthetics and performance might compel us to reframe sexual difference, and sexual dissidence. We will study how artists have deployed sound—as part of performances, videos, installations, and sculptures, as well as in "sonic art"—in ways that offer material for queer and feminist thought. The role of musical, vocal, and auditory practices within political movements will also be considered. Course material will span artwork and popular culture as well as black studies, Marxist feminism, film theory, queer studies, psychoanalysis, visual studies, and art history. Reciprocally, we will explore how close attention to sound and sound studies might reshape central knots in feminist theory and queer theory. In addition to reading and listening assignments, students will complete a series of writing projects over the course of the semester."

### LINA 2101 Contemporary Cuba: Art, Politics, History, Ideas

**Faculty:** Cepero-Amador, MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7313 Sec A

"The course will focus on the development of different artistic media over five decades of Cuba's contemporary history. We will consider how Cuban works of art reflect the complexity of the country's history, culture, and charged political situations. We will analyze the history of the post-revolutionary era through the lenses of visual arts, considering how they constitute highly sophisticated interpretations of the always-changing reality. Classic film and video by prestigious filmmakers (Santiago Alvarez and Tomàs Guti rrez Alea) will be reviewed and analyzed, and we will also explore the history of Cuban music and dance with guest lecturers. This course examines curatorial events organized in Cuba, such as the Havana Biennial, and exhibitions of Cuban art in North America, such as "Cuba: Art and History from 1868 to Today!" at the Museum of Fine Arts in Montreal in 2008 and the exhibition at the Bronx Museum this year."

### LINA 3023 The Open Work

**Faculty:** Diebes, Joseph M 12:10 PM - 02:50 PM **Credits:** 4 CRN 7314 Sec AX

The arts since the 1950s have all seen a re-evaluation of the notion that the artist is responsible for every part of a fixed and definitive work. Instead, many artists have let the outcome of the work be determined by social interaction, natural processes, or pure chance. In this interdisciplinary course we 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, Thomas Hirschhorn's monument projects, William Forsythe's dance improvisation technologies, and the unrealized Fun Palace of theater director Joan Littlewood and architect Cedric Price. In parallel with discussing artworks, students read key writings in media theory, art criticism and science to stimulate questions about artistic subjectivity, the politics of interactivity, the meaning of chance, and the productive relations between theory and art practice.

**LINA 3024 Consciousness & Creativity****Faculty:** Levy, Ellen MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 7316 Sec A

"A constant goal throughout the arts is to enlarge the scope of human consciousness and imagination. This course encourages exploration of some of the automatic perceptual processes (such as memory and attention allocation) that underlie our present understanding of the mind/brain. The course includes visits to exhibitions of art works ranging from sensory deprivation to "telematic" communications and performance works. Students will examine selected readings and case studies of art within the framework of the course. The seminar will provide access to some neuroscientific tools (such as EEG headsets) and a visit to a brain imaging facility. In conjunction with these resources, hands-on exploration may result in the student's own aesthetic interpretation of basic neuroscientific knowledge (such as neural networks, perception, affect). Students will learn how artworks can become forms of "embodied cognition" and they will explore ways to integrate their creative practices with these scientific and philosophical concepts."

**LINA 3025 Visual Music****Faculty:** Layton, Zachary TR 03:50 PM - 05:30 PM **Credits:** 4 CRN 7501 Sec A

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

**LINA 3041 Real Presence in Performance****Faculty:** Climenhaga Word, TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7504 Sec A

This course explores embodied presence in performance through a study of historical threads and contemporary practices in both dance and theater. We will look at performance structures that consider the real presence of the performer beyond created expressions of character in theater or movement strategies in dance, from early 20th century ideas of physicality in theater and the birth and growth of German Expressionist dance through postwar intersections of dance and theater in Europe and America. Evolving theories of corporeality provide a lens to consider performance practice across disciplines, including emerging fields of interdisciplinary performance and body art. From this historical background, the course examines contemporary trends in Tanztheater (Pina Bausch, Sasha Walz, etc.) and Physical Theater (Theatre du Complicité, SITI Company, etc.), and the eroding boundaries between contemporary performance forms. Students will gain an understanding of concepts of presence and theories of the body in performance, and explore the work of several 20th century practitioners through reading and viewing assignments, and in the completion of a series of research and writing projects over the course of the semester.

**LINA 3130 Vogue'ology****Faculty:** Sember, Robert TR 03:50 PM - 05:30 PM **Credits:** 4 CRN 7503 Sec A

Vogue'ology looks at the dance form of Vogue in relations to its rich and complex social context, namely the House and Ballroom Scene and the broad history of struggles against oppression undertaken by racial, sexual and gender minorities and poor. Many people want to learn to Vogue. As we go about doing so, however, we ask: What is one actually learning when we learn to Vogue? What the relationship is between the body of the performer, the body of the teacher and the body of the community? How do we embody history? What kind of knowledge is transmitted in this teaching and learning and what are the consequences of the different ways in which Voguing is taught? We will look at the roots of Vogue in performance forms dating from the slave era and the social shifts that occurred during the Harlem Renaissance. We will also examine the relationship between a dance practice and the social world. This includes a concern not only with race and gender but also with class and aesthetic, political and religious ideologies. Among the authors we will read are W.E.B. Du Bois, Kelly Brown Douglas, Theodore W. Allen, and Tricia Rose.

**LINA 3311 Femme Fatale****Faculty:** Brooks, Colette TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7315 Sec A

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

**LINA 4900 Senior Seminar****Faculty:** Sember, Robert F 12:10 PM - 02:50 PM **Credits:** 4 CRN 5784 Sec AX**LLSJ Literary Studies, Journal****LLSJ 2001 News, Narrative & Design I****Faculty:** Meier, Andrew MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 6130 Sec A

This is the first course in a 3-course sequence that introduces students to journalism as a distinct form of media, one that serves as part of the democratic checks-and-balances system. Grounded in historical context and with an emphasis on ethics, students will be introduced to the complexity and competitiveness of the 21st century media ecosystem. This level 1 class will focus on needs-based reporting ù a bottoms-up approach using human-centered design practices to identify the informational needs and concerns of the community being served. Through real, project-based work, students will research, report and express the news while considering how to best engage their audience and have impact. In this initial class, students will focus on clear writing and learn the rudiments of visual storytelling. Systems thinking will be introduced. In the second half of the semester, students will begin working collaboratively. Work will be published through the New School Free Press and/or via social media. A designer, a social media editor and a data reporter are embedded in the class.

**LLSJ 2001 News, Narrative & Design I****Faculty:** Meier, Andrew MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 6131 Sec B

This is the first course in a 3-course sequence that introduces students to journalism as a distinct form of media, one that serves as part of the democratic checks-and-balances system. Grounded in historical context and with an emphasis on ethics, students will be introduced to the complexity and competitiveness of the 21st century media ecosystem. This level 1 class will focus on needs-based reporting ù a bottoms-up approach using human-centered design practices to identify the

informational needs and concerns of the community being served. Through real, project-based work, students will research, report and express the news while considering how to best engage their audience and have impact. In this initial class, students will focus on clear writing and learn the rudiments of visual storytelling. Systems thinking will be introduced. In the second half of the semester, students will begin working collaboratively. Work will be published through the New School Free Press and/or via social media. A designer, a social media editor and a data reporter are embedded in the class.

#### **LLSJ 2001 News, Narrative & Design I**

**Faculty:** Buchanan, Robert T 12:10 PM - 02:50 PM **Credits:** 4 CRN 6878 Sec CX

This is the first course in a 3-course sequence that introduces students to journalism as a distinct form of media, one that serves as part of the democratic checks-and-balances system. Grounded in historical context and with an emphasis on ethics, students will be introduced to the complexity and competitiveness of the 21st century media ecosystem. This level 1 class will focus on needs-based reporting ù a bottoms-up approach using human-centered design practices to identify the informational needs and concerns of the community being served. Through real, project-based work, students will research, report and express the news while considering how to best engage their audience and have impact. In this initial class, students will focus on clear writing and learn the rudiments of visual storytelling. Systems thinking will be introduced. In the second half of the semester, students will begin working collaboratively. Work will be published through the New School Free Press and/or via social media. A designer, a social media editor and a data reporter are embedded in the class.

#### **LLSJ 2010 Ethics and History of Journalism**

**Faculty:** TBA, Faculty M 09:00 AM - 11:40 AM **Credits:** 4 CRN 7497 Sec AX

This course situates contemporary journalism in its historical context and grounds students in the fundamental ethical principles of the discipline. Taught by Peter Stevenson, former executive editor of the New York Observer, the course will introduce the concept of journalism as a system by which a society shares information, and an integral part of the democratic checks and balances system. History will extend back to the oral tradition in ancient Rome to the 17th century coffeehouses of London to the birth of the first newspapers, and look at disruptive technologies like the printing press, radio, television and the Internet. The class will examine the effects on society of government-controlled press and consider ideas of the effect of corporate control in contemporary journalism, as well as look at different contemporary models like the American notion of neutrality versus the European system of Liberal and Conservative outlets. Emphasis will be placed on changing notions of what it has meant historically to be a good journalist, and establishing the guiding ethics of telling the truth, transparency, independence and serving the public good.

#### **LLSJ 2236 Podcasting**

**Faculty:** TBA, Faculty R 06:00 PM - 07:50 PM **Credits:** 2 CRN 7332 Sec A

Podcasting offers journalists, artists, and performers a direct conduit to listeners and Serial and other recent breakout shows suggest audiences have a voracious appetite for more reporting. This class will explore the opportunities podcasting offers audio producers. The class will create an eight episode podcast and every student will get experience with story planning, interviewing, audio editing, promotion and audience building. Some audio production skills are recommended but not required. The class will also explore the podcasting publishing ecosystem as well from networks like Radiotopia and Slate.

#### **LLSJ 2239 In the Company of Strangers: Photojournalism for Connectivity**

**Faculty:** TBA, Faculty T 06:00 PM - 07:50 PM **Credits:** 2 CRN 6965 Sec A

We live in a world saturated with images and videos. As mobile devices turn us inward and self-involved, how do we investigate the world? Through photographic assignments, supplemented by class discussion, students will use photography as a tool for engagement, allowing them to build community. We will think about what draws people to photography and the power of pictures. We will examine the history of photographic evidence in journalism and how visual literacy has changed in the 21st century. This class is open to students of all disciplines. Students will enter the class identifying with many virtual communities and will leave the class with stronger ties to their physical community, and a clear foundation in interpreting and producing photographs.

#### **LLSJ 2240 Designing Digital Communities**

**Faculty:** Tseng, Francis M 06:00 PM - 07:50 PM **Credits:** 2 CRN 6966 Sec A

The Internet is a place for discussion and collaboration, but the experience can be difficult, confusing, intimidating, or downright hostile. This course will explore how we can design systems for better discussion, collaboration, voting and governance online. This course is taught by Francis Tseng, who is currently involved in the design and development of the Coral Project, a collaboration between the Washington Post, Knight-Mozilla OpenNews, and the New York Times that seeks to reinvent how digital communities work.

#### **LLSJ 3001 News, Narrative & Design II**

**Faculty:** TBA, Faculty MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 6132 Sec A

This is the second course in a three-course sequence preparing students to do creative and rigorous journalism in a highly competitive and complex media ecosystem. Increased attention will be paid to using design strategies to identify community needs and problem solve audience engagement, considering such factors as context for consumption and multi-channel participation. Brainstorming, research and other design strategies will be used to imagine new ways of reporting and expressing the news. In addition to growing expectations for depth of reporting, increased emphasis will be on creative presentation of work, and telling stories visually as well as through writing. Students will develop a deeper understanding of the role systems thinking plays in reporting their stories, expressing their stories, and inserting their stories into the media ecosystem. The class is project-based and collaborative, with the project to be determined based on needs-based assessment, student interest and skills brought in from other classes. Students will continue focusing on engagement and impact, and be encouraged to experiment. Work will be published through the New School Free Press and/or social media. A designer, a social media editor and a data reporter are embedded in the class. Other experts will be brought in based on student need. This class will have a mentor. Students must have already taken News, Narrative & Design I to register.

#### **LLSJ 3001 News, Narrative & Design II**

**Faculty:** TBA, Faculty TR 03:50 PM - 05:30 PM **Credits:** 4 CRN 6879 Sec B

This is the second course in a three-course sequence preparing students to do creative and rigorous journalism in a highly competitive and complex media ecosystem. Increased attention will be paid to using design strategies to identify community needs and problem solve audience engagement, considering such factors as context for consumption and multi-channel participation. Brainstorming, research and other design strategies will be used to imagine new ways of reporting and expressing the news. In addition to growing expectations for depth of reporting, increased emphasis will be on creative presentation of work, and telling stories visually as well as through writing. Students will develop a deeper understanding of the role systems thinking plays in reporting their stories, expressing their stories, and inserting their stories into the media ecosystem. The class is project-based and collaborative, with the project to be determined based on needs-based assessment, student interest and skills brought in from other classes. Students will continue focusing on engagement and impact, and be encouraged to experiment. Work will be

published through the New School Free Press and/or social media. A designer, a social media editor and a data reporter are embedded in the class. Other experts will be brought in based on student need. This class will have a mentor. Students must have already taken News, Narrative & Design I to register.

### **LLSJ 3002 Design for Journalists: From Typography to Interaction**

**Faculty:** Chen, Irwin R 12:10 PM - 02:50 PM **Credits:** 4 CRN 6881 Sec AX

Do you obsess over fonts? Are you dying to know how to present your work digitally? This course aims to prepare journalists and writers with the basic principles of visual and interaction design crucial to modern-day journalism, starting with the fundamentals of typography, layout, color, information design, wire framing and prototyping for the web. Students will learn HTML and CSS through the historical lens of printing technologies and will explore these concepts through a series of exercises and assignments culminating in a final website project.

### **LLSJ 3003 Introduction to Visual Storytelling**

**Faculty:** TBA, Faculty F 12:10 PM - 02:50 PM **Credits:** 4 CRN 7505 Sec AX

A unique opportunity for mature students, this off-site workshop (hosted at the Downtown Community Television Center, DCTV) offers an introduction to the discipline of reporting and telling stories visually. Professional filmmakers will lead project-based immersion in the essentials of documentary filmmaking, from reporting and research to production and post-production. Students will produce their own documentary shorts. Examining form through screenings and discussion, students review hands-on camera and audio techniques, and plan and execute a shoot. In addition, students gain an in-depth understanding of non-linear editing in Final Cut Pro as they edit their own short films. The course culminates with a rough-cut screening and critique.

### **LLSJ 3505 Visualizing Data**

**Faculty:** TBA, Faculty TR 03:50 PM - 05:30 PM **Credits:** 4 CRN 6134 Sec A

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. Taught by Lena Groeger, news apps developer at ProPublica, the class will expose students to the basic ideas of expressing data visually. Students will do one final project as a class to be published through the New School Free Press.

### **LLSJ 3901 New School Free Press**

**Faculty:** Chaplin, Heather MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 6133 Sec A

This lab class is the student-led news organization, dedicated to the most cutting edge ideas about how news organizations work. The students work closely with the lead professor and a team of embedded practitioners specializing in design, development, data, social media, audio/video, and analytics to produce a series of youth and local verticals that change over time based on reader needs. Students in this class come from all over the university and the cross-pollination of skills is highly encouraged. Students will work in teams guided by the embedded practitioners, using the reporting skills, design methodology and systems thinking taught in NN&D classes. This class is the spine of the program, through which all the best student work will run. With the guidance of the embedded practitioners, students will perform all functions of the news organization from on-the-ground-reporting, to multi-media editing, to innovative special digital projects.

### **LLSJ 3905 NSFP Design Research & News Product Development**

**Faculty:** TBA, Faculty T 04:00 PM - 05:50 PM **Credits:** 2 CRN 6964 Sec A

Heard about "design research" and "user-centered design" and want to learn what the hype is about? In this pop-up course, you'll learn how teams and news organizations can benefit from talking to (and designing with) the audience. The class will focus on helping determine how the New School Free Press can better engage and inform the community. You'll get comfortable crafting questions, being highly observational and analytical, and asking how and why. Students who take this workshop will be able to identify audience news needs and gain insights to meaningfully impact people's lives.

### **LLSJ 4001 News, Narrative & Design III**

**Faculty:** Meier, Andrew F 09:00 AM - 11:40 AM **Credits:** 4 CRN 6880 Sec AX

This is the third course in a three-course sequence preparing students to do creative and rigorous journalism in a highly competitive media ecosystem. In this class, students should build off their growing proficiency both in traditional journalism and design methodologies to do a series of projects or one semester-long project, to be determined by needs-based assessment, student interest and skills brought in from other classes. Students will use the dispositions and skills developed in NN&D I and II as well as other J+D classes to do a (or a series of) collaborative investigative project that pushes them to ask hard questions, identify the systemic nature of problems, and understand journalism's role in speaking truth to power. Design methodologies will be used from the earliest stages of identifying community problems, through to consideration of reader experience and habits in final work. Students will be encouraged to experiment and push themselves, and are free to use any of the skills picked up in other J+D classes. Work will be published through the New School Free Press and/or social media. A designer, a social media editor and a data reporter will be embedded in the class. Other experts will be brought in as needed. This class will have a mentor. Students must have already taken News, Narrative & Design I and News, Narrative & Design II to register.

### **LLSJ 4402 Creative Publishing & Critical Journalism**

**Faculty:** Miller, James M 04:00 PM - 06:40 PM **Credits:** 3 CRN 7333 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, tweets, and social-networking, this seminar will survey the kinds of "worlds built by words" that first flourished in the Renaissance û and may yet flourish again, should imaginative writers and innovative entrepreneurs take up the challenge of reinventing serious intellectual publishing in a post-print world. Readings include texts by Anthony Grafton, Robert Darnton, Baudelaire, Mathew Arnold, Oscar Wilde, Walter Benjamin, Theodor Adorno, George Orwell, Guy Debord, C. Wright Mills, Roland Barthes, Susan Sontag, and Bernard Williams; with site visits to The New York Times, Vice, Penguin/ Random House, Gawker Media, Dissent &c.

### **LLSJ 4402 Creative Publishing & Critical Journalism**

**Faculty:** Rosenfelt, Rachel M 04:00 PM - 06:40 PM **Credits:** 3 CRN 7333 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, tweets, and social-networking, this seminar will survey the kinds of "worlds built by words" that first flourished in the Renaissance û and may yet flourish again, should imaginative writers and innovative entrepreneurs take up the challenge of reinventing serious intellectual publishing in a post-print world. Readings include texts by Anthony Grafton, Robert Darnton, Baudelaire, Mathew Arnold, Oscar Wilde, Walter Benjamin, Theodor Adorno, George Orwell, Guy Debord, C. Wright Mills, Roland Barthes, Susan Sontag, and Bernard Williams; with site visits to The New York Times, Vice, Penguin/ Random House, Gawker Media, Dissent &c.

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## LLSL Lit Studies: Literature

### LLSL 2037 History of the English Novel

**Faculty:** Berman, Carolyn MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 6872 Sec A

"This course is a survey of the novel in English from 1700 to the present day. Once derided as an "incentive to seduction," the novel achieved critical acclaim as well as cultural prominence in the mid-nineteenth century; it remains by far the most popular form of printed literature to this day. Starting from the picaresque novel of the eighteenth century, we see how the English novel reached its characteristic mode in the 1800s, with Austen's domestic drama and Dickens's sentimental realism. We then look to twentieth-century writers of the greater English-speaking world, for whom the settled novelistic formulas had grown stale, and consider whether they have succeeded in merely putting the genre on life support or in reviving the form for a new era. Readings include: Daniel Defoe, Robinson Crusoe; Jane Austen, Pride and Prejudice; Charles Dickens, Great Expectations; Virginia Woolf, Mrs. Dalloway; Salman Rushdie, Shame; and Edward P. Jones, The Known World."

### LLSL 2038 Terrorism in Modern Literature and Cinema

**Faculty:** Anemone, Anthony TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6873 Sec A

Arguably the central political and moral issue of the 21st century, Terrorism has a long history. Through readings and film screenings, lectures, and discussion of historical, theoretical, literary, and cinematic works that represent terrorism in Europe, Asia, Africa, Russia, the Middle East, and the Americas over the past 150 years, we will confront the complex historical, cultural, and moral dimensions of terrorism as it has been represented, understood and explained. Among the writers read are John LeCarre, Franz Fanon, Albert Camus, Joseph Conrad, Yasmina Khandra, and others.

### LLSL 2039 Listening to America

**Faculty:** Napolin, Julie TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6883 Sec A

This course is an introduction to rhetorical theory and its modern American contexts. Considering the classical philosophical relationship between speech, listening, vernacular, and democracy, this course will interrogate the ways in which America and Americans are rhetorically composed, solidified, and contested through the voices of literature, oratory, music, and audio culture. Jay Fliegelman argues that "The Declaration of Independence" was meant to be read aloud and that, in reading this document silently to ourselves, we fail to grasp its meaning and potential. He maintains that America is a culture and society built on the affective and rational dimensions of listening. We will consider such texts as Whitman's "Song of Myself," the people's microphone of Occupy Wall Street, Martin Luther King, Jr.'s "I Have a Dream" speech, and Zora Neale Hurston, Their Eyes Were Watching God. We will ask why Americans are galvanized by voices and how a deeper understanding of rhetoric can contribute to a broader definition of nation.

### LLSL 2411 Contemporary Latin American Literature

**Faculty:** De Castro, Juan MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 6874 Sec A

This course studies Spanish American texts written during the last two decades by such authors as novelists Roberto Bolaño, César Aira, Juan Gabriel Vásquez, and playwright Sabina Berman. While contemporary writers had long labored under the shadow cast by the international reputation of the Boom novelists and other Latin American authors of the 1960s, the rise of Bolaño as a world author has generated a new wave of interest in Latin American literature as a principal contributor to the current literary scene.

### LLSL 2663 Anglophone Poetry 1

**Faculty:** Savory, Elaine MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 3039 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 3029 Childhood Narrative

**Faculty:** Rejouis, Rose TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7017 Sec A

This course examines the theme of childhood across world literature, as well as its use as a metaphor for self-knowledge. Topics include literary strategies, patterns and traditions; the relevance of formative experiences to cultural literacy and to critical and political engagement; gender; the separation from home; the myth of a disappearing traditional culture; and maturity and adulthood. Readings may include works by Saint Augustine, Patrick Chamoiseau, Jamaica Kincaid, Tobias Wolff, Stanley Cavell, J.M. Coetzee, and Maxime Hong Kingston.

### LLSL 3031 Modernism, Gender, Sexuality

**Faculty:** Napolin, Julie TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6884 Sec A

This course considers how modernist expression and technique in Britain and America developed around issues of sexuality and gender. We will focus on the writing and performance of queer sexuality and the "open secret," hard-boiled masculinity and the context of WWI, new forms of women's sexual liberation on the heels of Victorian constraint, and women's blues expression and its racial constraints. We will define writing as a gendered and sexed activity in its cultural, social, racial, economic, and artistic contexts. Texts and artists will include, The Portrait of a Lady, "The Beast in the Jungle," The Good Soldier, A Room of One's Own, Blues Legacies and Black Feminism, the music of Bessie Smith and Josephine Baker, Passing, Giovanni's Room, The Sun Also Rises, Casablanca, and Nightwood. We will also read several key texts in the theory and history of gender and sexuality.

### LLSL 3032 Shakespearean Drama

**Faculty:** Kottman, Paul F 12:10 PM - 02:50 PM **Credits:** 4 CRN 6885 Sec AX

This course will focus on the study of Shakespearean drama. Students will learn to identify and articulate aspects of Shakespeare's work that have received significant attention over the past several centuries: Shakespeare's presentation of women, of ethical predicaments, of human agency, of fraught social ties, to name a few. Students will also familiarize themselves with key texts in critical theory and literary criticism that respond to Shakespeare, with special emphasis on the reception of Shakespeare in the German philosophical tradition.

### LLSL 3035 Race & Literature

**Faculty:** Browner, Stephanie MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 5930 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 Chesnut, 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 MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 5928 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 3103 Contemp Lit: US Realism****Faculty:** Greif, Mark TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6888 Sec A**LLSL 3105 Avant-garde Poetry: America 1950s-1960s****Faculty:** Mookerjee, Robin TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6887 Sec A

Through this course students relive the rejection of traditional verse forms that came to full flower after the end of the Second World War. Sometimes dismissed as trivial, the poetry of the Beats, the New York School, and the Black Mountain poets expressed philosophical convictions that were at once a throwback to the Romantic era and a step forward into postmodernism. Driven by a sense of mission and a conviction in the world-changing importance of art, they formed strong alliances and invented the poetic practices that continue to influence new generations of poets. Students read a wide range of poetry as well as works that tell the stories of an era when poetry was infused with energy, boldness, and an unmistakable sense of cool.

**LLSL 4448 Faust Through the Ages****Faculty:** Medzhibovskaya, M M 04:00 PM - 05:50 PM **Credits:** 3 CRN 7105 Sec A

""Modern literature and art are unthinkable without the sublime majesty of Goethe's Faust. One of Germany's greatest contribution to culture, this complex bipartite drama (1808; 1832) was neither the first nor the last, in Goethe's homeland and elsewhere, to reflect with the help of the Faustian legend on the shifting models of comprehension underlying the conditions and results, the means and ends, the losses and gains of human striving. This course critically examines the progression of the idea of striving in pursuit of progress and immortality through the ages observing not only the transformation of the figure of Faust through the centuries in different literary genres and works of art, but also exploring such key concepts as the conditions and the price of the pact as the corollary of extraordinary ambition, the mastery of knowledge and of the order of life's encounters with persons, things and historical circumstance, and the reconvening of the mythical Eros with human sensuality. The course will concentrate on philosophical, narrative, performative, political and representational elements accompanying the reappearance of Dr. Faustus in a variety of genres (literary, theatrical, cinematic, musical, and those in visual art) across the widely changing historical and ideological landscape, from the study of the versions of the medieval Faust legends and moving onwards to Christopher Marlowe, Goethe, Thomas Mann, David Mamet and other authors. Special attention will be paid to the versions of Faust and its variations in Soviet Russia, the Nazi Germany and after the fall of communism.""

**LLST Literary Studies****LLST 3006 RFW Fiction: The Global Novel****Faculty:** Deb, Siddhartha TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 2429 Sec A

This course looks at a set of contemporary novels that respond 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, and Rachel Kushner. The course will also include critical work by theorists and essays by popular critics. Students will be required to make oral presentations on the readings, write response papers, and produce a 10-page literary essay or a creative project as a final requirement. Please note that this is not a fiction workshop and that the emphasis is on reading and analysis.

**LLST 3006 RFW Fiction/Non-Fiction: Blur: Where Fact and Fiction Meet****Faculty:** Sessions, Joshua F 09:00 AM - 11:40 AM **Credits:** 4 CRN 7506 Sec BX

In this course, we will explore the ways fiction writers ransack and distort both their lives and the world for fictional goals, the ways nonfiction sometimes uses fictional forms to access modes of communication usually denied fact based prose, and those beautiful hybrids that can't quite be categorized either way. Readings may include: Philip Roth, WG Sebald, Annie Dillard, Grace Paley, Norman Mailer, Geoff Dyer, Shelia Heti, and Ben Lerner

**LLST 3016 RFW Non-Fiction****Faculty:** Brooks, Colette MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 2430 Sec A

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

**LLST 3025 RFW Poetry****Faculty:** Walters, Wendy TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 2455 Sec A

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



**LLST 3028 RFW Journalism****Faculty:** Dray, Philip MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 5967 Sec A

From the blogosphere to the nation's newsrooms, many writers today are increasingly using "advocacy journalism," a mix of reportorial objectivity, critical thought, and personal experience, to illuminate important social, political, and cultural issues. The course will examine readings of the craft's exemplary practitioners, past and present – muckrakers like Lincoln Steffens and Ida B. Wells; writers on conflict and war such as Jonathan Schell and Robert Jay Lifton; and social critics Jessica Mitford, Naomi Klein, Glenn Greenwald, and Salon's Joan Walsh and Heather "Digby" Parton. Students will consider the work of writers who blend fiction, memoir, and journalism (Tom Wolfe, Norman Mailer, Zora Neale Hurston), try their own hand at essays, op-eds and advocacy pieces, and emerge as discerning readers of this challenging journalistic form.

**LLST 3055 Jane Austen****Faculty:** Savory, Elaine MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 6893 Sec A

This is a special author course, in which we read all of Austen's major novels, and explore her contribution to the history of fiction. Her work appeals to a wide range of readers. We shall consider her work in the context of her own time and place, a complex moment in English history, as well as relating it to feminist and postcolonial approaches to fiction.

**LLST 3067 Borges****Faculty:** De Castro, Juan MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 6894 Sec A

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

**LLST 3506 Dante's Divine Comedy****Faculty:** Pettinger, Michael MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 6891 Sec A

In this seminar students read selected works of Dante Alighieri, including the entirety of his magnum opus, the *Divine Comedy*. Moderns sometimes view Dante's *Comedy* as a summary of the medieval mentality – a universe centered on God, legible as a book and set in motion by Divine Love. Besides its obvious reductionism (what exactly are the Middle Ages and was there anything upon which all medieval people agreed?), such a view underestimates the revolutionary nature of Dante's work. Dante was a restless poetic experimenter, the first great theorist of vernacular literature, offered radical (and disturbing) solutions to the political problems of his time, and tested the limits of Christian orthodoxy. Students will leave the course with a knowledge of Dante's oeuvre and an appreciation of the dynamic character of his work.

**LLST 3519 Anna Karenina and its Afterlives****Faculty:** Medzhibovskaya, F 12:10 PM - 02:50 PM **Credits:** 4 CRN 6892 Sec AX

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

**LLSW Lit Studies: Writing****LLSW 2010 Intro Non-Fiction****Faculty:** Kendall, Elizabeth MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 2431 Sec A

LLSW 2010 - Introduction Non-Fiction

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 2020 Intro Fiction: The Real****Faculty:** Gordon, Neil MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 2432 Sec A

The novel, wrote Stendhal, is "a mirror being carried down the side of a road." The famous phrase aptly captures the ambitions of the technique of realism, that is, to depict the actuality of the world in fiction. But it also announces huge complications of craft that still animate our discussions of fiction today: subjectivity, point of view, frame, description, and verisimilitude. In this introductory fiction workshop we will study the ambitions and complications of realistic technique. Through close study of a wide range of literary texts, we will experience the creative, political, and social issues presented by the real in fiction. In writing assignments and in-class workshops students will practice the craft of realism in their own fiction. By the end of the semester students will have mastered a critical understanding that will include point of view, framing devices, dialogue, setting, authenticating detail, historical context, and narrative voice, and will have written and workshoped numerous short assignments and one complete short story.

**LLSW 2020 Intro Fiction**

**Faculty:** Mookerjee, Robin TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 2457 Sec B

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 Bellow, O'Connor, and Nabokov and contemporary stylists like Lorrie Moore, Donald Barthelme, and Susan Sontag. 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:** Carr, Angela MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 2434 Sec A

In this seminar, you will learn to recognize different poetic genres, styles and modes and gain a grasp of fundamental poetic devices and techniques. You will learn how to harness these techniques in your writing. To help further develop your understanding of poetry, we will read a selection of works by poets from around the world through the lens of the literary movements of modernism, considering in particular movements such as Futurism, Expressionism, Cubism, Surrealism, Objectivism, Negritude and Language Poetry among others. In order to understand these movements, we will also look to earlier literary traditions and forms in the English and American literary canons. Finally, in addition to assigned readings, you will each choose one poet whose oeuvre you wish to study in greater depth. Because this is a creative writing course, our primary aim, in addition to reading literature and theory, will be to explore and experiment with different writing processes.

**LLSW 2030 Intro Poetry**

**Faculty:** Statman, Mark MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 3362 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:** Walters, Wendy TR 10:15 AM - 11:30 AM **Credits:** 3 CRN 2458 Sec A

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

**LLSW 3200 Creative Non-Fiction**

**Faculty:** Chasin, Alexandra TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7156 Sec A

Whatever your major is, you can try your hand at Creative Nonfiction. Majoring in subjects from the Arts to History to Urban Studies has given Lang and other New School students the chance to engage with subject matter about which they are passionate. In this course, students whose major has given them something to write about, have the opportunity to write about their subject matter in the mode of Creative Nonfiction. This course offers students the opportunity to experiment with creative written representations of the knowledge they have gained, exploring modes of representations that are not conventional in their discipline or medium. The course will draw advanced students in disparate majors together for such experimentation and exploration. Students are invited to re-work some material that they have already written about, or to venture into new territory – in all cases, subject matter should relate to students' work in their majors. The course will also include readings in Creative Nonfiction, many of which will be chosen on the basis of the home disciplines (or majors) of the students in the course.

**LLSW 3500 Intermediate Fiction**

**Faculty:** Deb, Siddhartha TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 2459 Sec A

This course will build on skills acquired at the introductory level by asking students to experiment with a range of genres and styles, including the gothic, hard-boiled, fantasy, and dystopic fiction. Focusing on stories by Edgar Allan Poe, Joyce Carol Oates, Jorge Luis Borges, and Edward P. Jones, among others, the course will require students to read with close attention, analyze the characteristics of a genre, and participate in a wide range of writing exercises. The written component will consist of a series of shorts in response to genre prompts, followed by a longer story that will attempt to incorporate the shorts into a coherent narrative.

**LLSW 3500 Intermediate Fiction: The Other**

**Faculty:** Gordon, Neil MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 2435 Sec B

This course will allow students the opportunity to study the question of subjectivity in fiction and the challenge of imagining and writing the experience of characters other than themselves. In close study of fictional texts, we will interrogate the peculiar capacity of fiction to allow writers to depict the experience of the political, historical, ethnic, socioeconomic or gendered other. Students will be afforded the opportunity to study this singular capacity of fiction – the capacity of “sympathetic imagination” – in terms both of its mechanics and the ethical and political questions it implies, and to practice their insight in exploring subjectivity and point of view in their own fiction. By the end of the course students will have written and workshopped numerous short assignments and a final complete short story or novel excerpt of 20-25 pages, each working toward a full and practiced exercise in the creative depiction of experience, voice, insight, and point of view in the fictional creation of character.

**LLSW 3510 Intermediate Nonfiction: Cultural Coverage**

**Faculty:** Greif, Mark F 12:10 PM - 02:50 PM **Credits:** 4 CRN 7206 Sec AX

This course teaches the skills of writing about different types of art and performance – the genres that one finds discussed in the culture and arts pages of a major newspaper or magazine. By the end of the class, students should come away with a beginning working knowledge of how to write reviews, interviews, “think pieces” or ideas articles, profiles, and cultural critique. Participants in the class will try their hands at all these forms as well as analyzing classic and contemporary examples of each. Students will write an article every week.

**LLSW 3510 Intermediate Non-Fiction**

**Faculty:** Halberstadt, TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 4509 Sec B

**LLSW 3520 Intermediate Poetry: Poetry as Translation****Faculty:** Statman, Mark MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 2436 Sec A

This intermediate poetry writing course focuses on the ways in which the act of writing, and reading, poetry functions as an act of translation. From the imagination, from experience, from philosophy, emotions, and beliefs, poetry can work across linguistic, historical, social, political, and cultural borders and boundaries. The primary concern for this semester will be how that act of translation happens, why it does, and how as poets we practice it. Thinking of Snyder's ideas of "ordinary" and "tawny" grammar, of Benjamin's of "pure language" (and the possible impossibility of such a language), and of Barnstone's that all poetry is, in effect, translation, students will work as poet/translators, both in the understood sense of translation from one determined language to another and the sense of translation from one language to the same. Within any given language, all poets write in their own individual languages, from which the sense of the poet's voice as voice emerges. (Note: This intermediate poetry course satisfies the intermediate poetry requirement in the poetry sequence; it also satisfies a course requirement for Translation as a secondary genre in the Writing Sequence. It cannot satisfy both however. Students who have already taken Intermediate Poetry for the Poetry sequence and wish to take this course to fulfill the Translation requirement should see the Writing Chair in order to register to take Intermediate Poetry again).

**LLSW 4000 Advanced Fiction****Faculty:** Sessions, Joshua F 12:10 PM - 02:50 PM **Credits:** 4 CRN 4510 Sec AX

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

**LLSW 4010 Advanced Non-Fiction****Faculty:** Brooks, Colette TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 2437 Sec A

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

**LLSW 4020 Advanced Poetry****Faculty:** Walters, Wendy TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 2465 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 4991 Senior Seminar: Fiction****Faculty:** Fuerst, James F 12:10 PM - 02:50 PM **Credits:** 4 CRN 3567 Sec AX

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

**LLSW 4992 Senior Sem:NonFic/Journ****Faculty:** Kendall, Elizabeth TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 3568 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 an (approximate) length of 30-40 pp.

**LMTH Interdisciplinary Science****LMTH 1950 Quantitative Reasoning****Faculty:** Ali, Imad Muzafar MW 08:30 AM - 09:45 AM **Credits:** 3 CRN 3040 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:** Eisenbarth, MW 10:15 AM - 11:30 AM **Credits:** 3 CRN 3041 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:** Gould, Heather TR 10:15 AM - 11:30 AM **Credits:** 3 CRN 5002 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:** Gould, Heather      MW 12:00 PM - 01:15 PM      **Credits:** 3      CRN 5003      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:** Gould, Heather      MW 02:00 PM - 03:15 PM      **Credits:** 3      CRN 5004      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:** Bollon, Steven      TR 08:30 AM - 09:45 AM      **Credits:** 3      CRN 5005      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:** Flek, Ruslan      TR 12:00 PM - 01:15 PM      **Credits:** 3      CRN 5006      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 7204      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 09:00 AM - 11:40 AM      **Credits:** 3      CRN 6105      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 2014 Quantitative Reasoning II: Quantitative Research Methods****Faculty:** TBA, Faculty      MW 10:15 AM - 11:30 AM      **Credits:** 3      CRN 6997      Sec A

This course is aimed at developing students' ability to (i) identify a well-formed data-based research question, (ii) find, analyze and present the relevant quantitative information in support of the pertinent argument, and (iii) to compile all results and construct a sophisticated data analysis project. Building upon QRI's numerical and quantitative reasoning skills, this course will focus on quantitative research methods and related skills, including elements of statistical analysis and their applications to business and social sciences. Students will be able to identify, understand, and critique primary and secondary research in industry, scholarly, government, and other specialized applications. They will also gain strong familiarity with the use of large data sets.

**LMTH 2014 Quantitative Reasoning II: Quantitative Research Methods****Faculty:** Flek, Ruslan      TR 10:15 AM - 11:30 AM      **Credits:** 3      CRN 6998      Sec B

This course is aimed at developing students' ability to (i) identify a well-formed data-based research question, (ii) find, analyze and present the relevant quantitative information in support of the pertinent argument, and (iii) to compile all results and construct a sophisticated data analysis project. Building upon QRI's numerical and quantitative reasoning skills, this course will focus on quantitative research methods and related skills, including elements of statistical analysis and their applications to business and social sciences. Students will be able to identify, understand, and critique primary and secondary research in industry, scholarly, government, and other specialized applications. They will also gain strong familiarity with the use of large data sets.

**LMTH 2025 Statistics for Social Scientists****Faculty:** Halpern, Ellen      MW 11:55 AM - 01:35 PM      **Credits:** 4      CRN 5841      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 3044      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 and Psychology majors, and is taught Fall & Spring.

**LMTH 2030 Statistics with SPSS****Faculty:**      MW 01:50 PM - 03:30 PM      **Credits:** 4      CRN 3367      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 and Psychology majors, and is taught Fall & Spring.

**LMTH 2040 Calculus****Faculty:** Koehler, Jacob MW 10:15 AM - 11:30 AM **Credits:** 3 CRN 3045 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:** Gould, Heather TR 12:00 PM - 01:15 PM **Credits:** 3 CRN 5887 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 3006 Math Tools for Social and Natural Sciences****Faculty:** Wilson, Jennifer MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 3046 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 02:00 PM - 03:15 PM **Credits:** 4 CRN 2424 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 DJ Skills & Styles****Faculty:** Aguilar, Robert MW 04:00 PM - 05:15 PM **Credits:** 2 CRN 4984 Sec A

This course introduces students to the art of DJing with a master DJ. 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. Students must also enroll in one section of LMUS 2026: DJ Skills Practice Session, held on Thursdays, in conjunction with this course. Class size is limited to 12 students.

**LMUS 2020 DJ Skills & Styles****Faculty:** Aguilar, Robert MW 06:00 PM - 07:15 PM **Credits:** 2 CRN 7307 Sec B

This course introduces students to the art of DJing with a master DJ. 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. Students must also enroll in one section of LMUS 2026: DJ Skills Practice Session, held on Thursdays, in conjunction with this course. Class size is limited to 12 students.

**LMUS 2024 Music and Politics****Faculty:** Dellenbaugh, Virginia MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 7354 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, Billie 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 not only of the politics of governance, but also on how music plays a role in the politics of race, gender, religion, and national identity. 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 2026 DJ Skills Practice Session****Faculty:** Rapport, Evan R 04:00 PM - 05:15 PM **Credits:** 0 CRN 7528 Sec A

Required practice session for all students enrolled in LMUS 2020: DJ Skills & Styles.

**LMUS 2026 DJ Skills Practice Session****Faculty:** Rapport, Evan R 06:00 PM - 07:15 PM **Credits:** 0 CRN 7529 Sec B

Required practice session for all students enrolled in LMUS 2020: DJ Skills & Styles.

**LMUS 2030 Hip Hop Pedagogy & Practice****Faculty:** TBA, Faculty F 03:00 PM - 05:40 PM **Credits:** 4 CRN 7311 Sec A

"This course examines the power of the hip hop elements (MCing, DJing, graffiti, breakdancing, beatboxing) as tools for teaching and empowering activism agency. Grounded in hip hop culture and critical pedagogy, students will develop an analytic lens that will be used to "close read" the world and respond to social justice issues on both artistic and educational platforms. Students will craft a culminating project consisting of an issue-based hip hop performance or installation focused on civic engagement, accompanied by a supplemental curriculum designed for classroom implementation. This course will highlight artist educators/artist activists who span the stage, the studio, and the classroom. We will consider hip hop cultural tenets re-imagined as a framework for teaching and learning through case studies drawn from around the world."

**LMUS 2050 Music Technology****Faculty:** Naphtali, Dafna TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 3369 Sec A

This course provides an introduction to 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 2106 Underground Dance Music - Electronic Dance Music in NYC****Faculty:** Mukherjee, Anosua MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 7494 Sec A

This course surveys electronic dance music in New York with a focus on genres, venues, and participants.

**LMUS 2111 Harlem Sound Conservancy****Faculty:** TBA, Faculty TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7153 Sec A

This course explores the musical heritage of Harlem since the early twentieth century through archival research, oral histories, and fieldwork recordings to create an online sound library. Topics such as the Harlem Renaissance and the Black Arts Movement will allow students to consider sound, place, and scene along with social and political context. We will partner with the Detroit Sound Conservancy (DSC), an organization that provides support to Detroit's imaginative musical heritage through advocacy and education and addresses challenges in the areas of preservation and education through music. The DSC will provide a working model as well as educational and technical support throughout the semester. Emphasis will also be given on the role of advocacy and community engagement as critical to arts preservation. The course is designed to engage students in critical thinking and hands-on learning opportunities while developing skills in archival work and service learning. LINA 2025 Arts Digital Toolkit is recommended as preparation for this course.

**LMUS 2200 Global Perspectives on Music****Faculty:** Rapport, Evan MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 2246 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 3011 The Music and Drama of Opera****Faculty:** de Kenessey, Stefania - **Credits:** 4 CRN 7538 Sec A

"Opera was invented around 1600 not as an essentially musical form but as a recreation of Greek drama, understood to be a synthesis of poetry, theater, dance, song, and instrumental music. In this course we examine the evolution of opera from a variety of dramatic, musical, social, and economic perspectives, tracing its development from Monteverdi's pioneering ""L'Orfeo"" (1607) to its music-theater incarnations in the twentieth century with works such as Kurt Weill's ""Threepenny Opera"" (1928). We conclude with examples of cutting-edge multi-media work, including attending the premiere of Stefania de Kenessey's ""Bonfire of the Vanities."" For the final project, students complete an independent research project on a composer, period, or related non-Western genre, or compose a 10-minute ""opera"" (individually or in collaboration with other students) on a topic of their choice. A basic ability to read music notation is recommended but not required for this course."

**LMUS 3019 Sound and Digital Media****Faculty:** Diebes, Joseph MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 5198 Sec A

This course provides theoretical and practical experience working with digital media to create sound art and intermedia projects. After reviewing sound editing and the frequency spectrum, students will learn to use Max/MSP/Jitter to explore a range of topics including: sound/image montage, mashups, sampling and synthesis, interactivity for installations and live performance, multichannel audio, and algorithmic composition. In addition, the course examines the aesthetic, social, and political dimensions of sound through reading key theoretical texts and listening to works of contemporary artists. Prerequisite: LMUS 2050: Music Technology, or permission of instructor.

**LMUS 3020 Prospects of Recording****Faculty:** Hurwitz, Robert R 04:00 PM - 05:50 PM **Credits:** 2 CRN 4514 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 3024 Technologies of Global Pop****Faculty:** Higgins, Nicholas TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7306 Sec A

In this course, we will examine the intersection between popular music and technology. With in-depth analyses of popular music from around the world, we will question the role of technology in a diverse array of musical practices, locations, and time periods in order to better understand how technology impacts musical meaning. We will begin by looking at early sound reproduction technologies such as the phonograph and radio and the discourses of musical and cultural change that these technologies afforded. We then move to more current examples in which music, technology, place, and identity overlap in revealing ways. Course themes will include intersections of local and global influences, cultural imperialism, strategies of resistance, generational change, digital technology, fidelity and loss as technological and cultural ideas, ethnographic inquiry, intellectual property, and World Music 2.0. Case studies will include Indonesian indie pop, Southeast Asian heavy metal, noise, Bollywood, Iranian pop, Bhangra, cassette sermons, piracy, and the mp3 as a cultural artifact, among others. Through weekly reading and writing assignments, short papers, and a research paper, students will complete the course with a nuanced understanding of the relationship between music, technology, and culture.

**LMUS 3032 Music of the Caribbean****Faculty:** Reynolds, Dean MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7152 Sec A

This course explores the deep history and vibrant present of the Caribbean as a musical region. In the first half of the semester, we will grapple with the Caribbean as a foundational site of the emergence of the modern world, where the cataclysmic encounters of Amerindians, Africans, and Europeans under colonialism produced new identities, social structures, and, of course, musics. Topics in this half will include neo-African religious musics in Cuba and Haiti, Spanish-derived songs from the Puerto Rican countryside, and creole musics like son, merengue, mento, and calypso. In the second half of the semester, we will turn our attention to the relationship between the Caribbean and the United States, focusing on the transnational flows of people and the mass media, the establishment of diaspora communities in the U.S., especially in New York, and the volatile foreign relations between the U.S. and various Caribbean islands. Topics in this half will include the impact of Caribbean music on jazz, the ascendancy of salsa, and the global phenomena of reggae, soca, reggaeton, and bachata. Throughout this course, students will develop a knowledge of Caribbean musical styles and social issues, critical listening and reading skills and a basic vocabulary of musical concepts, and a deeper understanding of the essential role of music in the Caribbean and its transnational communities. Coursework takes place against the backdrop of New York, a global capital of Caribbean music.

**LMUS 3102 Masculinity and Popular Music****Faculty:** TBA, Faculty F 12:00 PM - 02:40 PM **Credits:** 4 CRN 7530 Sec A

TBD

**LMUS 3203 Speculative Music: The Music of Scientific Inquiry****Faculty:** Layton, Zachary TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7531 Sec A

This course considers developments in the philosophy and history of music from the perspective of scientific innovation and technology. Tracing music's conceptual influence on scientific thought ranging from Pythagoras to Newton, electromagnetism and quantum physics, this course will integrate historical, theoretical, and technical approaches to critically and creatively reconsider the profound importance of music as a method of inquiry. Students will develop analytical and technological skills, and a critical awareness of historical context in relation to music composition and analysis. Students will supplement in-class research with readings and independent research culminating in one major paper or project. Throughout the course, students will create a series of new compositional models through analyses of existing practices using a variety of techniques, ranging from earliest polyphony to the sonification of Higgs boson data.

**LNGC Lang College****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 6290 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 partner 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 2810 Gural Scholars II: Critical Theory and Social Justice in the U.S.****Faculty:** TBA, Faculty F 11:55 AM - 01:35 PM **Credits:** 1 CRN 6389 Sec A

This course provides second year Gural Scholars with an examination of critical theory, social history and public policy dilemmas in an American context. Students strengthen their habit of critical and self-reflection on the questions that challenge society and deepen their knowledge of the multiple forms and interlocking nature of oppression. Through course readings, dialogue, guest speakers, excursions, and course assignments, students will further their understanding of creating and sustaining positive social change. Students will explore the interactions of social systems and American social justice history throughout the year, and will develop a final project for public presentation in the spring semester. NOTE: Restricted registration. Required for all Gural Scholars in the second year, all other students not allowed. This course requires both fall and spring registration.

**LNGC 3000 Teaching & Learning Seminar****Faculty:** Raykoff, Ivan M 10:00 AM - 11:40 AM **Credits:** 3 CRN 1096 Sec A

This course assists First-Year Fellows in running the biweekly First-Year Workshop sessions and helping their advisees through the transition to college life. First-Year 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 3810 Gural Scholars III: Critical Theory and Social Justice in a Global Context****Faculty:** TBA, Faculty F 11:55 AM - 01:35 PM **Credits:** 1 CRN 7191 Sec A

This course provides third year Gural Scholars with an examination of critical theory, social history and public policy dilemmas in a global context. Students strengthen their habit of critical and self-reflection on the questions that challenge society and deepen their knowledge of the multiple forms and interlocking nature of oppression. Through course readings, dialogue, guest speakers, excursions, and course assignments, students will further their understanding of creating and sustaining positive social change outside of the U.S. Students will explore the interactions of global social justice history throughout the year, and will develop a final project for public presentation in the spring semester. A trip outside of the U.S. is required for course completion. Required for all Gural Scholars in the third year, all other students not allowed. This course requires both fall and spring registration.

**LNGC 3901 Internship Seminar****Faculty:** TBA, Faculty M 06:00 PM - 07:50 PM **Credits:** 1 T CRN 3399 Sec A**LNGC 3901 Internship Seminar****Faculty:** TBA, Faculty R 06:00 PM - 07:50 PM **Credits:** 1 T CRN 4600 Sec B**LNGC 3903 Internship Sem: Advanced****Faculty:** TBA, Faculty - **Credits:** 1 T CRN 1011 Sec A**LNGC 3911 CoCurricular Internship****Faculty:** TBA, Faculty - **Credits:** 1 T CRN 2990 Sec A**LNGC 3916 IHD-Harlem Tutoring****Faculty:** TBA, Faculty - **Credits:** 0 T CRN 3207 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 with IHD Director and/or Volunteer Coordinator.

**LNGC 3940 Externship****Faculty:** TBA, Faculty - **Credits:** 0 T CRN 3406 Sec A**LNGC 3955 Lang Student Union****Faculty:** Pettinger, Michael - **Credits:** 1 CRN 4250 Sec A**LNGC 3961 HealthClass 2.0 Practicum****Faculty:** Rubino, Cecilia R 12:00 PM - 01:15 PM **Credits:** 0 T CRN 6312 Sec A

## LPHI Philosophy

### LPHI 2009 Postcolonial Paths

**Faculty:** TBA, Faculty MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 6946 Sec A

This course is about how postcolonial thought occasions the reconsideration of the Western tradition of political philosophy and the discovery of alternative pathways of modernization within it. Of central interest is the rethinking of the idea of social and political change together with the idea of the self-transformation of the individual. These two sides are reconsidered through the lens of Kant and Marx in dialogue with postcolonial thinkers, such as Chakrabarty and Gandhi. The course is organized in two parts. The first part inquires into the meaning of history and social change through the confrontation of Chakrabarty and Marx. The second part inquires into self-transformation, or what Kant calls the "revolution inside," by putting Kant and Gandhi in dialogue on autonomy and self-knowledge.

### LPHI 2010 Philosophy I: Ancient

**Faculty:** Padilla, Veronica MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 1740 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 MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 1741 Sec A

In this course we explore "the modern period" of the history of Western philosophy - a period of continued relevance that brought about a pervasive change in our self- and world-conception. Fueled by the Scientific Revolution (embodied by figures like Galileo, Bacon, Boyle and Descartes), philosophers from 17th and 18th century-Europe fervently rejected old authorities as they developed new answers to fundamental philosophical questions. These questions concerned the structure of reality, the capacities and limits of the human mind, the sources of legitimate knowledge, the shape and possibility of human freedom and the nature of morality. The objective of this course is for students to gain a broad understanding of the manner in which these questions were rethought in this period of radical change through a close reading of Descartes, Spinoza, Hobbes, Rousseau, Hume and Kant.

### LPHI 3006 Plato's Republic

**Faculty:** Dodd, James F 12:10 PM - 02:50 PM **Credits:** 4 CRN 7129 Sec AX

This course will introduce the student to philosophical questions, and questioning, through a close reading and discussion of Plato's Republic. A wide range of issues will be on the table, such as the nature of knowledge and art, the relation between society and the person, and the meaning of war; but everything will turn on one basic question: "what is justice?"

### LPHI 3015 Spinoza

**Faculty:** Bottici, Chiara TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6945 Sec A

In The Theological-political Treatise, Spinoza observes that people often fight for their own servitude as if they were fighting for their own deliverance. What does Spinoza mean by servitude? Why do people fight for it? Why do they believe it is their own deliverance? In this seminar, we will address those questions by engaging in close reading of the Ethics, Spinoza's greatest masterpiece, along with the Theological-political Treatise and the Political Treatise. In doing so, we will explore how his ethical and political views unfold from his subversive ontology of the unique substance. A preliminary knowledge of early modern philosophy is required.

### LPHI 3129 Illusion of Color

**Faculty:** Adams, Zed TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6944 Sec A

Many prominent philosophers, scientists, and artists have argued that colors, as we see them, don't really exist. This course traces the history and philosophical significance of this idea, from its origin in the birth of modern science, through to its contemporary manifestations in philosophy and art. Topics to be discussed will include the philosophical distinction between primary and secondary qualities, the origins of modern color theory, the relationship between color vocabulary and color perception (e.g., does the lack of a word for blue imply an inability to see blue?), and the privacy of color experience (e.g., can you ever really know what blue looks like to someone else?).

## LPOL Politics

### LPOL 2001 Seminar Slam:The Debate Studio

**Faculty:** Fiori, Nicholas T 07:00 PM - 08:40 PM **Credits:** 2 CRN 6436 Sec A

The course is designed to introduce students to The New School debate team by way of the study of politics. It will serve as a practice seminar for those that choose to participate in debate tournaments outside of class and provides the necessary analytical and practical skills for students to compete throughout their undergraduate years. Moreover, the class will emphasize argumentation, advocacy, and public speaking and will be valuable for students who either decide to continue to compete for The New School or who are just looking to hone their academic argumentation skills. The course will investigate the variety of approaches to advocacy found in debate: policy analysis, protest politics, and the personal as political. Students will learn to approach politics from each perspective with a critical lens in order to interrogate existing social conditions in the pursuit of justice.

### LPOL 2015 Constitutional Law

**Faculty:** Huestis, Lisa TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6781 Sec A

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

### LPOL 3026 Dispute Resolution

**Faculty:** Huestis, Lisa MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 5798 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 3064 Political Belonging****Faculty:** M 12:10 PM - 02:50 PM **Credits:** 4 CRN 7109 Sec AX

""What does it mean to be political? And what does it mean to belong in political terms? In this unit, we will investigate key tropes around which political belonging (and not belonging) have been conceptualised including: humanity, citizenship, statelessness, alienage, guest and migrant. We will also reflect on how identities and forms of legal status associated with these tropes relate to the possibility of political action. A particular focus of the course will be on the mobilisation and contestation of these tropes in the context of migration and mobility, drawing on examples from refugee camps, immigration detention centres, and migration-related social movements amongst other sites. We will consider the implications of these dynamics for enduring and radical notions of political belonging."

**LPOL 3067 Urban Politics****Faculty:** Hattam, Victoria R 12:10 PM - 02:50 PM **Credits:** 4 CRN 6821 Sec AX

TBA

**LPOL 3067 Urban Politics****Faculty:** Liu, Laura R 12:10 PM - 02:50 PM **Credits:** 4 CRN 6821 Sec AX

TBA

**LPOL 3068 War****Faculty:** Bargu, Ayse Banu F 12:10 PM - 02:50 PM **Credits:** 4 CRN 6822 Sec AX

This course explores theories of warfare in the history of political thought, with an emphasis on the modern period. We will examine how different thinkers have considered the meaning and significance of warfare, its relationship to politics, and its wide-ranging effects on warring societies. The course will begin from the connection early modern theorists have established between warfare and state formation and move to study the different justifications of interstate conflict within the Westphalian system, with attention to the distinctions between imperial and colonial wars. The course will then focus on the changing practices in warfare in the contemporary period, engaging with the question of a post-Westphalian paradigm of violent conflict. Recent transformations in military organization and technology, the involvement of state and nonstate actors, different conceptions of the enemy, doctrines of conflict as well as attendant modalities of security, spatiality, and visibility are among themes to be studied. Theorists include Machiavelli, Hobbes, Kant, Hegel, Clausewitz, Schmitt, Deleuze and Guattari, Foucault, and Butler.

**LPOL 3301 Transformations: India & China****Faculty:** Ruparelia, Sanjay TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6908 Sec A

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**LPSY Psychology****LPSY 2008 Abnormal Psychology****Faculty:** D'Andrea, Wendy TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6910 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 2040 Fundamentals in Social Psychology****Faculty:** Ginges, Jeremy TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 3570 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. \*Must receive a grade of ""C"" or higher in this course in order to enroll in LPSY 3141, Death is Unacceptable.\*"

**LPSY 2042 Fundamentals of Cognitive Psychology****Faculty:** Hirst, William MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 5991 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 5000 Sec A

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

**LPSY 2772 Culture, Ethnicity, and Mental Health****Faculty:** Chang-Kaplan, Doris TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 2472 Sec A

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

**LPSY 3103 Dream Interpretation****Faculty:** Adams, Michael TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 1323 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 3142 The Psychology of Fiction****Faculty:** Kidd, David MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 6877 Sec A

Despite the importance of taking significant action in the real world, we invest a great deal of time and resources in fictional worlds. How do we engage with these fictional settings and people? What are the positive and negative consequences of doing so? Can fiction transform individuals and their societies? The purpose of this course is to explore these questions from a psychological perspective. Cutting-edge psychological theories and programs of empirical research will be carefully discussed as we work towards an understanding of the current psychological research and the development of novel predictions.

**LPSY 3143 Cognitive Mechanisms Underlying the Perception of Reality****Faculty:** Fagin, Martin TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6875 Sec A

Research in many areas of psychology suggests that our perceptions (and therefore memories) are, in fact, not terribly dependable. Yet, most people believe with high confidence that their subjective experience of the world is objective fact, which exacerbates issues surrounding social cognition (e.g., interpersonal relationships). This course is not designed to study these cognitive mechanisms historically, or neurologically, but is specifically tailored to look at how these cognitive mechanisms affect perception of reality and all that follows from that. To this end, the course will survey research findings concerning false perceptions/memories (and levels of confidence in them), emotional influences on cognitive processes, stereotyping, social cognition, and interpersonal relationships. Lastly, we will discuss why evolutionary pressures may have led to the selection of cognitive mechanisms that allow for such imperfections.

**LPSY 3144 Social Neuroscience****Faculty:** Hviid, Louise MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 6876 Sec A

Social Neuroscience is an expanding field which integrates the complementarity of biological and psychological approaches to understanding human thought, feeling and behavior influenced by the actual, imagined or implied presence of other human beings. The course will survey current research in self-awareness, social rejection, emotion, emotional influences on cognition, social cognition, self-regulation, trust, stereotyping, prejudice, empathy, interpersonal relationships and other core areas of the field.

**LPSY 3601 Methods of Inquiry****Faculty:** Frenda, Steven MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 3571 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 2473 Sec A**LPSY 4001 Research Practicum 1: SW Proposal****Faculty:** Ginges, Jeremy - **Credits:** 1 T CRN 6890 Sec B**LPSY 4001 Research Practicum 1: SW Proposal****Faculty:** Kinsbourne, Marcel - **Credits:** 1 T CRN 2579 Sec C**LPSY 4001 Research Practicum 1: SW Proposal****Faculty:** Steele, Howard - **Credits:** 1 T CRN 2580 Sec I**LPSY 4001 Research Practicum 1: SW Proposal****Faculty:** Castano, Emanuele - **Credits:** 1 T CRN 2581 Sec J**LPSY 4001 Research Practicum 1: SW Proposal****Faculty:** Hirst, William - **Credits:** 1 T CRN 2582 Sec K**LPSY 4001 Research Practicum 1: SW Proposal****Faculty:** D'Andrea, Wendy - **Credits:** 1 T CRN 2942 Sec L**LPSY 4001 Research Practicum 1: SW Proposal****Faculty:** Mack, Arien - **Credits:** 1 T CRN 2943 Sec N**LPSY 4001 Research Practicum 1: SW Proposal****Faculty:** Miller, Joan - **Credits:** 1 T CRN 2944 Sec O**LPSY 4001 Research Practicum 1: SW Proposal****Faculty:** Rubin, Lisa - **Credits:** 1 T CRN 2945 Sec P**LPSY 4001 Research Practicum 1: SW Proposal****Faculty:** Safran, Jeremy - **Credits:** 1 T CRN 2946 Sec Q**LPSY 4001 Research Practicum 1: SW Proposal****Faculty:** Schober, Michael - **Credits:** 1 T CRN 2947 Sec R**LPSY 4001 Research Practicum 1: SW Proposal****Faculty:** Chang-Kaplan, Doris - **Credits:** 1 T CRN 3116 Sec S**LPSY 4001 Research Practicum 1: SW Proposal****Faculty:** Hirschfeld, Lawrence - **Credits:** 1 T CRN 3759 Sec T**LPSY 4001 Research Practicum 1: SW Proposal****Faculty:** Steele, Miriam - **Credits:** 1 T CRN 2583 Sec U**LPSY 4002 IHAD Research Practicum****Faculty:** Steele, Howard - **Credits:** 4 CRN 2260 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 5876 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 4510 Adult Psychopathology****Faculty:** Todman, McWelling T 04:00 PM - 05:50 PM **Credits:** 3 CRN 6918 Sec A

This is a graduate level course on adult psychopathology. This course focuses on some of the more fundamental diagnostic categories of the DSM 5 and explores much of the relevant history, theoretical issues and clinical research. This course builds upon the foundational courses in cognitive, social, and developmental psychology and illustrates how neurobiology, learning and environmental factors interact to influence the development of psychiatric symptoms and syndromes. The course is crosslisted with the New School for Social Research.

**LPSY 4516 Developmental Psychology****Faculty:** Miller, Joan M 04:00 PM - 05:50 PM **Credits:** 3 CRN 6867 Sec A

This is an introductory graduate course in developmental psychology.

**LPSY 4556 Language and Thought****Faculty:** Schober, Michael M 06:00 PM - 07:50 PM **Credits:** 3 CRN 5881 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 2209 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 4567 Clin Apps of Attach Theory****Faculty:** Steele, Howard T 06:00 PM - 07:50 PM **Credits:** 3 CRN 6926 Sec A**LPSY 4568 Psychopathology 3****Faculty:** Todman, McWelling W 04:00 PM - 05:50 PM **Credits:** 3 CRN 6919 Sec A

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

**LREL Religion****LREL 2030 Religion in South Asia****Faculty:** TBA, Faculty TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 3377 Sec A

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

**LREL 2051 Women's Spirituality and Contemporary Religion****Faculty:** Kurs, Katherine TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6863 Sec A

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

**LREL 2065 Introduction to Islam****Faculty:** TBA, Faculty MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 6990 Sec A

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

**LREL 2070 Hebrew Bible as Literature****Faculty:** Snyder, Fran TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 2474 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 of monotheism, human failure and redemption, creation 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 2106 Intro to Phil of Religion****Faculty:** Shippee, Arthur MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 4983 Sec A

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

**LREL 3004 Theorizing Religion****Faculty:** Larrimore, Mark MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 2475 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 3007 Made, Not Born: The Making of Early Christians****Faculty:** Pettinger, Michael TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7142 Sec A

This course looks at the ways Christians shaped distinct cultic, political, and cultural identities in the first four centuries of the Common Era. The Carthaginian writer, Tertullian, famously said that "Christians are made, not born." In this seminar, students read a selection of texts focused on questions that shaped the distinct identities of Christians in the Roman Empire. What is salvation? What is the relationship between believers and non-believers? And how does one become Christian? Further attention will be paid to the ways in which "Christian," "Jewish," and "Pagan" identities shaped each other, as well as the complex relationship between Christians and Roman political authority. Finally, since "Christianity" has served as in modern Western cultures as a paradigm for what is/is not "religion," a close study of the identity formation of early Christians can provide basic insights into the modern concept of "religion," and the resulting religious/secular divide. Students will leave this seminar with an outline of the development of early Christianities and the construction of Christian "orthodoxy." In addition, they will develop close reading skills, including practice in drawing historical inferences from literary texts.

**LREL 3067 Buddhism and Cognitive Science****Faculty:** Kelley, Christopher MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 6862 Sec A

This course is designed to explore and critically evaluate the central concepts and theories that are at the intersection between Buddhism and cognitive science. Students will examine seminal books and articles from the fields of social and clinical psychology, moral philosophy, phenomenology, neuroscience, and Buddhist studies. This course will touch on themes within those disciplines such as: intersubjectivity, the empathy-altruism hypothesis, the nature of self and other, the application of experimental methods to study of human emotions and behavior, and meditation. In addition to regular exams and writings assignments, students will have the opportunity to experiment with various techniques of meditation. <div>Recommended for students with at least one LREL or LPSY course. </div>

**LSCI Interdisciplinary Science****LSCI 2037 Foundations of Physics****Faculty:** TBA, Faculty MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7483 Sec A

In this course, the statics and dynamics of objects under external forces are studied using Newton's laws. We will first consider the equilibrium state of concentrated masses, planar, and general three-dimensional bodies at rest by looking at relevant fundamental concepts such as force, torque, and couple. A number of important engineering structures such as beams (with different support conditions), trusses, and frames will be analyzed to compute the static loads in each part of the structure. Next, we will look at dynamics and motion of objects under external excitations. We will look at the kinetics of rigid body motion in different coordinate systems, and solve a variety of applied problems. If time permits, we will look briefly at the theory of vibration. The focus of the course will be on understanding the basic concepts and problem-solving.

**LSCI 2300 Introduction to Urban Environmental Health****Faculty:** Ramirez, Jorge TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 5013 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 2500 Chemistry of the Environment****Faculty:** Venkataraman, TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6397 Sec A

"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, (ii) chemical 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."

**LSCI 2600 Climate & Society****Faculty:** Ramirez, Jorge F 12:10 PM - 02:50 PM **Credits:** 3 CRN 7205 Sec A

This interdisciplinary course is designed to introduce students to the many facets of climate (averages, extremes, variability and change) and the broad range of climate affairs and issues that affect society at global and local scales. Given the growing concern about global climate change, it is intended to provide a baseline understanding of climate-society interactions, focusing on five basic elements: a) climate science and knowledge; b) climate impacts; c) climate economics; d) climate politics and policy; and e) climate ethics and equity. A broad range of topics will be covered including: global warming 1-1, hazards (floods, droughts, and hurricanes), El Nino Southern Oscillation, food insecurity, mainstreaming gender into global responses, vulnerability, the politics of climate disasters, adaptation, and climate justice. There are no prerequisites.

**LSCI 2700 Energy & Sustainability****Faculty:** Venkataraman, TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 3048 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 3045 Imaging Life****Faculty:** TBA, Faculty W 06:00 PM - 08:40 PM **Credits:** 3 CRN 7520 Sec A**LSOC Sociology****LSOC 2001 Sociological Imagination****Faculty:** Amezcua, Melissa MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 2544 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 2018 The Forest of Symbols****Faculty:** Wagner-Pacifici, TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6909 Sec A

"This is a course about nature - how humans understand, participate in, and represent the natural world. The course will explore the importance of symbols in constructing our understanding of both the social and the natural world and in carrying out their transformations and exchanges. Of particular concern will be the interfaces between Nature and Religion, Nature and Science, Nature and the Law, Nature and Society, and Nature and the Nation. Readings will highlight human actions and symbolic representations of trees and forests in nation building, struggles over water rights, militaristic and territorial aspirations in the design of gardens, scientific engagement with and appropriation of nature and natural processes, human interactions with other animals, and the cultivation of a "natural conscience" in urban and suburban contexts."

**LSOC 2152 Politics of Consumption****Faculty:** Molnar, Virag TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6048 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 03:50 PM - 05:30 PM **Credits:** 4 CRN 5799 Sec A

This course seeks to explore the relationship between the emergence of 'modernity' and the invention of 'social science.' Our readings include selections from a range of modern thinkers who created some of social sciences most memorable and influential narratives; we continue to use them today to make sense of our own world and each other's place in it. We will focus on the following four thinkers and the various narratives that they used to make sense of modernity: Adam Smith on the impartial spectator and market society; Alexis de Tocqueville on revolutionary change and democratic life; Karl Marx on alienation and exploitation; Max Weber on social action and rationalization; and Sigmund Freud on the libido and unconscious.

**LSOC 3022 Crime, Violence, and the State****Faculty:** Santamaria MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 7072 Sec A

This course will examine the sociological and political underpinnings of some of the most salient expressions of criminal violence affecting the United States and Latin America today. The focus will be on the impact that globalization and migration flows have had on the emergence and intensification of certain expressions of transnational crime such as drug trafficking, human trafficking, juvenile gangs, and gender-based violence. Based on theoretical as well as on empirical and audiovisual material, the course will explore how different states have responded to the "crime problem". In turn, it will bring into focus how citizens themselves have tried to assert their sense of safety, in some cases by defying the state's monopoly of violence and punishment. A central aim of the course will be to elucidate the tensions and challenges crime and violence pose for sovereignty, democratic governance and the rule of law.

**LSOC 3107 Media and Publics****Faculty:** Goldfarb, Jeffrey TR 03:50 PM - 05:30 PM **Credits:** 4 CRN 7353 Sec A  
TBD**LTTHR Theater****LTTHR 2008 Fall Prdction Wrkshp-By Audtn****Faculty:** M 08:00 PM - 10:00 PM **Credits:** 0 T CRN 1785 Sec A

The Lang theater production is directed by a faculty member or a visiting professional director. Auditions are 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.

**LTTHR 2008 Fall Prdction Wrkshp-By Audtn****Faculty:** WF 06:00 PM - 10:00 PM **Credits:** 0 T CRN 1785 Sec A

The Lang theater production is directed by a faculty member or a visiting professional director. Auditions are 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 Prdctn Wrkshp-By Audtn**

**Faculty:** S 12:00 PM - 04:00 PM **Credits:** 0 T CRN 1785 Sec A

The Lang theater production is directed by a faculty member or a visiting professional director. Auditions are 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 3432 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 2016 Modern Drama 1870-1980**

**Faculty:** Climenhaga Word, TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7516 Sec A

This course explores Western dramatic literature of the Modern era, from approximately 1870 to 1980, beginning with the advent of Naturalism and Realism in the works of Henrik Ibsen and ending with radical explorations of form in the work of Samuel Beckett. We will address several modes of theatrical presentation in three overlapping sections: The Impact of Naturalism and Realism, The Impulse of the Avant-Garde from Symbolism to Absurdism, and The End of Isms in postwar challenges to structure and form. Each section will proceed chronologically, exploring core texts with an emphasis on dramaturgical analysis of plays as vehicles for performance and an understanding of these texts and performance practices within a broader cultural and historical continuum. This course fulfills the dramatic literature requirement for Theater majors and minors.

**LTHR 2025 Introduction to Directing**

**Faculty:** Ugurlu, Zisan MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 5199 Sec A

This course focuses on the art-science and philosophy of stage direction. Students will read a brief history of its development and about major twentieth-century directors as well as 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. Students learn directing and acting terminology and how to apply it to scene work in rehearsals. In addition, students work with actors on their scenes, focusing and combining different skills, including the understanding of space, movement, and text. The class will present scenes from Chekhov's plays at the end of the semester. This course is one of the required foundational courses for Theater majors and minors.

**LTHR 2050 Acting Fundamentals**

**Faculty:** Rubino, Cecilia TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 1268 Sec A

**LTHR 2052 Freeing the Natural Voice**

**Faculty:** McGhee, Elizabeth MW 10:00 AM - 11:40 AM **Credits:** 2 CRN 3446 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 2110 Foundations of World Theater (Greeks to Melodrama)**

**Faculty:** Abrash, Victoria TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7517 Sec A

This course surveys the development of theater traditions from Ancient Greece through nineteenth-century melodrama, focusing on European and Asian Classical theater forms. Through representative plays and historical documents students will explore dramatic conventions, the uses of theater space, the role of audiences, and theater technologies across cultures and eras. The course includes outings to performances in the city to experience theater history as it lives on today. This course fulfills the theater history requirement and the global perspectives requirement for Lang Theater majors and minors.

**LTHR 2917 IHD-Harlem Theater & Education**

**Faculty:** Rubino, Cecilia MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 5974 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 3049 The Business of Theater**

**Faculty:** TBA, Faculty F 12:10 PM - 02:50 PM **Credits:** 4 CRN 7532 Sec A

This course explores the economics and business of producing theater, both commercial and non-profit, with a focus on producing theater in New York City today. The course combines an in-depth study of practical considerations with creative work such as artistic planning. Students will investigate traditional and non-traditional venues, organizational structures, and production elements including marketing, fundraising, audience outreach, uses of social media, and labor relations. As final projects students will write a mission statement, devise a marketing plan, a production budget, and community engagement models. This course fulfills the civic engagement and global perspectives requirements for Theater majors.

**LTHR 3203 Black Theater Movements: Renaissance and Revolution**

**Faculty:** TBA, Faculty TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7533 Sec A

"The course explores movements in African American theater from the early-twentieth century to the 1970s, examining historical theater movements within specific social, political, and cultural contexts. Examples of topics include the debate between the use of folk art and propaganda in the "New Negro" movement, the problematic use of blackface in early twentieth-century popular culture, jazz and race in the Harlem Renaissance, professional and amateur African American Little Theaters, the Federal Theatre Project, conflicting visions of performance in the Civil Rights Movement, and the revolutionary Black Arts Movement. We will explore the significance of theater as part of a movement, how "community" is defined and created, and the role of race in American theater history. Readings will include manifestos, plays, critical analyses, and historical and contextual documents. This course fulfills the theater history requirement and the civic engagement requirement for Theater majors and minors."

**LTHR 3204 Queer Theater and Performance**

**Faculty:** Cermatori, Joseph MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7534 Sec A

"This course offers a survey of the history of LGBTQ theater and performance. It centers primarily on the United States during the late twentieth century, a period when the notion of "queer" emerged to oppose rigid and regulatory norms of identity with more fluid understandings of gender and sexual desire. Together we will examine representative works by major figures across a range of performance practices: theater and drama primarily, but also solo performance, performance art, drag performance, and film. Other topics will include: the closet, social role-play, self-fashioning, embodiment, camp, publics, pleasure and anxiety, transgressive desire, forms of sociality, resistance and radicalism."

**LTHR 3212 Social Themes in the American Musical****Faculty:** Galella, Donatella TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7518 Sec A

The American musical provides a distinctive site for studying U.S. culture, intersectional identities, and material tensions. This course will explore musicals that overtly engage with race, class, gender, and sexuality as sociopolitical dynamics. The topics we will consider range from The Cradle Will Rock's call for violent labor revolution to Rent's portrayal of artists struggling on the Lower East Side. Throughout the course, students will learn about the special methodological issues of analyzing musicals by reading libretti, listening to cast recordings, and experiencing musicals on stage and in archival videos at the Performing Arts Library. This course fulfills the Theater major requirements for dramatic literature as well as civic engagement and social justice.

**LTHR 3465 Creating Solo Performance****Faculty:** Ugurlu, Zisan MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7489 Sec A

"This course is an intermediate acting class that introduces students to the research, writing, and performance techniques of solo performance. Students will create their own solo performances based on research of sources such as books, diaries, letters, memoirs, and autobiographies. For Fall 2015, the course will focus on the specific theme of the "Dissident Artist," the artist who has been censored, imprisoned, tortured, disappeared, or even murdered. As a final project students present their solo performance works in class. There will also be outings to important solo performance theater events in the city. This course fulfills the civic engagement requirement for Lang Theater majors and minors."

**LTHR 3611 Live/Recorded Media in Theater****Faculty:** TBA, Faculty TR 03:50 PM - 05:30 PM **Credits:** 4 CRN 7535 Sec A

TBD

**LVIS Visual Studies****LVIS 2001 Introduction to Art History and Visual Studies****Faculty:** Yoon, Soyoung MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 5961 Sec A

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

**LVIS 2002 Matter and Materiality: Introduction to Sculpture****Faculty:** Zavitsanos, MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 7511 Sec A

How can theories of materiality help us think through the matter of sculpture? How does form emerge from the informal? This course will consider the productive capacity of space and time including conceptions of the khora, the informal, and the collective commons as a site for the emanation of form in three and four dimensions. We will begin our study with ancient art objects and proceed through contemporary sculptural works, with specific focus on material concerns: process and technique, questions of site and context, the aesthetics of objects and objecthood, and the scale of an object's relation to and in the body. This course will survey sculpture in its traditional sense as well as in the expanded field of sculpture where matter can range from sound objects to internet-based works that are sometimes considered 'immaterial'. We will also engage traditional processes, alongside skill sets employed after the Readymade practices generally referred to as 'deskilling'. This course seeks to collectively make conversant forms for thinking through and with the informal; it will be a mix of theoretical readings and hands-on studio investigation. There are no prerequisites for this course. This course also fulfills a studio or practice-based visual arts course requirement for Visual Studies students.

**LVIS 2003 History of the Electronic Image****Faculty:** White, Kenneth TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7536 Sec A

TBD

**LVIS 2010 Exhibitions as History****Faculty:** Kraynak, Janet T 12:10 PM - 02:50 PM **Credits:** 4 CRN 7512 Sec AX

This course explores the history, theory, and practice of art exhibitions as well as the larger context of the historical, social, and ideological function of artistic institutions from the gallery to the museum. We will explore the notion of the national museum, ideological critiques of the museum, the politics of exhibitions, the museum as a global tourist destination, and the shifting roles of exhibitions and curating along with their relationship to new trends in artistic practice. The emphasis of the course is on how museums and exhibitions are physical entities as well as ideological places where certain types of knowledge are generated and particular histories are produced. Students will gain insight into the complexity of exhibitions and their primary role in shaping art and cultural history, as well as critical skills in analysis and interpretation. The course includes visits to current exhibitions and meetings with working artists and professionals in the field.

**LVIS 2202 Lang at the Guggenheim****Faculty:** Noterdaeme, Filip F 12:10 PM - 01:50 PM **Credits:** 2 CRN 7513 Sec A

This course is an in-depth exploration of the Solomon R. Guggenheim Museum, including its history, design, and notable exhibitions. In Fall 2015 the museum will feature a major full-scale retrospective of Italian artist Alberto Burri (1915-1995). Students will take four trips to the museum to experience and discuss the exhibition and meet with key staff members regarding particular aspects of the museum's dynamics. Topics include curatorial and educational work, installation procedures, public reception, and the role of the exhibition in the context of the museum's mission as well as its place in contemporary art culture.

**LVIS 3011 Russian Avant-Garde: Revolution in Art, Art in Revolution, 1908-1934****Faculty:** TBA, Faculty TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7514 Sec A

This course focuses on the constellation of movements we call the Russian avant-garde, which rank them among the most radical and influential artistic practices in the history of modernism. In the early 1910s, Russian Cubo-Futurists staged a direct assault on the bourgeoisie with public interventions into everyday life. By 1915, advocating a self-sufficiency of artworks in all mediums, artists such as Kazimir Malevich and Vladimir Tatlin publicly unveiled some of the earliest and most theoretically articulate models of abstraction. The Bolshevik revolution of 1917 brought radical artists to the forefront of social and political transformations, empowering them to run state art institutions, create the first network of museums of living art, and make abstraction, albeit briefly, the language of revolution. By 1921, rejecting easel painting altogether, Constructivists analyzed the structural principles of invention, and some went to work on factories in order to directly affect the process of socialist production. We will examine, theoretically and historically, such key premises of the Russian avant-garde as faktura, the endpoint of painting, collective authorship, and the creation of an alternative public sphere. Never before has a group of radical artists been able to achieve such an immediate and vast impact on society and to affect the subsequent course of art history to such an extent. Nor has any other artistic legacy been so quickly wiped out from the public sphere, like in the Stalinist Soviet Union of the mid-1930s, only to find a powerful resonance in the West during subsequent decades.

**LVIS 3021 Architecture Without Architect: Art and Politics of the Built Environment****Faculty:** TBA, Faculty MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7515 Sec A

This course will explore historical, sociopolitical, and formal facets of architecture as they intersect with disciplines of art history and visual studies, performance, and dance since the early 20th century. We will investigate specific moments in architectural history and criticism as a way of considering the built environment as a reflection and container of visual and material culture. Sites of inquiry will range from the 1930s International Style movement and its lubrication of more recent developments of global architecture and the "Bilbao Effect". We will look at architecture from outside the purview of architects - exploring the dynamic exchange between Minimalism, site-specificity and institutional space, advanced by Dan Graham and Michael Asher, while also considering more embodied architectural interventions by choreographers such as Trisha Brown and Sarah Michelson, and artist Andrea Fraser. In addition to considering the parasitical relationship between architecture and culture, or what Hal Foster has called the "art-architecture complex", we will consider the socio-political implications the built environment crystallizes. How does architecture reproduce social hierarchies? Learning from what Rem Koolhaas calls junkspace, what might be the relation between the remnants of Modernism and urban homogeneity? Students will be introduced to a range of readings including architectural theory, artist's writings, as well as art history and criticism. Together we will explore a number of sites in which the concept of architecture and the built environment is reframed or rethought by both architects as well as artists, performers and scholars.

**LVIS 3031 Race, Gender, and Land Art****Faculty:** TBA, Faculty MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 7481 Sec A

"As urban unrest accelerated alongside domestic public policy change, civil rights, and economic transformation, American artists began developing a movement in the 1960s and 70s now known as Land Art. This turning towards geology and nature, though not without a certain social conservatism and escapism, also provided women and artists of color spaces of critique through the planning and construction of outdoor memorials, mounds, and living fields. This class situates Land Art within contemporary narratives of post-war art history in order to consider how "land," "place," and "site" have become part of art's literal and metaphorical "expanded field." The work of artists Beverly Buchanan, Michelle Stuart, Nancy Holt, Agnes Denes, and Ana Mendieta will be paired with close readings of texts by Lucy Lippard, Robert Smithson, Miwon Kwon, Jane Jacobs, and legal theorist Cheryl Harris in order to look at the tensions inherent in the expanding of such fields. Students will draft their own instructional documents or "scores" for producing an earthwork, thereby putting some of Land Art's tensions into play. This course also fulfills a studio or practice-based visual arts course requirement for Visual Studies students."

**LVIS 3250 Practicing Curating****Faculty:** Llorens-Perkins, F 12:10 PM - 02:50 PM **Credits:** 4 CRN 5995 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.

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**NARB Arabic****NARB 1701 Arabic Calligraphy I****Faculty:** TBA, Faculty F 03:10 PM - 05:00 PM **Credits:** 0 0 CRN 7033 Sec A

This five week long Arabic course introduces students the art of Arabic calligraphy. Building on the basic Arabic alphabet, it teaches the fundamentals of the Naskh, Tuluth, and Diwani scripts, and gives students tools to further mastery of Arabic calligraphy on their own. The course concludes with each participant making a final piece.

**NARB 2001 Arabic Level 3****Faculty:** Tannous, Karam M 08:00 PM - 09:50 PM **Credits:** 0 0 CRN 6979 Sec A

Students continue to develop basic skills of listening, speaking, reading, and writing primarily in the spoken Levantine dialect. They engage in simple conversations and write short compositions about themselves, their families, and other familiar topics, learning new verb tenses in order to narrate events and describe a variety of places and people in the present and the past. They also learn about contemporary cultures of the Middle East. <i>Prerequisite:</i> Arabic Level 2, the equivalent, or permission of the instructor.

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**NFDS 2351 Food Products Business: Production & Marketing****Faculty:** Quinn, Gaeleen R 06:00 PM - 07:50 PM **Credits:** 2 CRN 7081 Sec A

In this course the students approach the material from the point of view and experience of a hands-on entrepreneur, coping with the ins and outs of opening a food business, both product focused and in the service industry. Some of the main topics to be covered are: how to determine the "product"; branding; marketing; metrics; and organization. Business cases will show you how other entrepreneurs have created success stories and you will be inspired to start your own.

**NFDS 2615 Food and Media****Faculty:** Bardin, Stefani T 06:00 PM - 07:50 PM **Credits:** 0 O CRN 7080 Sec A

Food finds itself at the center of frequent and significant interactions, as it occupies an increasingly visible role in today's world. This course examines how food representations establish, question, reinforce, reproduce, or destroy cultural and social assumptions about individuals and communities. Students will examine and critically analyze advertising materials, TV shows, films, cookbooks, social media, magazines, blogs, and videos, among other media, to identify elements and themes, connected with eating and ingestion, that shape popular culture and its impact on contemporary social and political debates.

**NFDS 2701 Food and the Human Body****Faculty:** TBA, Faculty R 04:00 PM - 05:50 PM **Credits:** 0 O CRN 7079 Sec A

How does food connect with health and wellness? Is food just fuel for the human body? In this course, students explore the aspects of human physiology connected to food and the basic concepts of nutrition, as well as how different dietary models can have an impact on digestion, energy and fitness. Students will learn to apply scientific approaches to a better understanding of food preparation, diet analysis, and recipe modification. The course will also examine issues related to allergies and other food-related illnesses, while also providing students with the tools to correctly interpret and evaluate nutritional information from packaging labels and other sources, including integrators and functional foods. Students will reflect on how scientific information regarding food and nutrition is diffused to the public through sources as diverse as government institutions, non-governmental organizations, media, and the Internet.

**NFDS 2903 Food & NYC: 2nd International Conference on Food Design****Faculty:** Parasecoli, Fabio S 09:00 AM - 05:00 PM **Credits:** 0 O CRN 7134 Sec A

This two days conference gathers researchers, scholars, and practitioners working on food design in sectors ranging from food production to communication, marketing, and hospitality. The papers and project will explore how food design can modify, improve, and optimize individual and communal relationships with and around food in the most diverse ways and instances (food products, materials, objects, practices, events, environments, services, systems, etc.). Students taking the conference for credit will have to attend all the presentations, write brief reflections on them, and develop a short final project or thesis on one of the topics under examination.

**NFDS 3201 Food Policy Tools for Food System Change****Faculty:** Forster, Thomas M 06:00 PM - 07:50 PM **Credits:** 0 O CRN 5016 Sec A

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

**NFDS 3220 Food Environments, Health, and Social Justice****Faculty:** Ornstein-Sloan, - **Credits:** 0 O CRN 2568 Sec A

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

**NFDS 3245 Social Justice in the Sustainable Food Systems****Faculty:** Reynolds, Kristin M 04:00 PM - 05:50 PM **Credits:** 3 CRN 6955 Sec A

This course explores social justice in today's globalized food system. We learn about strategies and discourses used by community-based activists, government agencies, non-profit organizations, and scholars in order to realize a more just food system for all. We begin by developing an understanding of the food system as one that encompasses farm and industry workers, farm owners and collectives, and agroecological systems, as well as all those who consume food. Based on this understanding, we review various concepts that encapsulate aspects of social justice, (e.g., environmental justice; food justice; food sovereignty), and how these are applied in multiple contexts and social movements. Throughout the semester we also explore our own positions as university-based stakeholders in the food system, and students will be encouraged to integrate aspects of their own scholarly and/or activist projects into one or more course assignments. This course includes guest speakers and field trips to contextualize readings and in-class discussions.

**NFDS 3274 Urban Food Systems****Faculty:** Reynolds, Kristin W 03:50 PM - 06:30 PM **Credits:** 3 CRN 7133 Sec A

In this course, the concept of sustainable urban food systems is explored from farm to fork. Topics discussed include community food security; disparities in access to food; and the social, political, economic, and environmental dimensions of food production, distribution, and marketing for contemporary city dwellers. Through guest lectures and field trips to urban farms, farmer's markets, and food production facilities, students meet food producers, processors, and distributors as well as policymakers and activists.

**NFDS 3300 Food Fight! The Role of Food in Advocacy and Sociopolitical Communication****Faculty:** Bardin, Stefani - **Credits:** 0 0 CRN 3685 Sec A

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

**NFDS 3615 Feasting Your Eyes: Food and Film****Faculty:** Di Bianco, Laura R 08:00 PM - 09:50 PM **Credits:** 0 0 CRN 4522 Sec A

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

**NFDS 4260 Food, Global Trade,Development****Faculty:** Parasecoli, Fabio W 04:00 PM - 05:50 PM **Credits:** 0 0 CRN 6310 Sec A

Food security is a basic human right and an urgent priority in countries rich and poor, but the causes of food insecurity and ways to address it are the subject of intense controversy. Multiple discourses shape debates in areas ranging from food sovereignty to sustainable food systems to the new Green Revolution. We examine a number of controversial questions: How can geographical indications be used to enhance opportunities for trade? Did speculation cause the recent price hikes in world food markets? From a cultural and ethical perspective, is the global intrinsically bad and the local intrinsically good? How do global value chains help or undermine local food systems? Drawing on food studies and development economics, this course is an exploration of key policy approaches and challenges around food security in the context of rapidly evolving global food systems. This is a graduate-level course that is also appropriate for undergraduates.

**NFDS 4260 Food, Global Trade,Development****Faculty:** Fukuda-Parr, Sakiko W 04:00 PM - 05:50 PM **Credits:** 0 0 CRN 6310 Sec A

Food security is a basic human right and an urgent priority in countries rich and poor, but the causes of food insecurity and ways to address it are the subject of intense controversy. Multiple discourses shape debates in areas ranging from food sovereignty to sustainable food systems to the new Green Revolution. We examine a number of controversial questions: How can geographical indications be used to enhance opportunities for trade? Did speculation cause the recent price hikes in world food markets? From a cultural and ethical perspective, is the global intrinsically bad and the local intrinsically good? How do global value chains help or undermine

local food systems? Drawing on food studies and development economics, this course is an exploration of key policy approaches and challenges around food security in the context of rapidly evolving global food systems. This is a graduate-level course that is also appropriate for undergraduates.

**NFRN French****NFRN 1001 French Level 1****Faculty:** TBA, Faculty F 12:00 PM - 01:50 PM **Credits:** 0 0 CRN 1380 Sec A

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

**NFRN 1001 French Level 1****Faculty:** Carruggi, Noelle M 04:00 PM - 05:50 PM **Credits:** 0 0 CRN 2309 Sec B

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

**NFRN 1001 French Level 1****Faculty:** Howell, Samuel T 08:00 PM - 09:50 PM **Credits:** 0 0 CRN 2120 Sec C

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

**NFRN 1001 French Level 1****Faculty:** TBA, Faculty R 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 6967 Sec E

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

**NFRN 1001 French Level 1****Faculty:** TBA, Faculty F 12:00 PM - 01:50 PM **Credits:** 0 0 CRN 6971 Sec F

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

**NFRN 1002 French Level 2****Faculty:** Howell, Samuel T 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 1381 Sec A

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

**NFRN 1002 French Level 2****Faculty:** Montanari, Philippe- W 08:00 PM - 09:50 PM **Credits:** 0 0 CRN 2310 Sec B

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

**NFRN 1003 French Introductory Intensive 1****Faculty:** Marques, Alfredo S 10:00 AM - 01:45 PM **Credits:** 0 0 CRN 2304 Sec A

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

**NFRN 1003 French Introductory Intensive 1****Faculty:** Carruggi, Noelle MW 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 2305 Sec B

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

**NFRN 1004 French Introductory Intensive 2****Faculty:** TBA, Faculty S 10:00 AM - 01:45 PM **Credits:** 0 0 CRN 6970 Sec A

This accelerated course is a continuation of Introductory Intensive and concludes the study of the fundamentals of the French language through speaking, listening, reading, and writing. Students continue the study of elementary grammar (present and past tenses, expressing negation, asking questions, and using pronouns). They practice by conversing and writing about shopping, food, daily life, health, technology, and ecology. While enhancing their communicative skills, students continue to learn about France and the Francophone world. *Prerequisite:* French Introductory Intensive 1 or the equivalent.

**NFRN 1101 French Intro 1****Faculty:** Bow, Daisy MW 11:55 AM - 01:35 PM **Credits:** 0 0 CRN 3634 Sec A**NFRN 1101 French Intro 1****Faculty:** Partovi, Sanaz TR 10:00 AM - 11:40 AM **Credits:** 0 0 CRN 2311 Sec C**NFRN 1101 French Intro 1****Faculty:** Jarnot, Cecile TR 03:50 PM - 05:30 PM **Credits:** 0 0 CRN 2312 Sec D**NFRN 2001 French Level 3****Faculty:** Kummer, Ida W 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 1382 Sec A

This is the last part of a three-course elementary sequence that introduces the fundamentals of the French language through speaking, listening, reading, and writing. Students conclude their study of elementary grammar (the conditional mood, reflexive verbs, and relative pronouns) and practice by communicating about shopping, food, daily life, health, technology, and ecology. While enhancing their communicative skills, students continue to learn about France and the Francophone world. *Prerequisite:* French Level 2 or the equivalent.

**NFRN 2002 French Level 4****Faculty:** Hoffmann, Marie- T 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 1383 Sec A

Students begin intermediate-level study of French. Review and reinforcement of some of the more complex grammatical structures of the language is combined with cultural readings and viewings of short films and online materials. Students refine their writing and verbal skills through brief compositions, class presentations, and sustained classroom conversation in French. *Prerequisite:* French Level 3, French Introductory Intensive 2, or the equivalent.

**NFRN 2011 Grammaire/Composition I****Faculty:** Masse, Marie- - **Credits:** 0 0 CRN 6239 Sec A

This one-credit workshop offers a comprehensive French grammar review for students who have completed one or two years of French, or the equivalent. It meant for those who have already acquired a foundation in French, but who need to review and expand upon what they already know. It offers a thorough review of the basic points of French grammar accompanied by contextualized activities that review of principles of French grammar, vocabulary, and idioms. Offered online.

**NFRN 2101 French Intermediate 1****Faculty:** TBA, Faculty TR 11:55 AM - 01:35 PM **Credits:** 0 0 CRN 4996 Sec A

Beginning with a review of basic French grammatical structures, this course moves on to cover more complex forms such as the conditional and the subjunctive. Special attention is paid to increasing students' ability to understand spoken French and to converse on a number of topics pertaining to different times and places, particularly French-speaking countries. Students also begin to write short compositions on chosen topics and make oral presentations to the class. *Prerequisite:* French Intro 2, the equivalent, or permission of the instructor.

**NFRN 2101 French Intermediate 1****Faculty:** Masse, Marie- MW 11:55 AM - 01:35 PM **Credits:** 0 0 CRN 2313 Sec B

Beginning with a review of basic French grammatical structures, this course moves on to cover more complex forms such as the conditional and the subjunctive. Special attention is paid to increasing students' ability to understand spoken French and to converse on a number of topics pertaining to different times and places, particularly French-speaking countries. Students also begin to write short compositions on chosen topics and make oral presentations to the class. *Prerequisite:* French Intro 2, the equivalent, or permission of the instructor.

**NFRN 3001 French Level 5****Faculty:** Montanari, Philippe- T 08:00 PM - 09:50 PM **Credits:** 0 0 CRN 4997 Sec A

This course is the second course of the Intermediate-level French sequence. Continued review and reinforcement of complex grammatical structures of the language are combined with the study of cultural readings, shorts films and online materials. Students refine their writing and verbal skills through brief compositions, class presentations, and sustained conversation in French. *Prerequisite:* French Level 4, Intermediate 1, or the equivalent.

**NFRN 3011 Grammaire/Composition II****Faculty:** Masse, Marie- M - **Credits:** 0 0 CRN 6240 Sec A

This one-credit workshop offers a comprehensive French grammar review for students who have completed two or more years of college-level French or the equivalent. It helps students improve their grammar and perfect their writing and reading skills, especially as a preparation for taking advanced literature or civilization courses, or studying in a francophone country. Stress is on grammatical accuracy, clarity, and the appropriate use of idioms and syntax. Offered online.

**NFRN 3101 Adv 1: La France à l'écran****Faculty:** Masse, Marie- TR 01:50 PM - 03:30 PM **Credits:** 0 0 CRN 3273 Sec A

In this course, students will be introduced to outstanding French films /directors from the New Wave to recent years. Films will be studied as a window into modern French history and culture, in particular social and sexual politics, memory, and national identity in the aftermath of May 1968. Films will be complemented by music clips, TV shows, and newspaper articles. Prerequisite: French Intermediate 2 or equivalent.

**NFRN 4703 Contrastes africains****Faculty:** Placet-Kouassi, Muriel R 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 7032 Sec A

This course introduces French-speaking Africa through its complexities, and through the discrepancies between what students (may) think of Africa, its people, its culture, its reality, and what Africa is today. Topics include women's condition, the media, the African Diaspora, social issues, and art. All topics will be introduced through French African literature, films, plays, and political media. Students will conduct research with organizations focusing on African film ( New York African Festival, Doc Watchers in Harlem), and engage with the editor of a West African magazine in Niger, as well as Francophone Africans living in New York City.

**NGRM German****NGRM 1001 German Level 1****Faculty:** TBA, Faculty M 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 1918 Sec A

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

**NGRM 1001 German Level 1****Faculty:** Ziegler, Adelheid R 04:00 PM - 05:50 PM **Credits:** 0 0 CRN 3274 Sec B

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

**NGRM 3505 Selected Topics in German****Faculty:** Ziegler, Adelheid M 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 7343 Sec A

Study of selected topics in contemporary German culture or a single topic across films or popular culture. May be repeated for credit as topics vary. Prerequisite: German 3 or equivalent.

**NITL Italian****NITL 1001 Italian Level 1****Faculty:** Manca, Giuseppe M 08:00 PM - 09:50 PM **Credits:** 0 0 CRN 1397 Sec A

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

**NITL 1001 Italian Level 1****Faculty:** Manca, Giuseppe T 04:00 PM - 05:50 PM **Credits:** 0 0 CRN 2314 Sec B

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

**NITL 1002 Italian Level 2****Faculty:** TBA, Faculty T 12:10 PM - 02:50 PM **Credits:** 0 0 CRN 1667 Sec A

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

**NITL 1101 Italian Intro 1****Faculty:** Bertolotto, Caterina TR 10:00 AM - 11:40 AM **Credits:** 0 0 CRN 2315 Sec A

This course is aimed at developing proficiency in the four language skills: listening, speaking, reading and writing. It introduces basic vocabulary and grammar and provides opportunities for students to enhance their understanding and appreciation of Italian culture through songs, videos, dialogues and other communicative activities. Intended for students with no previous knowledge of Italian.

**NJPN Japanese****NJPN 1001 Japanese Level 1****Faculty:** Kurahara, Kazue W 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 7076 Sec A

A first course in Japanese for those with no previous knowledge of the language. Students acquire basic speaking skills and are introduced to reading and writing hiragana and katakana while learning about Japanese culture. Class activities include interactive exercises and role-playing. Principles of grammar and syntax are introduced as students become more comfortable with the spoken language.

**NJPN 1001 Japanese Level 1****Faculty:** TBA, Faculty R 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 7077 Sec B

A first course in Japanese for those with no previous knowledge of the language. Students acquire basic speaking skills and are introduced to reading and writing hiragana and katakana while learning about Japanese culture. Class activities include interactive exercises and role-playing. Principles of grammar and syntax are introduced as students become more comfortable with the spoken language.

**NJPN 1101 Japanese Intro 1****Faculty:** TBA, Faculty TR 11:55 AM - 01:35 PM **Credits:** 0 0 CRN 2316 Sec A

This course is designed to introduce elementary Japanese to students with no previous background in the language. It is aimed at developing basic proficiency in the four language skills: speaking, listening, reading and writing. This course introduces the three Japanese writing systems from the beginning of the semester. Students are required to learn all 46 Hiragana and 46 Katakana, as well as Kanji (Chinese characters).

**NJPN 1101 Japanese Intro 1****Faculty:** Hincapie, Kyoko MW 03:50 PM - 05:30 PM **Credits:** 0 0 CRN 3275 Sec B

This course is designed to introduce elementary Japanese to students with no previous background in the language. It is aimed at developing basic proficiency in the four language skills: speaking, listening, reading and writing. This course introduces the three Japanese writing systems from the beginning of the semester. Students are required to learn all 46 Hiragana and 46 Katakana, as well as Kanji (Chinese characters).

**NJPN 2101 Japanese Intermediate 1****Faculty:** Kishimoto, Ichiro TR 10:00 AM - 11:40 AM **Credits:** 0 0 CRN 2317 Sec A

Intended to enhance and increase proficiency beyond the basic level in the four language skills. Students are expected to have a good command of both Hiragana and Katakana. Students develop familiarity with Japanese culture in a Japanese-speaking environment. More Kanji (Chinese characters) are introduced during the semester. <div>Japanese Intro 2, the equivalent, or permission of the instructor.</div>

**NKRN Korean****NKRN 1001 Korean Level 1****Faculty:** TBA, Faculty W 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 6244 Sec A

A beginning course in the national language of Korea. Emphasis is on learning to speak Korean. Reading and writing of Korean characters is introduced. All communication skills are taught in a cultural context.

**NKRN 2001 Level 3****Faculty:** TBA, Faculty M 08:00 PM - 09:50 PM **Credits:** 0 0 CRN 7150 Sec A

This intermediate-level course focuses on learning how to read and write Korean without, however, neglecting conversational skills. Students practice listening and speaking through structured dialogues and free conversations on topics designed to extend their knowledge of Korean culture.

**NLTN Latin****NLTN 1106 Latin: Augustine****Faculty:** Madhu, Rama C R 04:00 PM - 05:50 PM **Credits:** 3 CRN 6986 Sec A

Intended for beginners as well as students with some background in Latin, this course is devoted to reading the post-classical world's greatest Latin writer and one of its greatest thinkers. Students quickly learn or review the necessary grammar, and then the class begins reading and translating excerpts from Augustine's greatest works, including The Confessions and The City of God.

**NPRT Portuguese****NPRT 1001 Brazilian Portuguese Level 1****Faculty:** Nascimento, Tobias M 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 2300 Sec A

A first course in Portuguese for those with no previous knowledge of the language. Students acquire basic speaking, reading, and writing skills while learning about Brazilian culture. Class activities include interactive exercises and role-playing. The aim is for students to develop the ability to use the language effectively for practical communication.

**NPRT 1700 Portuguese for Spanish Speakers****Faculty:** Van Zandt, Liria T 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 3276 Sec A

This is a beginner's Portuguese course for students with a strong Spanish language background and little or no knowledge of Portuguese. They learn to use their knowledge of Spanish to gain competency and confidence in speaking Portuguese. They learn to minimize the confusions that can result from the similarities of the languages. The emphasis is on eliminating Spanish phonetics, vocabulary, and sentence structure from their Portuguese speech. After completing this course, students can take Portuguese Level 3. <i>Prerequisite:</i> fluency in Spanish.

**NRSN Russian****NRSN 1001 Russian Level 1****Faculty:** Korsounskaia, R 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 1398 Sec A

A first course in Russian for those with no previous knowledge of the language. Students acquire basic speaking, reading, and writing skills, including the Cyrillic alphabet, while learning about Russian culture. Class activities include interactive exercises and role-playing. Principles of grammar and syntax are introduced as students become more comfortable with the spoken language.

**NSLN Sign Language****NSLN 1011 American Sign Language: Level 1****Faculty:** Mooney, Jeffrey R 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 2335 Sec A

This is a beginner's course in the system of American Sign Language (ASL), a form of communication used by thousands of deaf Americans and Canadians. ASL is an expressive, versatile, full-fledged language and not a hodgepodge of charades and hand movements. It has its own grammar, poetry, and puns. Students learn the techniques essential to basic ASL conversations, including finger spelling and facial expressions, through demonstrations and class activities, including interactive exercises and role-playing. They become familiar with the history of deaf society in the United States. This course is led by a deaf native signer. There is no prerequisite for this course.

**NSLN 1011 American Sign Language: Level 1****Faculty:** TBA, Faculty F 12:00 PM - 01:50 PM **Credits:** 0 0 CRN 7013 Sec B

This is a beginner's course in the system of American Sign Language (ASL), a form of communication used by thousands of deaf Americans and Canadians. ASL is an expressive, versatile, full-fledged language and not a hodgepodge of charades and hand movements. It has its own grammar, poetry, and puns. Students learn the techniques essential to basic ASL conversations, including finger spelling and facial expressions, through demonstrations and class activities, including interactive exercises and role-playing. They become familiar with the history of deaf society in the United States. This course is led by a deaf native signer. There is no prerequisite for this course.

**NSLN 2705 Selected Topics in American Sign Language****Faculty:** Gryszka, Gabriel W 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 7151 Sec A

A study of selected topics in American Sign Language. Prerequisite: ASL 2, or permission of instructor. May be repeated for credit as topics vary.

**NSPN Spanish****NSPN 1001 Spanish Level 1****Faculty:** Granillo-Ogikubo, T 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 1400 Sec B

This is the first course of a four-term sequence that introduces the fundamentals of the Spanish language through speaking, listening, reading, and writing. Students acquire elementary grammar (present and future tenses), learn to ask questions, and practice by conversing and writing about family members, school and leisure activities, likes and dislikes, time, and weather. They learn about Spanish and Latin American culture while building their communicative skills.

**NSPN 1001 Spanish Level 1****Faculty:** Bell, Teresa W 08:00 PM - 09:50 PM **Credits:** 0 0 CRN 1401 Sec C

This is the first course of a four-term sequence that introduces the fundamentals of the Spanish language through speaking, listening, reading, and writing. Students acquire elementary grammar (present and future tenses), learn to ask questions, and practice by conversing and writing about family members, school and leisure activities, likes and dislikes, time, and weather. They learn about Spanish and Latin American culture while building their communicative skills.

**NSPN 1001 Spanish Level 1****Faculty:** Tirado, Victor - **Credits:** 0 0 CRN 6315 Sec D

This is the first course of a four-term sequence that introduces the fundamentals of the Spanish language through speaking, listening, reading, and writing. Students acquire elementary grammar (present and future tenses), learn to ask questions, and practice by conversing and writing about family members, school and leisure activities, likes and dislikes, time, and weather. They learn about Spanish and Latin American culture while building their communicative skills.

**NSPN 1002 Spanish Level 2****Faculty:** Granillo-Ogikubo, W 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 4999 Sec A

This is the second course of a four-term sequence that introduces the fundamentals of the Spanish language through speaking, listening, reading, and writing. Students continue using the basic grammatical structures learned in Level 1 and learn new ones, such as past tenses, pronouns, reflexive constructions, and demonstratives. They practice by conversing and writing about topics such as food, daily routines, shopping, seasons, and travel. They continue learning about Spanish and Latin American culture while building communicative skills.

**NSPN 1002 Spanish Level 2****Faculty:** Bell, Teresa - **Credits:** 0 0 CRN 6985 Sec B

This is the second course of a four-term sequence that introduces the fundamentals of the Spanish language through speaking, listening, reading, and writing. Students continue using the basic grammatical structures learned in Level 1 and learn new ones, such as past tenses, pronouns, reflexive constructions, and demonstratives. They practice by conversing and writing about topics such as food, daily routines, shopping, seasons, and travel. They continue learning about Spanish and Latin American culture while building communicative skills.

**NSPN 1003 Spanish Introductory Intensive 1****Faculty:** Galli Vilchez, Luis MW 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 2306 Sec A

This is an accelerated course for beginners with little or no knowledge of Spanish. Students learn the fundamentals of the Spanish language through speaking, listening, reading, and writing. They acquire a wide range of elementary communicative competencies such as using the present, past, and future tenses; expressing likes and dislikes; describing things; and asking questions. They practice conversing and writing about themselves and others, school and leisure activities, time, weather, and shopping. They learn about Spanish and Latin American culture while building their communicative skills.

**NSPN 1004 Spanish Introductory Intensive 2****Faculty:** Guzman, Luis TR 08:00 PM - 09:50 PM **Credits:** 0 0 CRN 5010 Sec A

This accelerated course is the continuation of Introductory Intensive and completes the study of the fundamentals of the Spanish language. Students extend their knowledge of essential grammar, learning how to express opinions (past and present subjunctive), and make conjectures (conditional and future). They continue learning about Spanish and Latin American cultures while developing communication skills. <i>Prerequisite:</i> Spanish Introductory Intensive 1 or the equivalent.

**NSPN 1101 Spanish Intro 1****Faculty:** TBA, Faculty MW 11:55 AM - 01:35 PM **Credits:** 0 0 CRN 2302 Sec A

Intended for students with no previous knowledge of Spanish. Students learn the basic vocabulary, grammar, and culture of Spain and Latin America in a classroom setting that enhances and develops communication skills at a beginner level.

**NSPN 1101 Spanish Intro 1****Faculty:** Galli Vilchez, Luis TR 03:50 PM - 05:30 PM **Credits:** 0 0 CRN 6983 Sec B

Intended for students with no previous knowledge of Spanish. Students learn the basic vocabulary, grammar, and culture of Spain and Latin America in a classroom setting that enhances and develops communication skills at a beginner level.

**NSPN 2001 Spanish Level 3****Faculty:** TBA, Faculty T 08:00 PM - 09:50 PM **Credits:** 0 0 CRN 1402 Sec A

This is the third course in a four-term sequence that introduces the fundamentals of the Spanish language through speaking, listening, reading, and writing. Students build on the basic grammar learned in previous courses and go on to learn the different uses of past tenses, combinations of pronouns, and the various forms of commands while learning to construct complex sentences. They practice by conversing and writing about topics such as celebrations, health, technology, and personal relationships. As in previous courses, they continue learning about Spanish and Latin American cultures. <i>Prerequisite:</i> Spanish Level 2, the equivalent, or permission of the instructor.

**NSPN 2002 Spanish Level 4****Faculty:** Tirado, Victor T 08:00 PM - 09:50 PM **Credits:** 0 0 CRN 7008 Sec A

This is the last course in a four-term sequence that introduces the fundamentals of the Spanish language through speaking, listening, reading, and writing. Grammar instruction focuses on uses of the subjunctive and expressing conditions and hypotheses. Topics of classroom conversation and writing assignments include the environment, city life, personal well-being, and household chores. Students continue learning about Spanish and Latin American cultures. <i>Prerequisite:</i> Spanish Level 3, the equivalent, or permission of the instructor.

**NSPN 2011 Gramática y composición I****Faculty:** Villa, Sara**Credits:** 0 0 CRN 7007 Sec A

This course is meant for students who have completed one year of college Spanish. It aims to review and strengthen the student's understanding and use of basic grammatical features, especially the preterite and imperfect tenses, distinctions between ser and estar, verb-plus-prepositions, discourse markers and prepositions. In addition, cultural readings in Spanish will widen vocabulary and serve as a springboard for in-class discussions. In this course we will focus on developing and refining description and narration (past and present).

**NSPN 2101 Spanish Intermediate 1****Faculty:** Villa, Sara

MW 10:00 AM - 11:40 AM

**Credits:** 0 0 CRN 2303 Sec A**NSPN 2731 Taller de Conversación****Faculty:** Galli Vilchez, Luis

W 03:50 PM - 05:30 PM

**Credits:** 0 0 CRN 6320 Sec A

This course is for students with a very basic intermediate fluency who wish to refine their speaking skills and complement their language class with a practical session focused on conversation. Students in this course will practice the same topics covered in Intermediate 1 and will expand them into conversational situations. In addition to cultural topics, in this course students will focus on retelling events in the past, expressing their opinions about issues that affect their lives and others, describing habits in the past and comparing them with current ones, giving instructions and directions, describing different kinds of housing and finding the right roommate, talking about their future and that of others, etc. Prerequisite: Intro 2.

**NSPN 3001 Spanish Level 5****Faculty:** Guzman, Luis

R 06:00 PM - 07:50 PM

**Credits:** 0 0 CRN 3637 Sec A

This intermediate-level course assumes familiarity with basic Spanish grammar. The class reviews the most commonly used grammatical structures to build fluency. Students practice expressing themselves clearly and correctly using present, past, and future tenses. They also review and practice the subjunctive, the conditional, and compound tenses. They are expected to construct complex sentences and paragraphs both in speaking and in writing, including idiomatic expressions, relative constructions, and correct sequence of tenses. Students learn about Spanish and Latin American cultures by reading and viewing authentic materials, such as magazines, newspaper articles, broadcasts, and websites. <i>Prerequisite:</i> Spanish Level 4, the equivalent, or permission of the instructor.

**NSPN 3101 Spanish Advanced 1: Cine y cultura hispana****Faculty:** Villa, Sara

MW 11:55 AM - 01:35 PM

**Credits:** 0 0 CRN 6316 Sec A

This course will offer an overview of women's artistic production in Latin America and will consider how their "texts" intersect, reflect, disrupt or resist canonical literary movements in Hispanic tradition. The material to be covered spans from short stories, novel, poetry, painting of the 20th century to film and documentaries which can reinforce students understanding of the different characteristics of women production. Students will familiarize themselves with canonical authors such as Isabel Allende, Laura Esquivel, Rosario Ferr , Delmira Agustini and also with less well-known author such as Giovanna Pollarolo. Through the analysis and the close reading of these texts students will also sharpen their language skills.

**PLAH Art/Design History****PLAH 1059 NYC: Exhibitions****Faculty:** Waller, Leon

T 09:00 AM - 11:40 AM

**Credits:** 3 CRN 5251 Sec A

"This course will focus on museums, art galleries and auction houses in the city of New York. These institutions are repositories of material culture that promote public education and personal growth. Students will learn about the practices these institutions use to collect, protect, preserve and educate. This will be accomplished through the careful examination of objects. This careful looking will be aided by classroom lectures, writing assignments, group discussions, research and class presentations. The course will also involve trips to a variety of New York City art galleries, auction houses, and museums: for example, The Brooklyn Museum of Art, The Studio Museum of Harlem, The Museum of the Moving Image, and The Brooklyn Historical Society. When possible, this will include behind the scenes tours of museum work areas not usually seen by the general public. Students will be asked to create a virtual exhibition using the blog feature in Blackboard." <div>Open to: University undergraduate degree students, freshman and sophomores only.</div>

**PLAH 2001 The Nude: History & Theory****Faculty:** Collins, Bradley

W 03:50 PM - 06:30 PM

**Credits:** 3 CRN 3319 Sec A

Few images are as powerful as the nude. The unclothed figure, whether male or female, can embody everything from beauty and strength to suffering and ecstasy. It can arouse the strongest desire or provoke the most violent outrage. This course will use traditional art historical approaches as well as newer methodologies such as psychoanalysis and feminism to gain a critical understanding of the nude. Although the course will closely examine paintings and sculpture by Western masters such as Michelangelo, Rubens, and Picasso, it will also explore the immensely varied ways in which different cultures and different historical periods have envisioned such a seemingly timeless and universal subject. This will involve looking at pre-historic art, non-Western works, and attempts by contemporary artists of both genders to reclaim and reinvent this age-old tradition. The course will discuss as well the effect of popular culture on depictions of the nude and, in particular, how costume and fashion both determine and are determined by ideal body types. <div>Open to: University undergraduate degree students, freshman and sophomores only. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLAH 2011 Pre-Hispanic Art and Design of South America****Faculty:** Zamudio, Raul

T 03:50 PM - 06:30 PM

**Credits:** 3 CRN 4978 Sec A

This course covers Pre-Hispanic art and design of the Andes, the Caribbean, and Mesoamerica. It begins with the Olmecs c. 2000 BCE and ends with the Spanish conquest of the Aztecs, 1519-1521. Although this terminates Mesoamerican art proper, the course also explores post-conquest Indo-Hispano art that was neither purely indigenous nor Colonial, but a syncretic hybrid formed and shaped by both New and Old World cultures. Regarding the Andes, the course begins with Chavin de Huantar c.1200 BCE and terminates with the Inca and their conquest by the Spanish in 1534. Also to be studied will be the art and culture of the Taino that inhabited areas of the Caribbean. The type of art and design the course will investigate both formally and in context includes architecture, painting, sculpture, textiles and costume, performance or ritual-based art, ceramics, lapidary arts, manuscripts, and featherwork. Pathways: Art and Design History <div>Open to: University undergraduat degree students, freshman, and sophomores only. Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.</div>



**PLAH 2030 Baroque Art****Faculty:** Eisenstadt, Eve F 07:00 PM - 09:40 PM **Credits:** 3 CRN 2232 Sec A

""Baroque"" is the designated term for the style of 17th and early 18th century European painting, sculpture, architecture, design, and music. Baroque describes any artwork whose theme or style is extravagant, ornate, or excessive. The class will explore the Baroque era, which produced artists such as Bernini, Caravaggio, Hals, Rembrandt, Rubens, Vermeer, and Velasquez. Baroque artists pushed art to its limits and beyond, in order to attract attention in a culture of increasing excess. Artists emerged as individual entrepreneurs, while their products became important commodities as capitalism developed. There were new subjects, such as landscape and genre painting. In addition, there were new approaches to old subjects, including gods, saints, heroes, and portraiture. The class will also explore the baroque attitude, which is still a major component of art today, by connecting baroque themes and styles to contemporary artworks. Pathway: Art and Design History <div>Open to: University undergraduate degree students, freshman and sophomores only. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLAH 2050 African Art****Faculty:** Waller, Leon R 07:00 PM - 09:40 PM **Credits:** 3 CRN 5054 Sec A

This course will focus on three aspects of African art and culture, starting with an introduction to traditional religious and philosophical thought. This will be followed by an overview of ancient kingdoms, specifically, the Congo, Benin, Yoruba and Akan kingdoms. The course concludes with an overview of village communities, including the Dogon, Bamana, Dan and Senufo peoples. Pathway: Art and Design History <div>Open to: University undergraduate degree students, freshman and sophomores only. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLAH 2201 Modern Art & Postmodernism: Lecture****Faculty:** Grove, Nancy M 12:10 PM - 01:25 PM **Credits:** 0 CRN 5558 Sec A

The 20th century changed everything about art: where it was located, who made it, who it was made for, what it was made of, how it was made, and what was and wasn't considered art. This class will explore these changes in terms of ongoing tensions and connections, including those between object and image, abstraction and figuration, material and spiritual, accumulation and appropriation, nature and culture. There will be readings from artists' writings and critical histories that substantiate these ideas, along with class discussions, written projects, and field trips to appropriate venues. We will discuss individual artists and representative art movements from throughout the century, including (among others) Cubism, Futurism, Constructivism, de Stijl, Expressionism (Early, Abstract, and Neo), Pop, Minimal, Conceptual, Land, Body, and Performance. Pathway: Art and Design History <div>Open to: University undergraduate degree students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite: PLAH 2202 Recitation. </div>

**PLAH 2202 Modern Art & Postmodernism: Recitation****Faculty:** Grove, Nancy M 01:40 PM - 02:55 PM **Credits:** 3 CRN 5559 Sec A

<div> Open to: University undergraduate degree students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite: PLAH 2201 Lecture. </div>

**PLAH 2202 Modern Art & Postmodernism: Recitation****Faculty:** TBA, Faculty M 01:40 PM - 02:55 PM **Credits:** 3 CRN 5561 Sec B

<div> Open to: University undergraduate degree students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite: PLAH 2201 Lecture. </div>

**PLAH 2217 Pop: Art & Popular Culture****Faculty:** Grove, Nancy W 09:00 AM - 11:40 AM **Credits:** 3 CRN 2326 Sec A

Since the beginning of the 20th century, artists and designers have make use of elements from popular culture in their work. Early examples of such usage include the bits of newspaper attached by Pablo Picasso to his Cubist canvases, the magazine photographs collaged by Hannah Hoch to create unique Dada personages, and the American products and signage that appear in Stuart Davis's paintings of the 1920s and 1930s. By the 1950s Jasper Johns was painting copies of the American flag, while in the 1960s Andy Warhol and Claes Oldenburg (among others) reproduced every aspect of popular culture, from movie stars to junk food. Since then, artists and designers have increasingly drawn upon sources that include television, films, advertising, and cyberspace for both the style and substance of their work. This class will explore both past and present connections between art, design, and popular culture through readings, discussions, slides, videos, field trips and presentations. Pathway: Art and Design History <div>Open to: University undergraduate degree students, freshman and sophomores only. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLAH 3017 The Art of Labor****Faculty:** TBA, Faculty T 12:10 PM - 02:50 PM **Credits:** 3 CRN 7367 Sec A

<div> Open to: All university degree students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLAH 3019 American Art from the Colonial Era to the Gilded Age****Faculty:** TBA, Faculty R 03:50 PM - 06:30 PM **Credits:** 3 CRN 7368 Sec A

<div> Open to: All university degree students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLAH 3900 Independent Study****Faculty:** TBA, Faculty - **Credits:** 0 T CRN 3403 Sec A

For more information on Independent Studies, students should see the Office of Advising. <div>Open to: By permission only.</div>

**PLAH 4016 Sounds Art****Faculty:** TBA, Faculty W 03:50 PM - 06:30 PM **Credits:** 3 CRN 7369 Sec A

While the term "sound art" only came into being in the 1980s, sound in the visual arts has a far longer history, ranging from Modernist experiments with synesthesia to the avant-garde exploits of Dada and Futurism. Sound art also has a distinctly musical heritage, emerging from the compositional experiments of John Cage, Tony Conrad, La Monte Young, Maryanne Amacher, and Pauline Oliveros, among others. This course aims to trace a history of sound in the arts in the 20th century from the historical avant-garde to the present. We will spend significant time listening to landmark recordings in this history, as well as discussing why, even today, the term "sound art" remains elusive. We will cover the historical and theoretical groundwork needed to consider the boundaries of sound art, the differences between sound art and music, exhibition strategies, and what sound may offer the visual discipline of art history. <div> Open to: All university undergraduate degree students. Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.</div>

**PLAH 4017 Color as Line: Pastel Painting in Eighteenth and Nineteenth Century France****Faculty:** TBA, Faculty T 09:00 AM - 11:40 AM **Credits:** 3 CRN 7370 Sec A

This course offers a historical survey of the major themes of eighteenth- and nineteenth-century French art through the lens of the pastel. The introduction of pastels in France significantly impacted Enlightenment discussions on perception, aesthetics, and finish. Pastels undermined the fundamental dichotomy between color and line, a serious concern for artists from Chardin and Boucher to Delacroix and Degas. Considered a "minor" or "feminine" art (often likened to the application of make-up), pastel was nonetheless used for grand-scale portraiture in the eighteenth century and radical artistic experimentation in the nineteenth century. Exploring both the material properties of pastels along with their relationship with painting and printmaking, this course investigates essential issues of French art, including display and collecting, the status of the artist, the "feminization" of art during the Rococo, size/scale, and exoticism, and considers specific artist's techniques, to understand different developments and tensions in French society of the period. <div> Open to: All university undergraduate degree students. Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.</div>

**PLAH 4023 Baroque Art and Architecture****Faculty:** Lieber, Jeffrey T 03:50 PM - 06:30 PM **Credits:** 3 CRN 7371 Sec A

This course examines central figures in Italian, French, and Spanish art of the seventeenth and early eighteenth centuries, including Caravaggio, Artemesia Gentileschi, Bernini, Claude, Poussin, and Watteau. Through an examination of their works we will trace developments in the history of style and taste and uncover major preoccupations of the period, such as the legacy of the Renaissance, transformations of classical mythology and the erotic ideal, the role of the female hero and martyr, changes in the nature of religious experience, and the role of the spectator in the encounter with art. <div> Open to: All university undergraduate degree students. Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.</div>

**PLAH 4024 Art of Ancient Greece and Rome****Faculty:** Yalcin, Serdar R 09:00 AM - 11:40 AM **Credits:** 3 CRN 7372 Sec A

This course will survey the art and architecture of ancient Greek and Roman worlds from the beginning of the Iron Age (ca. 12th century BC) to Late Antiquity (ca. 5-6th centuries AD). The lectures will focus on concepts of design, representation and aesthetics in Greco-Roman art and architecture, and explore the uses of art objects and monuments in daily life, politics, imperialism, religion, burial practices, private rituals and state cults. The developments and changes in artistic forms and practices are going to be examined in their social, economic and historical context taking into consideration the interaction between Greece and Rome as well as the influences from contemporary societies such as Persia, Egypt, and Sassanian Iran. The lectures explore such topics as portraiture, art and mortuary practices, narrative representation, monumental public art and architecture, art and imperialism, domestic murals and small-scale arts (jewelry). <div> Open to: All university undergraduate degree students. Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.</div>

**PLAH 4025 Modern and Contemporary African Art****Faculty:** TBA, Faculty W 12:10 PM - 02:50 PM **Credits:** 3 CRN 7373 Sec A

"This course surveys the diverse production of African artists working on the continent and in diasporic contexts from the period of decolonization through the present. We begin by looking at a series of exchanges between European and African artists in the early twentieth century, noting the influence of African sculpture on Cubism and Expressionism as well as Modernist influences on African artists such as Ben Enwonwu (Nigeria) or Gerard Sekoto (South Africa). The course will chart the emergence of regional Modernist styles in art centers such as Nsukka (Nigeria), Makerere (Uganda) and Dakar (Senegal) alongside mid-century independence movements. We then explore key exhibitions that introduced Modern African Art into the world stage, including the controversial Magiciens de la Terre (1989), the 1990 Venice Biennale and block-buster shows such as Africa Remix and The Short Century. We conclude with an in-depth survey of African artists living across today's "globalized" contemporary art world, including Wangechi Mutu, Yinka Shonibare MBE, William Kentridge and Julie Mehretu. <div> Open to: All university undergraduate degree students. Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.</div>"

**PLAH 4060 Senior Seminar: Politics of Display****Faculty:** Burt, Melissa R 12:10 PM - 02:50 PM **Credits:** 3 CRN 2500 Sec C

The Politics of Display focuses upon the societal role of museums, especially the public display of art and material culture. The study of art collecting and curation incorporates art history, history, sociology, and art education. Of particular concern is the public experience, the way in which museums design for different audiences, as well as how objects are experienced within installation designs. The class is divided into four themes: Private Display: Wealth and the Ideology of Taste; Presenting Modern Art; Shifting Values: Challenging Institutions; and The Politics of Display: Design Debates. In addition to weekly assigned readings, two writing assignments, and two team-based research projects, students will be expected to attend class sessions at a variety of museums across the City, as well as visit museums on their own. Fees will apply to some of the visits. Pathway: Art and Design History, Visual Studies, Design Studies <div>Open to: All university undergraduate degree students. Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.</div>

**PLDS Design Studies****PLDS 2190 History of Design: 1850-2000 Lecture****Faculty:** TBA, Faculty W 09:00 AM - 10:15 AM **Credits:** 0 CRN 2320 Sec A

This course introduces significant developments in the history of design in Europe and America from 1850 to 2000. The lectures will examine a variety of object types, including furniture, interiors, graphics, and products, and draw examples from the well known as well as the anonymous. Throughout, design will be situated within its social, cultural, political and economic contexts. Materials, technology, and debates informing the configuration of things such as Modernism and taste will be considered, as will the changing role of the designer, and the effects of the shifting ways of life on patterns of production and consumption. In addition, the course will also consider how issues of gender, race, and class affect design. Readings will come from both primary and secondary sources, and new approaches and methods in the study of the history of design will be discussed. Pathway: Art and Design History <div>Open to: University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLDS 2191 Recitation </div>

**PLDS 2191 History of Design: 1850-2000 Recitation****Faculty:** TBA, Faculty W 10:30 AM - 11:45 AM **Credits:** 3 CRN 2324 Sec A

See course description for PLAH 2190. Pathway: Art and Design History <div>Open to:University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLAH 2190 Lecture</div>

**PLDS 2191 History of Design: 1850-2000 Recitation****Faculty:** TBA, Faculty W 10:30 AM - 11:45 AM **Credits:** 3 CRN 2323 Sec B

See course description for PLAH 2190. Pathway: Art and Design History <div>Open to:University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLAH 2190 Lecture</div>

**PLDS 2191 History of Design: 1850-2000 Recitation****Faculty:** TBA, Faculty W 10:30 AM - 11:45 AM **Credits:** 3 CRN 3080 Sec C

See course description for PLAH 2190. Pathway: Art and Design History <div>Open to:University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLAH 2190 Lecture</div>

**PLDS 2191 History of Design: 1850-2000 Recitation****Faculty:** TBA, Faculty W 10:30 AM - 11:45 AM **Credits:** 3 CRN 2322 Sec D

See course description for PLAH 2190. Pathway: Art and Design History <div>Open to:University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLAH 2190 Lecture</div>

**PLDS 2191 History of Design: 1850-2000 Recitation****Faculty:** TBA, Faculty W 10:30 AM - 11:45 AM **Credits:** 3 CRN 2321 Sec H

See course description for PLAH 2190. Pathway: Art and Design History <div>Open to:University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLAH 2190 Lecture</div>

**PLDS 2191 History of Design: 1850-2000 Recitation****Faculty:** TBA, Faculty W 10:30 AM - 11:45 AM **Credits:** 3 CRN 5322 Sec I

See course description for PLAH 2190. Pathway: Art and Design History <div>Open to:University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLAH 2190 Lecture</div>

**PLDS 2500 Introduction to Design Studies: Lecture****Faculty:** Bowen, Emma R 03:50 PM - 05:05 PM **Credits:** 0 CRN 1473 Sec A

This class examines different aspects of design and visuality by looking at larger questions of production, consumption, and use and how these issues become part of a larger discourse about design and visual culture. The design process is intricately tied to visuality, or how things appear and look; thus, the course uses images to provide students with a better understanding of their chosen field of study at Parsons. We will assess the relationship between design and the visual by investigating questions about gender, spatial control, ethics, race, status, and class. We will look at a variety of theoretical, historical, social, and political writings to explore this complicated topic. Pathway: Design Studies <div>Open to: University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLDS 2501 Recitation</div>

**PLDS 2500 Introduction to Design Studies: Lecture****Faculty:** Bowen, Emma F 12:10 PM - 01:25 PM **Credits:** 0 CRN 1331 Sec B

This class examines different aspects of design and visuality by looking at larger questions of production, consumption, and use and how these issues become part of a larger discourse about design and visual culture. The design process is intricately tied to visuality, or how things appear and look; thus, the course uses images to provide students with a better understanding of their chosen field of study at Parsons. We will assess the relationship between design and the visual by investigating questions about gender, spatial control, ethics, race, status, and class. We will look at a variety of theoretical, historical, social, and political writings to explore this complicated topic. Pathway: Design Studies <div>Open to: University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLDS 2501 Recitation</div>

**PLDS 2501 Introduction to Design Studies: Recitation****Faculty:** TBA, Faculty R 05:20 PM - 06:35 PM **Credits:** 3 CRN 1760 Sec A

See course description for PLDS 2500. Pathway: Design Studies <div>Open to: University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLDS 2500 Lecture</div>

**PLDS 2501 Introduction to Design Studies: Recitation****Faculty:** TBA, Faculty R 05:20 PM - 06:35 PM **Credits:** 3 CRN 1761 Sec B

See course description for PLDS 2500. Pathway: Design Studies <div>Open to: University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLDS 2500 Lecture</div>

**PLDS 2501 Introduction to Design Studies: Recitation****Faculty:** TBA, Faculty R 05:20 PM - 06:35 PM **Credits:** 3 CRN 1762 Sec C

See course description for PLDS 2500. Pathway: Design Studies <div>Open to: University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLDS 2500 Lecture</div>

**PLDS 2501 Introduction to Design Studies: Recitation****Faculty:** TBA, Faculty R 05:20 PM - 06:35 PM **Credits:** 3 CRN 1767 Sec D

See course description for PLDS 2500. Pathway: Design Studies <div>Open to: University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLDS 2500 Lecture</div>

**PLDS 2501 Introduction to Design Studies: Recitation****Faculty:** TBA, Faculty F 01:40 PM - 02:55 PM **Credits:** 3 CRN 1768 Sec E

See course description for PLDS 2500. Pathway: Design Studies <div>Open to: University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLDS 2500 Lecture</div>

**PLDS 2501 Introduction to Design Studies: Recitation****Faculty:** TBA, Faculty F 01:40 PM - 02:55 PM **Credits:** 3 CRN 1769 Sec F

See course description for PLDS 2500. Pathway: Design Studies <div>Open to: University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLDS 2500 Lecture</div>

**PLDS 2501 Introduction to Design Studies: Recitation****Faculty:** TBA, Faculty R 05:20 PM - 06:35 PM **Credits:** 3 CRN 4179 Sec G

See course description for PLDS 2500. Pathway: Design Studies <div>Open to: University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLDS 2500 Lecture</div>

**PLDS 2501 Introduction to Design Studies: Recitation****Faculty:** TBA, Faculty F 01:40 PM - 02:55 PM **Credits:** 3 CRN 1848 Sec K

See course description for PLDS 2500. Pathway: Design Studies <div>Open to: University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLDS 2500 Lecture</div>

**PLDS 2501 Introduction to Design Studies: Recitation****Faculty:** TBA, Faculty F 01:40 PM - 02:55 PM **Credits:** 3 CRN 1849 Sec L

See course description for PLDS 2500. Pathway: Design Studies <div>Open to: University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLDS 2500 Lecture</div>

**PLDS 2501 Introduction to Design Studies: Recitation****Faculty:** TBA, Faculty R 05:20 PM - 06:35 PM **Credits:** 3 CRN 2389 Sec R

See course description for PLDS 2500. Pathway: Design Studies <div>Open to: University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLDS 2500 Lecture</div>

**PLDS 2501 Introduction to Design Studies: Recitation****Faculty:** TBA, Faculty R 05:20 PM - 06:35 PM **Credits:** 3 CRN 2499 Sec S

See course description for PLDS 2500. Pathway: Design Studies <div>Open to: University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLDS 2500 Lecture</div>

**PLDS 2501 Introduction to Design Studies: Recitation****Faculty:** TBA, Faculty R 05:20 PM - 06:35 PM **Credits:** 3 CRN 5323 Sec U

See course description for PLDS 2500. Pathway: Design Studies <div>Open to: University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLDS 2500 Lecture</div>

**PLDS 2501 Introduction to Design Studies: Recitation****Faculty:** TBA, Faculty F 01:40 PM - 02:45 PM **Credits:** 3 CRN 5324 Sec V

See course description for PLDS 2500. Pathway: Design Studies <div>Open to: University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLDS 2500 Lecture</div>

**PLDS 3004 Evidence, Artifacts, and Heirlooms of Otherness****Faculty:** Whitfield, Anthony R 07:00 PM - 09:40 PM **Credits:** 3 CRN 5940 Sec A

This course explores the ways in which objects and material culture embody personal narrative. Moving back and forth from ephemeral traces of events and experiences to the culturally invested luxury goods that create legacy to the objects that facilitate daily life, this class will use, as its primary references, examples that draw from queer and African American cultures to underscore the potential of objects to tell the stories that not only reflect majority traditions and experiences but those of the disenfranchised, the details of whose lives are often obscured. In addition to readings that will provide background for class discussion, student will be asked to play the roles of detectives, archeologists, and curators at various sites around New York City. Each student will also be asked to create an annotated material record that reveals the public and private lives of one individual. That record may consist of texts, objects or any variety of media chosen or designed by the student. <div>Open to: All university undergraduate degree students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLDS 3007 Theories of Value****Faculty:** Klein, Arnold F 12:10 PM - 02:50 PM **Credits:** 3 CRN 3717 Sec A

""A course treating issues of art and design practice in relation to the most fundamental values."" Designers and artists are often asked to justify their practice in terms of values such as social awareness and sustainability, but the contents of these values are often left undefined and their grounds unexamined. But both the contents and grounds of values have been differently determined by philosophers, for it makes all the difference whether ultimate goods are sought in the eternal verities of religions, the contingent circumstances of history, the behavior of material bodies, or the structure of human nature. In this course we examine several fundamental theories of value, with special attention to individual conduct, the status of pleasure, and the structure of argument. Pathway: Design Studies. <div>Open to: All university degree students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLDS 3011 The Arts and Crafts Movement: Art and the Politics of Social Reform****Faculty:** Anderson, Alexandra T 09:00 AM - 11:40 AM **Credits:** 3 CRN 5574 Sec A

The Arts and Crafts Movement: Art and the Politics of Social Reform is a 3000-level seminar that explores the ideas that coalesced around what we now call the Arts and Crafts Movement, as well as the writings, organizations, objects, and buildings produced by its adherents. These philosophers, social critics, educators, and artists questioned how the machine and industrialization were transforming society in the nineteenth century. Believing that the world was afflicted by a fundamental brokenness, they emphasized the value of work done by human hands. Nothing less than the salvation of the world was at stake, and art, they believed, would lead the way to its deliverance. This course will examine how their efforts provided a critique of industrialization in the late nineteenth and early twentieth centuries in Great Britain, Europe, and America. <div> Open to: All university degree students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLDS 3012 Using History: Creative Practice and the Historical Imagination****Faculty:** TBA, Faculty T 03:50 PM - 06:30 PM **Credits:** 3 CRN 5575 Sec A

This class approaches history as a source of imaginative and critical inquiry for artists and designers. Students will embark on their own semester-long creative project that engages visual and/or narrative history. We will examine the creative strategies of contemporary artists, designers and writers whose work re-examines historical representation. Students will assemble (and possibly re-purpose) historical information, interviews, objects, articles, materials, images and historical data of all sorts into their own research archive. The semester will be staged to address the practicalities of historical research in the context of creative practice. Topics include: defining research area(s), identifying historical research methodologies most useful to a student's particular artistic approach and subject area, locating appropriate historical sources for the student's project (these may include photographs, films, primary and secondary literature, archives, and museum exhibits to name but a few), and posing critical questions about that material or source. Critical examination will go hand in hand with experimentation as students propose parallel, alternative or reconstructed "uses" of history. <div> Open to: All university degree students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLDS 3034 20th Century American Design and the Folk****Faculty:** TBA, Faculty M 03:50 PM - 06:30 PM **Credits:** 3 CRN 7374 Sec A

<div> Open to: All university degree students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLDS 3195 Personal Values in Design and Art****Faculty:** Klein, Arnold F 03:50 PM - 06:30 PM **Credits:** 3 CRN 2030 Sec A

Philosophers have differed as to the meaning of selfhood, for it makes all the difference whether the self is considered a material body, a social construction, an instance of human nature, or a transcendental subject. In this course we read major works addressing the self and its problems, with special attention to questions of freedom, community and responsibility. Insights from these works may then be used to investigate individual art works and designed objects. Pathway: Design Studies <div> Open to: All university undergraduate degree students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLDS 3337 Food and Art****Faculty:** Sweet, Leah T 03:50 PM - 06:30 PM **Credits:** 3 CRN 5576 Sec A

Food is a universal element of human life; it affects us physically, harbors our most potent personal and cultural memories, and provokes heated political debate. This seminar explores food-related imagery in Western art from the Middle Ages to the present in two sections: the first explores links between the representation of food and the aesthetic, economic, and political preoccupations of various historical periods, and the second investigates food as an alternate artistic medium in contemporary art that has influenced the development of performance work, multiples, installations, and videos. Students will engage with food's material and metaphoric presence in art to examine how topics such as consumption, feasting/fasting, hunger/satiation, and gluttony reflect larger issues such as identity, ethics, religious devotion, gender politics, social status, psychology, and sexuality. <div> Open to: All university degree students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLDS 3502 Global Issues in Design and Visuality in the 21st Century - Culture****Faculty:** TBA, Faculty T 07:00 PM - 09:40 PM **Credits:** 3 CRN 7375 Sec A

Impermanence may be the only permanent characteristic of the 21st century. People rarely live in just one place anymore. New urban landscapes are rapidly evolving in response to the tides of migration; at the same time, new geographies are mapped everyday on the internet. We have grown accustomed to buying products made in one place, manufactured in another, and sold everywhere. Goods, services, and images have become their own culture, transforming designers and artists into culture authors. How can we talk about these new cultures? Lectures by anthropologists, historians, and critics will establish a critical framework for case studies drawn from design and visual media. Students will discuss the issues raised, in light of both the course readings and their own studio practices, in their discussion sections. This course is also offered in the spring with an emphasis on Communication. Pathway: Design Studies <div> Open to: All university undergraduate degree students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLDS 3502 Global Issues in Design and Visuality in the 21st Century - Culture****Faculty:** TBA, Faculty T 07:00 PM - 09:40 PM **Credits:** 3 CRN 7376 Sec B

Impermanence may be the only permanent characteristic of the 21st century. People rarely live in just one place anymore. New urban landscapes are rapidly evolving in response to the tides of migration; at the same time, new geographies are mapped everyday on the internet. We have grown accustomed to buying products made in one place, manufactured in another, and sold everywhere. Goods, services, and images have become their own culture, transforming designers and artists into culture authors. How can we talk about these new cultures? Lectures by anthropologists, historians, and critics will establish a critical framework for case studies drawn from design and visual media. Students will discuss the issues raised, in light of both the course readings and their own studio practices, in their discussion sections. This course is also offered in the spring with an emphasis on Communication. Pathway: Design Studies <div> Open to: All university undergraduate degree students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLDS 3502 Global Issues in Design and Visuality in the 21st Century - Culture****Faculty:** TBA, Faculty T 07:00 PM - 09:40 PM **Credits:** 3 CRN 7377 Sec C

Impermanence may be the only permanent characteristic of the 21st century. People rarely live in just one place anymore. New urban landscapes are rapidly evolving in response to the tides of migration; at the same time, new geographies are mapped everyday on the internet. We have grown accustomed to buying products made in one place, manufactured in another, and sold everywhere. Goods, services, and images have become their own culture, transforming designers and artists into culture authors. How can we talk about these new cultures? Lectures by anthropologists, historians, and critics will establish a critical framework for case studies drawn from design and visual media. Students will discuss the issues raised, in light of both the course readings and their own studio practices, in their discussion sections. This course is also offered in the spring with an emphasis on Communication. Pathway: Design Studies <div> Open to: All university undergraduate degree students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLDS 3502 Global Issues in Design and Visuality in the 21st Century - Culture****Faculty:** TBA, Faculty T 07:00 PM - 09:40 PM **Credits:** 3 CRN 7378 Sec D

Impermanence may be the only permanent characteristic of the 21st century. People rarely live in just one place anymore. New urban landscapes are rapidly evolving in response to the tides of migration; at the same time, new geographies are mapped everyday on the internet. We have grown accustomed to buying products made in one place, manufactured in another, and sold everywhere. Goods, services, and images have become their own culture, transforming designers and artists into culture authors. How can we talk about these new cultures? Lectures by

anthropologists, historians, and critics will establish a critical framework for case studies drawn from design and visual media. Students will discuss the issues raised, in light of both the course readings and their own studio practices, in their discussion sections. This course is also offered in the spring with an emphasis on Communication. Pathway: Design Studies <div>Open to: All university undergraduate degree students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLDS 3502 Global Issues in Design and Visuality in the 21st Century - Culture**

**Faculty:** TBA, Faculty T 07:00 PM - 09:40 PM **Credits:** 3 CRN 7379 Sec E

Impermanence may be the only permanent characteristic of the 21st century. People rarely live in just one place anymore. New urban landscapes are rapidly evolving in response to the tides of migration; at the same time, new geographies are mapped everyday on the internet. We have grown accustomed to buying products made in one place, manufactured in another, and sold everywhere. Goods, services, and images have become their own culture, transforming designers and artists into culture authors. How can we talk about these new cultures? Lectures by anthropologists, historians, and critics will establish a critical framework for case studies drawn from design and visual media. Students will discuss the issues raised, in light of both the course readings and their own studio practices, in their discussion sections. This course is also offered in the spring with an emphasis on Communication. Pathway: Design Studies <div>Open to: All university undergraduate degree students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLDS 3502 Global Issues in Design and Visuality in the 21st Century - Culture**

**Faculty:** TBA, Faculty T 07:00 PM - 09:40 PM **Credits:** 3 CRN 7380 Sec F

Impermanence may be the only permanent characteristic of the 21st century. People rarely live in just one place anymore. New urban landscapes are rapidly evolving in response to the tides of migration; at the same time, new geographies are mapped everyday on the internet. We have grown accustomed to buying products made in one place, manufactured in another, and sold everywhere. Goods, services, and images have become their own culture, transforming designers and artists into culture authors. How can we talk about these new cultures? Lectures by anthropologists, historians, and critics will establish a critical framework for case studies drawn from design and visual media. Students will discuss the issues raised, in light of both the course readings and their own studio practices, in their discussion sections. This course is also offered in the spring with an emphasis on Communication. Pathway: Design Studies <div>Open to: All university undergraduate degree students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLDS 3502 Global Issues in Design and Visuality in the 21st Century - Culture**

**Faculty:** TBA, Faculty T 07:00 PM - 09:40 PM **Credits:** 3 CRN 7381 Sec G

Impermanence may be the only permanent characteristic of the 21st century. People rarely live in just one place anymore. New urban landscapes are rapidly evolving in response to the tides of migration; at the same time, new geographies are mapped everyday on the internet. We have grown accustomed to buying products made in one place, manufactured in another, and sold everywhere. Goods, services, and images have become their own culture, transforming designers and artists into culture authors. How can we talk about these new cultures? Lectures by anthropologists, historians, and critics will establish a critical framework for case studies drawn from design and visual media. Students will discuss the issues raised, in light of both the course readings and their own studio practices, in their discussion sections. This course is also offered in the spring with an emphasis on Communication. Pathway: Design Studies <div>Open to: All university undergraduate degree students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLDS 4012 Design and Technology**

**Faculty:** TBA, Faculty - **Credits:** 3 CRN 7382 Sec A

<div>Open to: All university undergraduate degree students. Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.</div>

**PLDS 4013 Curating Public Narrative**

**Faculty:** Whitfield, Anthony T 03:50 PM - 06:30 PM **Credits:** 3 CRN 7383 Sec A

This course will investigate the ways in which artists have presented narratives in the public realm and the organizations that have made the presentation of those works central to their curatorial practices over since the last 40 years. Focusing on works presented in New York's public spaces by Creative Time, The Public Art Fund, the borough Arts Councils, the Percent for Art Program, Arts for Transit and other non-profits organizations that came into being in tandem with the "alternative space" movement of the mid 1970's, this course will look at what it meant to tell stories and open discourses that challenged or interrogated widely-held value systems, the events and the politics of their time. In addition to the specifics of key works and projects, we will discuss the conditions that governed the development of public performance, temporary and permanent installations, the ways in which those works were influenced by public approval processes and governmental agencies, media coverage and community response. Each student's final project will be an on-line exhibition that conveys a "narrative " on this topic as it developed over the period covered by this course. <div>Open to: All university undergraduate degree students. Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.</div>

**PLDS 4016 Popular Culture & Technology: Writing About Digital Design**

**Faculty:** Chakkappan, T 07:00 PM - 09:40 PM **Credits:** 3 CRN 6326 Sec A

Once upon a time it made sense to read novels in order to understand the forces that unite society and those that tear us apart. Then it made more sense to look to movies as the great cultural reflector. Today we engage with Apple's latest App or Facebook's newest group or the next Youtube sensation with the same sense of focus and import that we used to reserve for literature and film. But do we know why some technological products are more successful than others? Why some change the world's vocabulary and others are barely noticed? Why some become symbolic of efficiency and hip-ness while others are reduced to bad jokes? In this class we will try to find out. By examining some of the most influential critical writing in the field, students will be encouraged to recognize the use of products in visual and verbal storytelling ũ for both fictional and factual purposes; learn ways in which they themselves add to the cultural conversation when they use and represent products; and find ways to use critical reading and writing to hone their own personal design practices. Class meetings will involve comparing the current cultural moment to moments in the recent past when people were similarly overwhelmed with new media; describing the forms, functions, actions and thought processes that the repeated use of technological objects engenders; and thinking deeply about how such gadgets organize, direct and design society. Students will generate product reviews, write critical papers examining the influence of products on culture and society and produce blog entries that describe their own personal encounters with products. <div>Open to: All university undergraduate degree students. Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.</div>

**PLDS 4019 Design and Violence: An Alternative Thematic History of Design****Faculty:** TBA, Faculty W 07:00 PM - 09:40 PM **Credits:** 3 CRN 7384 Sec A

Design has a history of violence. Multiple strands of design history record acts of creative destruction that surprise us with consequences intended or unintended; objects willfully created to harm; and design systems, interfaces, speculations, and provocations that engage in novel and mundane pursuits of violence. Yet professional and academic discourses have been dominated by voices that only trumpet design's commercial and aesthetic successes. In this course, we will probe the relationship between design and violence, shedding light on the complex impact of design on the built environment and on everyday life, as well as on the role of violence in contemporary society. Participants in the class will engage in collaborative exploration in a seminar-style environment that will encourage close reading of a variety of texts germane to the course title, in critical oral and written responses, and a in series of debates around key issues of the semester. <div>Open to: All university undergraduate degree students. Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.</div>

**PLDS 4079 Advertising Consumer****Faculty:** Cohen, Marilyn R 12:10 PM - 02:50 PM **Credits:** 3 CRN 5252 Sec A

This course examines advertising as a tool of consumer culture in America in the twentieth century. Trade cards from the late nineteenth-century, print advertisements in magazines in the early part of the twentieth century, and the evolution of radio and television as media for advertising in the mid-century are the means to understand the perpetuation of cultural myths related to gender, ethnicity, class and race in the United States. The course will begin with the growth in tandem of national industry and advertising. We analyze the idea of the United States as a 'democracy of goods' looking at advertising as propaganda in relation to the World Wars and as mediating and selling the 'American Dream' before and after World War II. The focus, in particular, is on advertising in relation to material culture; we ask how ads construct the meanings that surround objects. Students will spend time decoding visual advertisements and make parallels to how advertising functions today as in the past to reinforce cultural ideologies. Essays in cultural studies, popular and material culture, literature and film are the basis for understanding the significance of advertising. This is very much a discussion-based class with presentations and papers as final projects. Pathway: Design Studies <div>Open to: All university undergraduate degree students. Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level. </div>

**PLFS Fashion Studies****PLFS 2015 Fashion Photography: A History****Faculty:** Bordnick, Barbara M 12:10 PM - 02:50 PM **Credits:** 3 CRN 7385 Sec A

<div> Open to: University undergraduate degree students, freshmen and sophomores only. Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLFS 2040 History of Fashion: Lec****Faculty:** Morano, Elizabeth M 03:50 PM - 05:05 PM **Credits:** 0 CRN 4313 Sec A

This course examines fashion from 1850 to the present and its capacity as both a reflection of, and an influence on, the cultural conditions of its respective time period. In its entirety, students should gain a greater perspective on the historical, social, economic, and industrial precursors and contexts to contemporary fashion's design, consumption, production, image, tastes, and trends. This seminar course is supplemented by field trips and guest speakers. Course work will be comprised of group and independent research, written papers, and oral presentations. Pathway: Fashion Studies, Design History <div> Open to: University undergraduate students. Co-requisite(s): PLFS 2041 Recitation. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLFS 2041 History of Fashion: Rec****Faculty:** TBA, Faculty M 05:20 PM - 06:35 PM **Credits:** 3 CRN 4312 Sec A

See course description for PLFS 2040. <div>Open to: University undergraduate students. Co-requisite(s): PLFS 2040 Lecture. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLFS 2041 History of Fashion: Rec****Faculty:** TBA, Faculty M 05:20 PM - 06:35 PM **Credits:** 3 CRN 4314 Sec B

See course description for PLFS 2040. <div>Open to: University undergraduate students. Co-requisite(s): PLFS 2040 Lecture. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLFS 2041 History of Fashion: Rec****Faculty:** TBA, Faculty M 05:20 PM - 06:35 PM **Credits:** 3 CRN 4315 Sec C

See course description for PLFS 2040. <div>Open to: University undergraduate students. Co-requisite(s): PLFS 2040 Lecture. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLFS 2041 History of Fashion: Rec****Faculty:** TBA, Faculty M 05:20 PM - 06:35 PM **Credits:** 3 CRN 4316 Sec D

See course description for PLFS 2040. <div>Open to: University undergraduate students. Co-requisite(s): PLFS 2040 Lecture. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLFS 2041 History of Fashion: Rec****Faculty:** TBA, Faculty M 05:20 PM - 06:35 PM **Credits:** 3 CRN 4317 Sec E

See course description for PLFS 2040. <div>Open to: University undergraduate students. Co-requisite(s): PLFS 2040 Lecture. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLFS 2041 History of Fashion: Rec****Faculty:** TBA, Faculty M 05:20 PM - 06:35 PM **Credits:** 3 CRN 4311 Sec F

See course description for PLFS 2040. <div>Open to: University undergraduate students. Co-requisite(s): PLFS 2040 Lecture. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLFS 2041 History of Fashion: Rec****Faculty:** TBA, Faculty M 05:20 PM - 06:35 PM **Credits:** 3 CRN 4310 Sec G

See course description for PLFS 2040. <div>Open to: University undergraduate students. Co-requisite(s): PLFS 2040 Lecture. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLFS 2041 History of Fashion: Rec**

**Faculty:** TBA, Faculty M 05:20 PM - 06:35 PM **Credits:** 3 CRN 4309 Sec I  
See course description for PLFS 2040. <div>Open to: University undergraduate students. Co-requisite(s): PLFS 2040 Lecture. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLFS 2041 History of Fashion: Rec**

**Faculty:** TBA, Faculty M 05:20 PM - 06:35 PM **Credits:** 3 CRN 4308 Sec J  
See course description for PLFS 2040. <div>Open to: University undergraduate students. Co-requisite(s): PLFS 2040 Lecture. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLFS 2050 Introduction to Fashion Studies Lecture**

**Faculty:** TBA, Faculty T 03:50 PM - 05:05 PM **Credits:** 0 CRN 5599 Sec A  
Fashion Studies is a new, multidisciplinary field that has emerged alongside the expansion of fashion into a global culture industry, growing popular interest in fashion, and renewed academic attention to the study of dress and material culture. This course introduces students to fashion theory and the diverse approaches to its study as a "field" and "practice": From its expression as identity, a subculture, or a global industry, to its conception as power and phenomenon, we will look at how art historians, cultural theorists, anthropologists, writers, and artists have reflected on fashion through time. Class sessions will be organized around important themes that have emerged in fashion studies: the body, beauty and image, subculture and style, identity and desire, creation and consumption, art and value, etc. Students will be introduced to classic theoretical writings on fashion, draw on contemporary everyday examples for discussion, and apply learned research methods in the development of research questions that critically reflect on fashion. <div>Open to: University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLFS 2051 Recitation. </div>

**PLFS 2051 Introduction to Fashion Studies Recitation**

**Faculty:** TBA, Faculty T 05:20 PM - 06:35 PM **Credits:** 3 CRN 5600 Sec A  
<div>Open to: University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLFS 2050 Lecture. </div>

**PLFS 2051 Introduction to Fashion Studies Recitation**

**Faculty:** TBA, Faculty T 05:20 PM - 06:35 PM **Credits:** 3 CRN 5602 Sec B  
<div>Open to: University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLFS 2050 Lecture. </div>

**PLFS 2051 Introduction to Fashion Studies Recitation**

**Faculty:** TBA, Faculty T 05:20 PM - 06:35 PM **Credits:** 3 CRN 5603 Sec C  
<div>Open to: University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLFS 2050 Lecture. </div>

**PLFS 2051 Introduction to Fashion Studies Recitation**

**Faculty:** TBA, Faculty T 05:20 PM - 06:35 PM **Credits:** 3 CRN 5604 Sec D  
<div>Open to: University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLFS 2050 Lecture. </div>

**PLFS 2051 Introduction to Fashion Studies Recitation**

**Faculty:** TBA, Faculty T 05:20 PM - 06:35 PM **Credits:** 3 CRN 5606 Sec E  
<div>Open to: University undergraduate students. Pre-requisites: first-year university writing

course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLFS 2050 Lecture. </div>

**PLFS 2051 Introduction to Fashion Studies Recitation**

**Faculty:** TBA, Faculty T 05:20 PM - 06:35 PM **Credits:** 3 CRN 5608 Sec H  
<div>Open to: University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLFS 2050 Lecture. </div>

**PLFS 2051 Introduction to Fashion Studies Recitation**

**Faculty:** TBA, Faculty T 05:20 PM - 06:35 PM **Credits:** 3 CRN 5610 Sec J  
<div>Open to: University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLFS 2050 Lecture. </div>

**PLFS 3124 Futurism and Fashion**

**Faculty:** Glasscock, Jessica W 07:00 PM - 09:40 PM **Credits:** 3 CRN 4329 Sec A  
The future is not a time but a place. Futurism in fashion necessarily posits a potential environment in which dress can mediate between body and imagined space. This class will attempt to create a "map" of that place, with locations ranging from Utopia to Dystopia to The Metropolis. Utopia, as explored by the painters of the late 19th century, transforms 20th century dress. Their Utopia then meets with The Metropolis in the fashion theories of early twentieth century avant-garde artists and the dream of The Metropolis is fully realized in the work of mid-20th century functionalist fashion designers. 1960s designers reimagine pure Utopic dress through the dream of space travel, but by the 1970s, a vision of Dystopia emerges and articulates a hostile future that has shaped fashion toward the end of the twentieth century. Far from an isolated impulse, futurism is central to the practice of fashion. Pathway: Fashion Studies <div>Open to: All university undergraduate degree students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLFS 4003 Early Modern Fashion**

**Faculty:** Morano, Elizabeth W 09:00 AM - 11:40 AM **Credits:** 3 CRN 4972 Sec A  
This course traces the evolution of Western urban fashion, from its creation in the fourteenth century through the early stages of industrialization, focusing on the development of fashion as a contested area of social and self-identification. Issues to be closely examined include gender and political expression – though initially a masculine gamble, fashion is defined as feminine and French by the end of this period – as well as how dress defines morality and purity (including health, hygiene, and manners), the impact of technological innovations, the structure of labor (with particular focus on gender) and the influence of court and celebrity. For this early period, we rely on the primary sources of painting and sculpture, manuscripts and literature, dance and drama, always considering and grappling with the relationship between dress and art, and with critical reflection on the nature and study of fashion and its history. Readings include work by Norbert Elias, Susan Vincent and Jennifer Jones. Pathway: Fashion Studies <div> Open to: All university undergraduate degree students. Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.</div>

**PLFS 4014 New York Fashion**

**Faculty:** Moon, Christina T 03:50 PM - 06:30 PM **Credits:** 3 CRN 7386 Sec A  
<div> Open to: All university undergraduate degree students. Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.</div>



**PLFS 4016 Writing for Fashion****Faculty:** TBA, Faculty R 03:50 PM - 06:30 PM **Credits:** 3 CRN 7387 Sec A

<div> Open to: All university undergraduate degree students. Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.</div>

**PLFS 4017 A Cultural History of Denim****Faculty:** TBA, Faculty M 07:00 PM - 09:40 PM **Credits:** 3 CRN 7388 Sec A

<div> Open to: All university undergraduate degree students. Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.</div>

**PLFS 4018 Fashion & Celebrity****Faculty:** TBA, Faculty R 09:00 AM - 11:40 AM **Credits:** 3 CRN 7389 Sec A

<div> Open to: All university undergraduate degree students. Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.</div>

**PLHT History Vis & Mat Culture****PLHT 1000 Objects as History: Prehistory to Industrialization****Faculty:** TBA, Faculty R 09:00 AM - 11:40 AM **Credits:** 3 CRN 6587 Sec 1

This course introduces students to major trends in world history and to the considered study of objects as expressions of a particular place and time. Its structure is roughly chronological, beginning in prehistory and continuing until the dawn of mass industrialization - a development that occurred at different times for different cultures. The focus will be on objects, from ordinary tools of daily life to extraordinary monuments of skill and design, on display in local museum collections. These objects will be explored in terms of how and why they were made, by whom and for whom, how they were used, what they meant to their users, and what social structures are embedded in them. <div> Open to: University undergraduate degree students, freshmen and sophomores only. Pre-requisite: Placement above or successful completion of NELP 1800 or 1810 for students for whom English is a second language.</div>

**PLHT 1000 Objects as History: Prehistory to Industrialization****Faculty:** TBA, Faculty T 03:50 PM - 06:30 PM **Credits:** 3 CRN 6588 Sec 2

This course introduces students to major trends in world history and to the considered study of objects as expressions of a particular place and time. Its structure is roughly chronological, beginning in prehistory and continuing until the dawn of mass industrialization - a development that occurred at different times for different cultures. The focus will be on objects, from ordinary tools of daily life to extraordinary monuments of skill and design, on display in local museum collections. These objects will be explored in terms of how and why they were made, by whom and for whom, how they were used, what they meant to their users, and what social structures are embedded in them. <div> Open to: University undergraduate degree students, freshmen and sophomores only. Pre-requisite: Placement above or successful completion of NELP 1800 or 1810 for students for whom English is a second language.</div>

**PLHT 1000 Objects as History: Prehistory to Industrialization****Faculty:** TBA, Faculty W 03:50 PM - 06:30 PM **Credits:** 3 CRN 6589 Sec 3

This course introduces students to major trends in world history and to the considered study of objects as expressions of a particular place and time. Its structure is roughly chronological, beginning in prehistory and continuing until the dawn of mass industrialization - a development that occurred at different times for different cultures. The focus will be on objects, from ordinary tools of daily life to extraordinary monuments of skill and design, on display in local museum

collections. These objects will be explored in terms of how and why they were made, by whom and for whom, how they were used, what they meant to their users, and what social structures are embedded in them. <div> Open to: University undergraduate degree students, freshmen and sophomores only. Pre-requisite: Placement above or successful completion of NELP 1800 or 1810 for students for whom English is a second language.</div>

**PLHT 1000 Objects as History: Prehistory to Industrialization****Faculty:** Dell'Aria, Ann T 09:00 AM - 11:40 AM **Credits:** 3 CRN 4930 Sec A

This course introduces students to major trends in world history and to the considered study of objects as expressions of a particular place and time. Its structure is roughly chronological, beginning in prehistory and continuing until the dawn of mass industrialization - a development that occurred at different times for different cultures. The focus will be on objects, from ordinary tools of daily life to extraordinary monuments of skill and design, on display in local museum collections. These objects will be explored in terms of how and why they were made, by whom and for whom, how they were used, what they meant to their users, and what social structures are embedded in them. <div> Open to: University undergraduate degree students, freshmen and sophomores only. Pre-requisite: Placement above or successful completion of NELP 1800 or 1810 for students for whom English is a second language.</div>

**PLHT 1000 Objects as History: Prehistory to Industrialization****Faculty:** Nocol, Jane R 09:00 AM - 11:40 AM **Credits:** 3 CRN 4931 Sec B

This course introduces students to major trends in world history and to the considered study of objects as expressions of a particular place and time. Its structure is roughly chronological, beginning in prehistory and continuing until the dawn of mass industrialization - a development that occurred at different times for different cultures. The focus will be on objects, from ordinary tools of daily life to extraordinary monuments of skill and design, on display in local museum collections. These objects will be explored in terms of how and why they were made, by whom and for whom, how they were used, what they meant to their users, and what social structures are embedded in them. <div> Open to: University undergraduate degree students, freshmen and sophomores only. Pre-requisite: Placement above or successful completion of NELP 1800 or 1810 for students for whom English is a second language.</div>

**PLHT 1000 Objects as History: Prehistory to Industrialization****Faculty:** Zamudio, Raul F 09:00 AM - 11:40 AM **Credits:** 3 CRN 4932 Sec C

This course introduces students to major trends in world history and to the considered study of objects as expressions of a particular place and time. Its structure is roughly chronological, beginning in prehistory and continuing until the dawn of mass industrialization - a development that occurred at different times for different cultures. The focus will be on objects, from ordinary tools of daily life to extraordinary monuments of skill and design, on display in local museum collections. These objects will be explored in terms of how and why they were made, by whom and for whom, how they were used, what they meant to their users, and what social structures are embedded in them. <div> Open to: University undergraduate degree students, freshmen and sophomores only. Pre-requisite: Placement above or successful completion of NELP 1800 or 1810 for students for whom English is a second language.</div>

**PLHT 1000 Objects as History: Prehistory to Industrialization****Faculty:** Miller, Emily M 03:50 PM - 06:30 PM **Credits:** 3 CRN 4933 Sec D

This course introduces students to major trends in world history and to the considered study of objects as expressions of a particular place and time. Its structure is roughly chronological, beginning in prehistory and continuing until the dawn of mass industrialization - a development that occurred at different times for different cultures. The focus will be on objects, from ordinary tools of daily life to extraordinary monuments of skill and design, on display in local museum collections. These objects will be explored in terms of how and why they were made, by whom and

for whom, how they were used, what they meant to their users, and what social structures are embedded in them. <div> Open to: University undergraduate degree students, freshmen and sophomores only. Pre-requisite: Placement above or successful completion of NELP 1800 or 1810 for students for whom English is a second language.</div>

**PLHT 1000 Objects as History: Prehistory to Industrialization**

**Faculty:** TBA, Faculty F 12:10 PM - 02:50 PM **Credits:** 3 CRN 4937 Sec E

This course introduces students to major trends in world history and to the considered study of objects as expressions of a particular place and time. Its structure is roughly chronological, beginning in prehistory and continuing until the dawn of mass industrialization - a development that occurred at different times for different cultures. The focus will be on objects, from ordinary tools of daily life to extraordinary monuments of skill and design, on display in local museum collections. These objects will be explored in terms of how and why they were made, by whom and for whom, how they were used, what they meant to their users, and what social structures are embedded in them. <div> Open to: University undergraduate degree students, freshmen and sophomores only. Pre-requisite: Placement above or successful completion of NELP 1800 or 1810 for students for whom English is a second language.</div>

**PLHT 1000 Objects as History: Prehistory to Industrialization**

**Faculty:** Brody, David R 09:00 AM - 11:40 AM **Credits:** 3 CRN 4935 Sec F

This course introduces students to major trends in world history and to the considered study of objects as expressions of a particular place and time. Its structure is roughly chronological, beginning in prehistory and continuing until the dawn of mass industrialization - a development that occurred at different times for different cultures. The focus will be on objects, from ordinary tools of daily life to extraordinary monuments of skill and design, on display in local museum collections. These objects will be explored in terms of how and why they were made, by whom and for whom, how they were used, what they meant to their users, and what social structures are embedded in them. <div> Open to: University undergraduate degree students, freshmen and sophomores only. Pre-requisite: Placement above or successful completion of NELP 1800 or 1810 for students for whom English is a second language.</div>

**PLHT 1000 Objects as History: Prehistory to Industrialization**

**Faculty:** Whitfield, Anthony W 12:10 PM - 02:50 PM **Credits:** 3 CRN 4936 Sec G

This course introduces students to major trends in world history and to the considered study of objects as expressions of a particular place and time. Its structure is roughly chronological, beginning in prehistory and continuing until the dawn of mass industrialization - a development that occurred at different times for different cultures. The focus will be on objects, from ordinary tools of daily life to extraordinary monuments of skill and design, on display in local museum collections. These objects will be explored in terms of how and why they were made, by whom and for whom, how they were used, what they meant to their users, and what social structures are embedded in them. <div> Open to: University undergraduate degree students, freshmen and sophomores only. Pre-requisite: Placement above or successful completion of NELP 1800 or 1810 for students for whom English is a second language.</div>

**PLHT 1000 Objects as History: Prehistory to Industrialization**

**Faculty:** Finnegan, Sharyn T 12:10 PM - 02:50 PM **Credits:** 3 CRN 4934 Sec H

This course introduces students to major trends in world history and to the considered study of objects as expressions of a particular place and time. Its structure is roughly chronological, beginning in prehistory and continuing until the dawn of mass industrialization - a development that occurred at different times for different cultures. The focus will be on objects, from ordinary tools of daily life to extraordinary monuments of skill and design, on display in local museum collections. These objects will be explored in terms of how and why they were made, by whom and for whom, how they were used, what they meant to their users, and what social structures are

embedded in them. <div> Open to: University undergraduate degree students, freshmen and sophomores only. Pre-requisite: Placement above or successful completion of NELP 1800 or 1810 for students for whom English is a second language.</div>

**PLHT 1000 Objects as History: Prehistory to Industrialization**

**Faculty:** Grove, Nancy F 09:00 AM - 11:40 AM **Credits:** 3 CRN 4938 Sec I

This course introduces students to major trends in world history and to the considered study of objects as expressions of a particular place and time. Its structure is roughly chronological, beginning in prehistory and continuing until the dawn of mass industrialization - a development that occurred at different times for different cultures. The focus will be on objects, from ordinary tools of daily life to extraordinary monuments of skill and design, on display in local museum collections. These objects will be explored in terms of how and why they were made, by whom and for whom, how they were used, what they meant to their users, and what social structures are embedded in them. <div> Open to: University undergraduate degree students, freshmen and sophomores only. Pre-requisite: Placement above or successful completion of NELP 1800 or 1810 for students for whom English is a second language.</div>

**PLHT 1000 Objects as History: Prehistory to Industrialization**

**Faculty:** Anderson, Alexandra T 12:10 PM - 02:50 PM **Credits:** 3 CRN 4939 Sec J

This course introduces students to major trends in world history and to the considered study of objects as expressions of a particular place and time. Its structure is roughly chronological, beginning in prehistory and continuing until the dawn of mass industrialization - a development that occurred at different times for different cultures. The focus will be on objects, from ordinary tools of daily life to extraordinary monuments of skill and design, on display in local museum collections. These objects will be explored in terms of how and why they were made, by whom and for whom, how they were used, what they meant to their users, and what social structures are embedded in them. <div> Open to: University undergraduate degree students, freshmen and sophomores only. Pre-requisite: Placement above or successful completion of NELP 1800 or 1810 for students for whom English is a second language.</div>

**PLHT 1000 Objects as History: Prehistory to Industrialization**

**Faculty:** TBA, Faculty W 12:10 PM - 02:50 PM **Credits:** 3 CRN 4943 Sec K

This course introduces students to major trends in world history and to the considered study of objects as expressions of a particular place and time. Its structure is roughly chronological, beginning in prehistory and continuing until the dawn of mass industrialization - a development that occurred at different times for different cultures. The focus will be on objects, from ordinary tools of daily life to extraordinary monuments of skill and design, on display in local museum collections. These objects will be explored in terms of how and why they were made, by whom and for whom, how they were used, what they meant to their users, and what social structures are embedded in them. <div> Open to: University undergraduate degree students, freshmen and sophomores only. Pre-requisite: Placement above or successful completion of NELP 1800 or 1810 for students for whom English is a second language.</div>

**PLHT 1000 Objects as History: Prehistory to Industrialization**

**Faculty:** Dell'Aria, Ann M 12:10 PM - 02:50 PM **Credits:** 3 CRN 4944 Sec L

This course introduces students to major trends in world history and to the considered study of objects as expressions of a particular place and time. Its structure is roughly chronological, beginning in prehistory and continuing until the dawn of mass industrialization - a development that occurred at different times for different cultures. The focus will be on objects, from ordinary tools of daily life to extraordinary monuments of skill and design, on display in local museum collections. These objects will be explored in terms of how and why they were made, by whom and for whom, how they were used, what they meant to their users, and what social structures are embedded in them. <div> Open to: University undergraduate degree students, freshmen and

sophomores only. Pre-requisite: Placement above or successful completion of NELP 1800 or 1810 for students for whom English is a second language.</div>

**PLHT 1000 Objects as History: Prehistory to Industrialization**

**Faculty:** TBA, Faculty T 03:50 PM - 06:30 PM **Credits:** 3 CRN 4945 Sec M

This course introduces students to major trends in world history and to the considered study of objects as expressions of a particular place and time. Its structure is roughly chronological, beginning in prehistory and continuing until the dawn of mass industrialization - a development that occurred at different times for different cultures. The focus will be on objects, from ordinary tools of daily life to extraordinary monuments of skill and design, on display in local museum collections. These objects will be explored in terms of how and why they were made, by whom and for whom, how they were used, what they meant to their users, and what social structures are embedded in them. <div> Open to: University undergraduate degree students, freshmen and sophomores only. Pre-requisite: Placement above or successful completion of NELP 1800 or 1810 for students for whom English is a second language.</div>

**PLHT 1000 Objects as History: Prehistory to Industrialization**

**Faculty:** Necol, Jane W 03:50 PM - 06:30 PM **Credits:** 3 CRN 4948 Sec N

This course introduces students to major trends in world history and to the considered study of objects as expressions of a particular place and time. Its structure is roughly chronological, beginning in prehistory and continuing until the dawn of mass industrialization - a development that occurred at different times for different cultures. The focus will be on objects, from ordinary tools of daily life to extraordinary monuments of skill and design, on display in local museum collections. These objects will be explored in terms of how and why they were made, by whom and for whom, how they were used, what they meant to their users, and what social structures are embedded in them. <div> Open to: University undergraduate degree students, freshmen and sophomores only. Pre-requisite: Placement above or successful completion of NELP 1800 or 1810 for students for whom English is a second language.</div>

**PLHT 1000 Objects as History: Prehistory to Industrialization**

**Faculty:** Zamudio, Raul M 12:10 PM - 02:50 PM **Credits:** 3 CRN 4949 Sec O

This course introduces students to major trends in world history and to the considered study of objects as expressions of a particular place and time. Its structure is roughly chronological, beginning in prehistory and continuing until the dawn of mass industrialization - a development that occurred at different times for different cultures. The focus will be on objects, from ordinary tools of daily life to extraordinary monuments of skill and design, on display in local museum collections. These objects will be explored in terms of how and why they were made, by whom and for whom, how they were used, what they meant to their users, and what social structures are embedded in them. <div> Open to: University undergraduate degree students, freshmen and sophomores only. Pre-requisite: Placement above or successful completion of NELP 1800 or 1810 for students for whom English is a second language.</div>

**PLHT 1000 Objects as History: Prehistory to Industrialization**

**Faculty:** Yalcin, Serdar R 03:50 PM - 06:30 PM **Credits:** 3 CRN 4946 Sec P

This course introduces students to major trends in world history and to the considered study of objects as expressions of a particular place and time. Its structure is roughly chronological, beginning in prehistory and continuing until the dawn of mass industrialization - a development that occurred at different times for different cultures. The focus will be on objects, from ordinary tools of daily life to extraordinary monuments of skill and design, on display in local museum collections. These objects will be explored in terms of how and why they were made, by whom and for whom, how they were used, what they meant to their users, and what social structures are embedded in them. <div> Open to: University undergraduate degree students, freshmen and sophomores only. Pre-requisite: Placement above or successful completion of NELP 1800 or

1810 for students for whom English is a second language.</div>

**PLHT 1000 Objects as History: Prehistory to Industrialization**

**Faculty:** TBA, Faculty M 09:00 AM - 11:40 AM **Credits:** 3 CRN 4947 Sec Q

This course introduces students to major trends in world history and to the considered study of objects as expressions of a particular place and time. Its structure is roughly chronological, beginning in prehistory and continuing until the dawn of mass industrialization - a development that occurred at different times for different cultures. The focus will be on objects, from ordinary tools of daily life to extraordinary monuments of skill and design, on display in local museum collections. These objects will be explored in terms of how and why they were made, by whom and for whom, how they were used, what they meant to their users, and what social structures are embedded in them. <div> Open to: University undergraduate degree students, freshmen and sophomores only. Pre-requisite: Placement above or successful completion of NELP 1800 or 1810 for students for whom English is a second language.</div>

**PLHT 1000 Objects as History: Prehistory to Industrialization**

**Faculty:** San Miguel, Heliodoro R 12:10 PM - 02:50 PM **Credits:** 3 CRN 5941 Sec R

This course introduces students to major trends in world history and to the considered study of objects as expressions of a particular place and time. Its structure is roughly chronological, beginning in prehistory and continuing until the dawn of mass industrialization - a development that occurred at different times for different cultures. The focus will be on objects, from ordinary tools of daily life to extraordinary monuments of skill and design, on display in local museum collections. These objects will be explored in terms of how and why they were made, by whom and for whom, how they were used, what they meant to their users, and what social structures are embedded in them. <div> Open to: University undergraduate degree students, freshmen and sophomores only. Pre-requisite: Placement above or successful completion of NELP 1800 or 1810 for students for whom English is a second language.</div>

**PLHT 1000 Objects as History: Prehistory to Industrialization**

**Faculty:** Eisenstadt, Eve F 03:50 PM - 06:30 PM **Credits:** 3 CRN 5944 Sec S

This course introduces students to major trends in world history and to the considered study of objects as expressions of a particular place and time. Its structure is roughly chronological, beginning in prehistory and continuing until the dawn of mass industrialization - a development that occurred at different times for different cultures. The focus will be on objects, from ordinary tools of daily life to extraordinary monuments of skill and design, on display in local museum collections. These objects will be explored in terms of how and why they were made, by whom and for whom, how they were used, what they meant to their users, and what social structures are embedded in them. <div> Open to: University undergraduate degree students, freshmen and sophomores only. Pre-requisite: Placement above or successful completion of NELP 1800 or 1810 for students for whom English is a second language.</div>

**PLHT 1000 Objects as History: Prehistory to Industrialization**

**Faculty:** TBA, Faculty R 09:00 AM - 11:40 AM **Credits:** 3 CRN 6511 Sec U

This course introduces students to major trends in world history and to the considered study of objects as expressions of a particular place and time. Its structure is roughly chronological, beginning in prehistory and continuing until the dawn of mass industrialization - a development that occurred at different times for different cultures. The focus will be on objects, from ordinary tools of daily life to extraordinary monuments of skill and design, on display in local museum collections. These objects will be explored in terms of how and why they were made, by whom and for whom, how they were used, what they meant to their users, and what social structures are embedded in them. <div> Open to: University undergraduate degree students, freshmen and sophomores only. Pre-requisite: Placement above or successful completion of NELP 1800 or 1810 for students for whom English is a second language.</div>

**PLHT 1000 Objects as History: Prehistory to Industrialization**

**Faculty:** TBA, Faculty      F    12:10 PM - 02:50 PM    **Credits:** 3    CRN 6512    Sec V

This course introduces students to major trends in world history and to the considered study of objects as expressions of a particular place and time. Its structure is roughly chronological, beginning in prehistory and continuing until the dawn of mass industrialization - a development that occurred at different times for different cultures. The focus will be on objects, from ordinary tools of daily life to extraordinary monuments of skill and design, on display in local museum collections. These objects will be explored in terms of how and why they were made, by whom and for whom, how they were used, what they meant to their users, and what social structures are embedded in them. <div> Open to: University undergraduate degree students, freshmen and sophomores only. Pre-requisite: Placement above or successful completion of NELP 1800 or 1810 for students for whom English is a second language.</div>

**PLHT 1000 Objects as History: Prehistory to Industrialization**

**Faculty:** TBA, Faculty      M    09:00 AM - 11:40 AM    **Credits:** 3    CRN 6513    Sec W

This course introduces students to major trends in world history and to the considered study of objects as expressions of a particular place and time. Its structure is roughly chronological, beginning in prehistory and continuing until the dawn of mass industrialization - a development that occurred at different times for different cultures. The focus will be on objects, from ordinary tools of daily life to extraordinary monuments of skill and design, on display in local museum collections. These objects will be explored in terms of how and why they were made, by whom and for whom, how they were used, what they meant to their users, and what social structures are embedded in them. <div> Open to: University undergraduate degree students, freshmen and sophomores only. Pre-requisite: Placement above or successful completion of NELP 1800 or 1810 for students for whom English is a second language.</div>

**PLHT 1000 Objects as History: Prehistory to Industrialization**

**Faculty:** TBA, Faculty      F    09:00 AM - 11:40 AM    **Credits:** 3    CRN 6514    Sec X

This course introduces students to major trends in world history and to the considered study of objects as expressions of a particular place and time. Its structure is roughly chronological, beginning in prehistory and continuing until the dawn of mass industrialization - a development that occurred at different times for different cultures. The focus will be on objects, from ordinary tools of daily life to extraordinary monuments of skill and design, on display in local museum collections. These objects will be explored in terms of how and why they were made, by whom and for whom, how they were used, what they meant to their users, and what social structures are embedded in them. <div> Open to: University undergraduate degree students, freshmen and sophomores only. Pre-requisite: Placement above or successful completion of NELP 1800 or 1810 for students for whom English is a second language.</div>

**PLHT 1000 Objects as History: Prehistory to Industrialization**

**Faculty:** TBA, Faculty      R    09:00 AM - 11:40 AM    **Credits:** 3    CRN 6515    Sec Y

This course introduces students to major trends in world history and to the considered study of objects as expressions of a particular place and time. Its structure is roughly chronological, beginning in prehistory and continuing until the dawn of mass industrialization - a development that occurred at different times for different cultures. The focus will be on objects, from ordinary tools of daily life to extraordinary monuments of skill and design, on display in local museum collections. These objects will be explored in terms of how and why they were made, by whom and for whom, how they were used, what they meant to their users, and what social structures are embedded in them. <div> Open to: University undergraduate degree students, freshmen and sophomores only. Pre-requisite: Placement above or successful completion of NELP 1800 or 1810 for students for whom English is a second language.</div>

**PLHT 1000 Objects as History: Prehistory to Industrialization**

**Faculty:** TBA, Faculty      M    09:00 AM - 11:40 AM    **Credits:** 3    CRN 6516    Sec Z

This course introduces students to major trends in world history and to the considered study of objects as expressions of a particular place and time. Its structure is roughly chronological, beginning in prehistory and continuing until the dawn of mass industrialization - a development that occurred at different times for different cultures. The focus will be on objects, from ordinary tools of daily life to extraordinary monuments of skill and design, on display in local museum collections. These objects will be explored in terms of how and why they were made, by whom and for whom, how they were used, what they meant to their users, and what social structures are embedded in them. <div> Open to: University undergraduate degree students, freshmen and sophomores only. Pre-requisite: Placement above or successful completion of NELP 1800 or 1810 for students for whom English is a second language.</div>

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**PLSD Spatial Design Studies**

**PLSD 2003 History and Theory of Temporary Environments**

**Faculty:** TBA, Faculty      W    12:10 PM - 02:50 PM    **Credits:** 3    CRN 7390    Sec A

The history and theory of design has tended to champion permanence and to relegate the temporary to the margins, as if a lesser imitation of a more permanent ideal. This course will consider history and theory of temporary environments from around the world with the aim of opening up design possibilities and investigating these considerable biases and challenges in our history, our practices, our thinking, and our institutions. How might we understand the multi-layered complexity of the categories of "temporary" and "environment"? Does temporary include "transient"? Does it mean "short-lived" or "impermanent"? "Fleeting"? "Ephemeral"? And does "environment" simply mean the space that surrounds us, or does it also hold specific historical connotations, particularly for the design professions? This course will offer tools to approach such questions critically, and it will be rooted in an unconventional array of historical examples that includes favelas, protest spaces, yurts, the building cuts of Godon Matta-Clark, and the choreography of Trisha Brown, to name only a few. Students will produce their own research on temporary environments, building on their individual interests and knowledge bases. Throughout the semester, as a group and individually, we will address the following question: how might a focus on temporary environments reveal new opportunities for thinking, writing, designing, and building that are more agile, more sustainable, and more just? <div> Open to: University undergraduate degree students, freshman and sophomores only. Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLSD 2100 History of Architecture Lecture**

**Faculty:** Theocharopoulou,      W    03:50 PM - 05:05 PM    **Credits:** 0    CRN 5702    Sec A

This lecture course surveys built environments, individual buildings, and landscapes created by early humans. From studies of complex shelters, social spaces and margins by prehistoric people, to the design and structures associated with Greek Hellenism in the West, students learn about the early history of building activity and how certain forms have endured to the present. Early architecture of Africa the Americas and Asia with particular emphasis on wooden forms will be covered. Students learn how the transference of cultural aesthetic influences takes place. Weekly lectures are followed by preceptorials and off-campus site visit. <div> Open to: University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLSD 2101 Recitation. </div>

**PLSD 2101 History of Architecture Recitation**

**Faculty:** TBA, Faculty      W    05:20 PM - 06:35 PM    **Credits:** 3    CRN 5703    Sec A  
 <div> Open to: University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLSD 2100 Lecture. </div>

**PLSD 2101 History of Architecture Recitation**

**Faculty:** TBA, Faculty      W    05:20 PM - 06:35 PM    **Credits:** 3    CRN 5704    Sec B  
 <div> Open to: University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLSD 2100 Lecture. </div>

**PLSD 2101 History of Architecture Recitation**

**Faculty:** TBA, Faculty      W    05:20 PM - 06:35 PM    **Credits:** 3    CRN 5705    Sec C  
 <div> Open to: University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLSD 2100 Lecture. </div>

**PLSD 3015 Architectural Modernisms in 20th Century Latin America**

**Faculty:** TBA, Faculty      W    12:10 PM - 02:50 PM    **Credits:** 3    CRN 7391    Sec A  
 <div> Open to: All university degree students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLSD 4080 Senior Seminar: Public and Private Space**

**Faculty:** Necol, Jane      W    12:10 PM - 02:50 PM    **Credits:** 3    CRN 3055    Sec A  
 "In an exploration of what an artist or designer's responsibility is to society and to him/herself, we attempt to articulate how public and private meaning are created and valued as these "social spaces" affect us all. To that end, we will examine several areas of global visual culture with the emphasis on contemporary painting and sculpture, and monuments and public art. We will also study the limits of personal expression with an emphasis on the body, drawing examples from performative art, photography and popular culture. In other words, visual art will be our lens through which we study and discuss themes such as collective memory, the urban and global environment, politics, race and gender. Students are invited to develop topics of their own interest in relation to the concepts of the course and their studio practice for their papers and presentations. Field trips are planned. Overall we will enhance our skills in critical thinking, analysis and writing while gaining insights into contemporary art and its cultural underpinnings. Pathway: Spatial Design Studies <div> Open to: All university undergraduate degree students. Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level. </div>"

**PLVS Visual Studies****PLVS 2014 Intro to Visual Culture**

**Faculty:** TBA, Faculty      R    12:10 PM - 02:50 PM    **Credits:** 3    CRN 6562    Sec A  
 <div> Open to: University undergraduate degree students. Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLVS 2016 Film Aesthetics: From Expressionism to 3D**

**Faculty:** San Miguel, Heliodoro    M    12:10 PM - 02:50 PM    **Credits:** 3    CRN 7392    Sec A  
 This course offers a historical survey of the major film movements that have defined film aesthetics. During the 1920s and under the influence of European avant garde movements, filmmakers started to explore the possibilities of playing with the different elements of film form. The contributions of German Expressionism, French Impressionism, Soviet Montage, Surrealism, etc., have marked film aesthetics and the evolution of narrative fiction cinema. Since the introduction of sound and color, classical Hollywood, Neorealism, the Golden Era of Japanese and Indian cinemas, British Free Cinema, The French Nouvelle Vague, the New Hollywood, etc., have all enriched film aesthetics and enhanced cinema's capacity of expression all the way to the present. <div> Open to: University undergraduate degree students, freshman and sophomores only. Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLVS 2019 History of Aesthetics of Music Videos**

**Faculty:** TBA, Faculty      W    09:00 AM - 11:40 AM    **Credits:** 3    CRN 7393    Sec A  
 <div> Open to: University undergraduate degree students, freshmen and sophomores only. Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLVS 2300 History of Photography**

**Faculty:** TBA, Faculty      T    12:10 PM - 02:50 PM    **Credits:** 3    CRN 3292    Sec A  
 The purpose of this course is to familiarize each student with the major conceptual, ideological, and cultural issues that have impacted and defined the history of photography from 1839 to the present. Each student will be expected to develop their ability to discuss and identify the major developments of this history with understanding and confidence. This course will place emphasis on the socio-political forces, technological developments, and aesthetic innovations that have determined the trends of photographic theory and production. Open to: University undergraduate students. Pathway: Visual Studies <div>Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture </div>

**PLVS 2300 History of Photography**

**Faculty:** Eisenberg, Ruth      W    03:50 PM - 06:30 PM    **Credits:** 3    CRN 3293    Sec B  
 The purpose of this course is to familiarize each student with the major conceptual, ideological, and cultural issues that have impacted and defined the history of photography from 1839 to the present. Each student will be expected to develop their ability to discuss and identify the major developments of this history with understanding and confidence. This course will place emphasis on the socio-political forces, technological developments, and aesthetic innovations that have determined the trends of photographic theory and production. Open to: University undergraduate students. Pathway: Visual Studies <div>Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture </div>

**PLVS 2300 History of Photography**

**Faculty:** Towery, Terry      T    03:50 PM - 06:30 PM    **Credits:** 3    CRN 3294    Sec C  
 The purpose of this course is to familiarize each student with the major conceptual, ideological, and cultural issues that have impacted and defined the history of photography from 1839 to the present. Each student will be expected to develop their ability to discuss and identify the major developments of this history with understanding and confidence. This course will place emphasis on the socio-political forces, technological developments, and aesthetic innovations that have determined the trends of photographic theory and production. Open to: University undergraduate students. Pathway: Visual Studies <div>Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture </div>

**PLVS 2300 History of Photography**

**Faculty:** TBA, Faculty      M    03:50 PM - 06:30 PM    **Credits:** 3    CRN 3433    Sec E

The purpose of this course is to familiarize each student with the major conceptual, ideological, and cultural issues that have impacted and defined the history of photography from 1839 to the present. Each student will be expected to develop their ability to discuss and identify the major developments of this history with understanding and confidence. This course will place emphasis on the socio-political forces, technological developments, and aesthetic innovations that have determined the trends of photographic theory and production. Open to: University undergraduate students. Pathway: Visual Studies <div>Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture </div>

**PLVS 3002 Art Vis Culture & Tourism**

**Faculty:** O'Neill, Rosemary      R    12:10 PM - 02:50 PM    **Credits:** 3    CRN 4588    Sec A

Although one can argue that the relationships between art, visual culture and tourism have a long history, it is in the modern and late modern period that heterogeneous studies in areas such as visual culture, art history, sociology, anthropology and cultural geography have investigated and generated theories about the nature of tourism; the tourist in relationship to visual representation, and the means by which culture is generated from within that context. Tourism, as a relational event, also shapes the construction of space and encounters with implications for and on those who consume place, object, and experience and those who produce culture in tourist locales. This course will examine the change from travel to tourism in the early modern period, the social and cultural construction of mass tourism, and theories of tourism related to consumption, representation, and sites. Pathway: Visual Studies <div>Open to: All university undergraduate degree students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLVS 3023 Graphic Design**

**Faculty:** Robey, Ethan      W    12:10 PM - 02:50 PM    **Credits:** 3    CRN 7394    Sec A

This course will survey the major movements in graphic design since the late nineteenth century, and the designers who have significantly contributed to the development of the practice. We will discuss design within the context of political, social and art history, and consider the effects of various technological changes. <div>Open to: All university degree students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>

**PLVS 3699 Visual Culture and the Radical 60s**

**Faculty:** Sherman, Susan      M    12:10 PM - 02:50 PM    **Credits:** 3    CRN 3056    Sec A

"By the late 1960s, the term "cultural revolution" had become commonly used in the United States by artists and writers who consciously defined themselves as agents of artistic and social change- artists who lived their art, pronouncing "ivory tower formalism" and architecture of the past, decreeing that issues of "art and politics" should be fought out in the classroom of the streets. In this class we will examine how the visual permeated every aspect of the revolutionary art of the Sixties from its early years with "underground" filmmakers like Ron Rice and Harry Smith, to the merging of dance and visual art at the Judson Church with Yvonne Rainer and Robert Morris, to the "9 evenings of Art and Engineering," the poets' theater, Fluxus, the birth of off-off Broadway theater, the happenings of Carolee Scheeman, poetry itself, and continuing into the political "underground" of the middle and late Sixties with its posters and 8mm documentaries, photojournalism, and alternative magazines and newspapers. Starting with the Civil Rights Movement and emerging arts movements of the '50s, we will explore this "renaissance" in its historical and social context, considering along the way the Beats, the Hippie, New Left, Anti-War and Student Movements, and the struggles for national liberation (third world, women's, gay) Pathway: Visual Studies <div>Open to: All university undergraduate degree students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. </div>"

**PLVS 4010 Senior Seminar: New Waves Cinema**

**Faculty:** Hegarty, Laurence      R    03:50 PM - 06:30 PM    **Credits:** 3    CRN 3075    Sec A

This course examines the European New Wave cinemas. Focusing on films from Germany, France and Italy the course will explore the social, political and historical contexts that generated a rupture in European cultural production in the mid Twentieth Century. We shall examine the influences upon said cinemas, familiarize ourselves with the body of work produced under the rubric of 'New Cinemas' and trace the development through to the latter part of the century. Pathway: Visual Studies <div>Open to: All university undergraduate degree students. Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level. </div>

**PLVS 4017 The Romantics**

**Faculty:** TBA, Faculty      F    12:10 PM - 02:50 PM    **Credits:** 3    CRN 7395    Sec A

Visual artists frequently use the term "romantic" to describe their work, or themselves. The term can suggest a vast, perhaps confusing, range of possibilities: while commonly referring to human activities and expressions associated with feelings of love, it may also refer to the Romantic movement of the late eighteenth and early nineteenth centuries ũ a particular type of artistic expression that placed emphasis on imagination and intense emotions, and embraced horror, terror, and the sublime as sources of aesthetic experience. What visual characteristics define the Romantic aesthetic? And what do we mean when we describe something as "romantic" in the context of contemporary visual culture? This seminar will follow these questions, through consideration of central figures and prominent works from the past 200 years. We will explore the influence, place, and aesthetic of the Romantic in sources including art, design, literature, and film, from Goethe and Poe, Blake and Friedrich, to Coppola, Bowie and McQueen. <div>Open to: All university undergraduate degree students. Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.</div>

**PLVS 4023 War Cinema**

**Faculty:** TBA, Faculty      W    12:10 PM - 02:50 PM    **Credits:** 3    CRN 7396    Sec A

<div>Open to: All university undergraduate degree students. Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.</div>

**PLVS 4024 Decadence and Decay**

**Faculty:** TBA, Faculty      M    03:50 PM - 06:30 PM    **Credits:** 3    CRN 7397    Sec A

<div>Open to: All university undergraduate degree students. Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.</div>

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**PSAM Art, Media & Technology**

**PSAM 1028 Web Design Basics**

**Faculty:** TBA, Faculty      R    07:00 PM - 09:40 PM    **Credits:** 3    CRN 4256    Sec A

This course is an introduction to web design and development within an overview of current web environments. Projects will cover planning and implementation of websites that offer common functionality as well as adhere to good usability, accessibility, compatibility, and validation practices. HTML, XHTML, CSS, interactivity, information architecture and navigational structures will be explored, as well as usability and web design strategies. <div>Open to: All university undergraduate degree students; except Communication Design and Design & Technology majors.</div>

**PSAM 1028 Web Design Basics**

**Faculty:** Murhammer, F 12:10 PM - 02:50 PM **Credits:** 3 CRN 4257 Sec B

This course is an introduction to web design and development within an overview of current web environments. Projects will cover planning and implementation of websites that offer common functionality as well as adhere to good usability, accessibility, compatibility, and validation practices. HTML, XHTML, CSS, interactivity, information architecture and navigational structures will be explored, as well as usability and web design strategies. <div>Open to: All university undergraduate degree students; except Communication Design and Design & Technology majors.</div>

**PSAM 1028 Web Design Basics**

**Faculty:** De Jong, Onno W 12:10 PM - 02:50 PM **Credits:** 3 CRN 4258 Sec C

This course is an introduction to web design and development within an overview of current web environments. Projects will cover planning and implementation of websites that offer common functionality as well as adhere to good usability, accessibility, compatibility, and validation practices. HTML, XHTML, CSS, interactivity, information architecture and navigational structures will be explored, as well as usability and web design strategies. <div>Open to: All university undergraduate degree students; except Communication Design and Design & Technology majors.</div>

**PSAM 1028 Web Design Basics**

**Faculty:** Mendolia, Antonino T 07:00 PM - 09:40 PM **Credits:** 3 CRN 6202 Sec D

This course is an introduction to web design and development within an overview of current web environments. Projects will cover planning and implementation of websites that offer common functionality as well as adhere to good usability, accessibility, compatibility, and validation practices. HTML, XHTML, CSS, interactivity, information architecture and navigational structures will be explored, as well as usability and web design strategies. <div>Open to: All university undergraduate degree students; except Communication Design and Design & Technology majors.</div>

**PSAM 1050 Photo Practices**

**Faculty:** Heinlein, David F 12:10 PM - 02:50 PM **Credits:** 3 CRN 3657 Sec A

This course provides an overview to photography as a visual language. Students are introduced to fundamental techniques in photography focusing on digital processes. Students learn and explore the methods and aesthetics of photographic images through a variety of assignments, readings, field trips and lectures. This hands-on technical course provides students with an understanding of digital capture, editing, and output utilizing current equipment and software. Students are encouraged to experiment with different modes of photography and to create a final project based on individual interests.<div>Open to: All School of Art, Media, and Technology undergraduate degree students; except Photography majors.</div>

**PSAM 1050 Photo Practices**

**Faculty:** Collins, Arlene W 09:00 AM - 11:40 AM **Credits:** 3 CRN 3658 Sec B

This course provides an overview to photography as a visual language. Students are introduced to fundamental techniques in photography focusing on digital processes. Students learn and explore the methods and aesthetics of photographic images through a variety of assignments, readings, field trips and lectures. This hands-on technical course provides students with an understanding of digital capture, editing, and output utilizing current equipment and software. Students are encouraged to experiment with different modes of photography and to create a final project based on individual interests.<div>Open to: All School of Art, Media, and Technology undergraduate degree students; except Photography majors.</div>

**PSAM 1050 Photo Practices**

**Faculty:** TBA, Faculty R 07:00 PM - 09:40 PM **Credits:** 3 CRN 6203 Sec C

This course provides an overview to photography as a visual language. Students are introduced to

fundamental techniques in photography focusing on digital processes. Students learn and explore the methods and aesthetics of photographic images through a variety of assignments, readings, field trips and lectures. This hands-on technical course provides students with an understanding of digital capture, editing, and output utilizing current equipment and software. Students are encouraged to experiment with different modes of photography and to create a final project based on individual interests.<div>Open to: All School of Art, Media, and Technology undergraduate degree students; except Photography majors.</div>

**PSAM 1070 Typography and Visual Design**

**Faculty:** Baumgarten, Edward T 09:00 AM - 11:40 AM **Credits:** 3 CRN 4260 Sec A

This intensive course introduces non-majors to the fundamentals of communication design: the history, form, and use of type and image. Through a variety of projects, students explore the relationship between ideas, language, form, and communication as aspects of design processes, from conceptualizing to execution, and design thinking. <div>Open to: All university undergraduate degree students; except Communication Design and Design & Technology majors.</div>

**PSAM 1070 Typography and Visual Design**

**Faculty:** Baumgarten, Edward M 07:00 PM - 09:40 PM **Credits:** 3 CRN 4259 Sec B

This intensive course introduces non-majors to the fundamentals of communication design: the history, form, and use of type and image. Through a variety of projects, students explore the relationship between ideas, language, form, and communication as aspects of design processes, from conceptualizing to execution, and design thinking. <div>Open to: All university undergraduate degree students; except Communication Design and Design & Technology majors.</div>

**PSAM 1070 Typography and Visual Design**

**Faculty:** Kennedy, Steven T 12:10 PM - 02:50 PM **Credits:** 3 CRN 6402 Sec D

This intensive course introduces non-majors to the fundamentals of communication design: the history, form, and use of type and image. Through a variety of projects, students explore the relationship between ideas, language, form, and communication as aspects of design processes, from conceptualizing to execution, and design thinking. <div>Open to: All university undergraduate degree students; except Communication Design and Design & Technology majors.</div>

**PSAM 1073 Sculpture**

**Faculty:** Gargiulo, Vincent F 12:10 PM - 05:50 PM **Credits:** 3 CRN 6011 Sec A

**PSAM 1075 Painting**

**Faculty:** Schor, Mira F 09:00 AM - 02:40 PM **Credits:** 3 CRN 6012 Sec A

**PSAM 1080 Digital Imaging**

**Faculty:** Cho, Yiye R 12:10 PM - 02:50 PM **Credits:** 3 CRN 3581 Sec A

This course provides hands-on skills and processes for digital image production in both print and online environments. Students will learn design specific technologies for digital printing, including vector and bitmap imaging, desktop publishing, media integration and color management. In-class projects will be complimented by a final portfolio of work. Primary software used: Adobe Photoshop, Illustrator, InDesign. <div>Open to: All university undergraduate degree students; except Communication Design, Design & Technology, and Photography majors.</div>

**PSAM 1850 Critical Currents in Contemporary Graphic Design****Faculty:** TBA, Faculty - **Credits:** 3 CRN 4746 Sec X1

This course will conduct a survey and construct a possible genealogy of recent and contemporary graphic design in Europe and the U.S.. We will consider a series of especially symptomatic design practices, from the eighties to the present, through the lens of their overlapping conjunctions with technology, content, the market, and modernism. Additionally the course will cultivate a literacy in techniques of online research and publishing techniques which are crucial to the character of contemporary design. Students will assemble, typeset and publish their own graphic design reader, with abundant illustrations, in order to construct a critical and visual road map for their own emerging practices. <div>Open to: School of Art, Media, and Technology associate and undergraduate degree students only.</div>

**PSAM 1900 Open Drawing Workshop****Faculty:** TBA, Faculty F 03:50 PM - 09:50 PM **Credits:** 0 CRN 4342 Sec A

This is a four hour session of open drawing featuring live models. Drop in and have available models at your convenience so that you may hone your drawing skills or make up assignments as needed.

**PSAM 2033 Brand Concepts****Faculty:** TBA, Faculty M 07:00 PM - 09:40 PM **Credits:** 3 CRN 6013 Sec A

This course provides a foundation for design for branding. It will include both theoretical and business approaches as well as an introduction to practical applications of branding, including stationery systems, digital communication, signage, packaging and advertising. <div>Open to: Bachelors degree in Communication Design majors, sophomores only.</div>

**PSAM 2033 Brand Concepts****Faculty:** TBA, Faculty W 09:00 AM - 11:40 AM **Credits:** 3 CRN 6014 Sec B

This course provides a foundation for design for branding. It will include both theoretical and business approaches as well as an introduction to practical applications of branding, including stationery systems, digital communication, signage, packaging and advertising. <div>Open to: Bachelors degree in Communication Design majors, sophomores only.</div>

**PSAM 2060 Advertising Concepts****Faculty:** TBA, Faculty W 09:00 AM - 11:40 AM **Credits:** 3 CRN 6015 Sec A

This class provides a foundation for design for advertising. Positioning, copywriting, visual language, rhetoric, and production across print and web will underpin conceptual and practical discussions about the field. <div>Open to: Bachelors degree in Communication Design majors, sophomores and juniors only.</div>

**PSAM 2060 Advertising Concepts****Faculty:** TBA, Faculty M 07:00 PM - 09:40 PM **Credits:** 3 CRN 6016 Sec B

This class provides a foundation for design for advertising. Positioning, copywriting, visual language, rhetoric, and production across print and web will underpin conceptual and practical discussions about the field. <div>Open to: Bachelors degree in Communication Design majors, sophomores and juniors only.</div>

**PSAM 2070 Editorial Concepts****Faculty:** Phipps, Alma W 07:00 PM - 09:40 PM **Credits:** 3 CRN 6017 Sec A

This class provides a foundation for editorial design. Time, Identity, Typesetting, Layout, Prototyping, and Production across print and web will underpin conceptual and practical discussions about the field. <div>Open to: Bachelors degree in Communication Design majors, sophomores and juniors only.</div>

**PSAM 2070 Editorial Concepts****Faculty:** TBA, Faculty W 09:00 AM - 11:40 AM **Credits:** 3 CRN 6018 Sec B

This class provides a foundation for editorial design. Time, Identity, Typesetting, Layout, Prototyping, and Production across print and web will underpin conceptual and practical discussions about the field. <div>Open to: Bachelors degree in Communication Design majors, sophomores and juniors only.</div>

**PSAM 2090 Information Design Concepts****Faculty:** TBA, Faculty W 03:50 PM - 06:30 PM **Credits:** 3 CRN 6019 Sec A

This class provides a foundation for graphically representing information. Students learn how to make complex information easily understood through visual patterns. Areas of classical and modern arrangements of 2D space through grids and other systems are explored. This class is useful for every area of design, because the ability to handle information and abstract data plays an important role in most design assignments, from websites to mass communications. <div>Open to: Bachelors degree in Communication Design majors, sophomores only.</div>

**PSAM 2120 Web****Faculty:** TBA, Faculty M 07:00 PM - 09:40 PM **Credits:** 3 CRN 4261 Sec A

These courses address a variety of course topics that are essential building blocks for the mastery of user experience on the web for both desktop and mobile environments. Topics for spring 2015 include the following: <br /><br /> <blockquote> <strong>Content Strategy:</strong> What is content strategy? What is content, for that matter? Rather than provide a catch-all definition of terms, this course will explore different approaches to developing digital content, with an emphasis on creating memorable, helpful, and vivid content experiences. Students will gain a clear methodology that can be applied across desktop, mobile, and app design contexts and will learn how the temporal aspects of content development contrast with the spatial focus of information architecture. Inspired by principles of communication design, storytelling and human psychology, we will see what makes content successful and examine the process and products of content strategy, such as the content audit, editorial strategy, taxonomy, governance plan and beyond.</blockquote> <br /> <div>Open to: Bachelors degree in Communication Design and Design & Technology majors; other by permission of Design & Technology program. Pre-requisite(s): PSAM 1028 Web Design Basics, PUDT 2200 Core Studio: Interaction, or equivalent.</div>

**PSAM 2120 Web****Faculty:** TBA, Faculty M 07:00 PM - 09:40 PM **Credits:** 3 CRN 4520 Sec B

These courses address a variety of course topics that are essential building blocks for the mastery of user experience on the web for both desktop and mobile environments. Topics for spring 2015 include the following: <br /><br /> <blockquote> <strong>Content Strategy:</strong> What is content strategy? What is content, for that matter? Rather than provide a catch-all definition of terms, this course will explore different approaches to developing digital content, with an emphasis on creating memorable, helpful, and vivid content experiences. Students will gain a clear methodology that can be applied across desktop, mobile, and app design contexts and will learn how the temporal aspects of content development contrast with the spatial focus of information architecture. Inspired by principles of communication design, storytelling and human psychology, we will see what makes content successful and examine the process and products of content strategy, such as the content audit, editorial strategy, taxonomy, governance plan and beyond.</blockquote> <br /> <div>Open to: Bachelors degree in Communication Design and Design & Technology majors; other by permission of Design & Technology program. Pre-requisite(s): PSAM 1028 Web Design Basics, PUDT 2200 Core Studio: Interaction, or equivalent.</div>



**PSAM 2204 Sound Design****Faculty:** Barrell, Josh R 03:50 PM - 06:30 PM **Credits:** 3 CRN 3583 Sec A

In this introductory-level course, students gain familiarity with the basic tools and techniques of nonlinear audio production. Projects improve listening skills, raise awareness of our aural experience and sonic environment, integrate sound with narrative visual media, and allow us to communicate and conceptualize with sound. <div>Open to: All School of Art, Media, and Technology undergraduate degree students. </div>

**PSAM 2204 Sound Design****Faculty:** Barrell, Josh R 03:50 PM - 06:30 PM **Credits:** 3 CRN 3583 Sec A

In this introductory-level course, students gain familiarity with the basic tools and techniques of nonlinear audio production. Projects improve listening skills, raise awareness of our aural experience and sonic environment, integrate sound with narrative visual media, and allow us to communicate and conceptualize with sound. <div>Open to: All School of Art, Media, and Technology undergraduate degree students. </div>

**PSAM 2301 Animation 1****Faculty:** Blue, Stephen W 12:10 PM - 02:50 PM **Credits:** 3 CRN 6020 Sec A

This is a basic course in traditional cel animation and the importance of understanding animation as a frame-by-frame art. The class focuses on understanding the principles of animation, character animation and the creation of believable motion. Storyboarding, layout, key framing, in-betweening, animating characters with a basic knowledge of timing, spacing, stretch and squash, anticipation, easing in and out, overlapping action, secondary action, exaggeration and the walk cycle are explored. Animation tests are recorded on a video camera stand for quick feedback. The semester culminates in the production of simple pencil test animations. This course is a pre-requisite for more advanced animation electives. <div>Open to: All university undergraduate degree students.</div>

**PSAM 2301 Animation 1****Faculty:** TBA, Faculty F 12:10 PM - 02:50 PM **Credits:** 3 CRN 6473 Sec B

This is a basic course in traditional cel animation and the importance of understanding animation as a frame-by-frame art. The class focuses on understanding the principles of animation, character animation and the creation of believable motion. Storyboarding, layout, key framing, in-betweening, animating characters with a basic knowledge of timing, spacing, stretch and squash, anticipation, easing in and out, overlapping action, secondary action, exaggeration and the walk cycle are explored. Animation tests are recorded on a video camera stand for quick feedback. The semester culminates in the production of simple pencil test animations. This course is a pre-requisite for more advanced animation electives. <div>Open to: All university undergraduate degree students.</div>

**PSAM 2440 Motion Concepts****Faculty:** Waldron, Michael T 03:50 PM - 06:30 PM **Credits:** 3 CRN 4332 Sec A

This introductory yet intensive course explores the fundamental of time-based graphic motion, with particular emphasis on typography, image, and narrative sequence. Students are challenged to develop concise yet powerful presentations, literal or abstract ideas, and move step-by-step through the development process, from storyboard to final rendering. <div>Open to: Bachelors degree in Communication Design and Design & Technology majors, others by permission.</div>

**PSAM 2440 Motion Concepts****Faculty:** TBA, Faculty W 12:10 PM - 02:50 PM **Credits:** 3 CRN 5726 Sec B

This introductory yet intensive course explores the fundamental of time-based graphic motion, with particular emphasis on typography, image, and narrative sequence. Students are challenged to develop concise yet powerful presentations, literal or abstract ideas, and move step-by-step

through the development process, from storyboard to final rendering. <div>Open to: Bachelors degree in Communication Design and Design & Technology majors, others by permission.</div>

**PSAM 2440 Motion Concepts****Faculty:** McManus, David T 07:00 PM - 09:40 PM **Credits:** 3 CRN 4330 Sec C

This introductory yet intensive course explores the fundamental of time-based graphic motion, with particular emphasis on typography, image, and narrative sequence. Students are challenged to develop concise yet powerful presentations, literal or abstract ideas, and move step-by-step through the development process, from storyboard to final rendering. <div>Open to: Bachelors degree in Communication Design and Design & Technology majors, others by permission.</div>

**PSAM 2440 Motion Concepts****Faculty:** McManus, David F 09:00 AM - 11:40 AM **Credits:** 3 CRN 4331 Sec D

This introductory yet intensive course explores the fundamental of time-based graphic motion, with particular emphasis on typography, image, and narrative sequence. Students are challenged to develop concise yet powerful presentations, literal or abstract ideas, and move step-by-step through the development process, from storyboard to final rendering. <div>Open to: Bachelors degree in Communication Design and Design & Technology majors, others by permission.</div>

**PSAM 2501 Introduction to Printmaking****Faculty:** Marcus, Paul T 07:00 PM - 09:40 PM **Credits:** 3 CRN 5034 Sec A

This course is designed to give students a first exposure to the studio and to the exploration of printmaking. Through personal instruction and demonstrations, students will learn a range of printmaking methods and approaches to making visual work through these methods. Students will make a range of original prints and will be prepared for entering into further study in printmaking. Students will visit local museums and/or printmaking studios to learn more about the mediums in which they're working. The class is open to beginning and advanced students. [Formerly offered under PUPR 2200.] <div>Open to: All university undergraduate degree students. Graduate degree students may audit.</div>

**PSAM 2501 Introduction to Printmaking****Faculty:** Phipps, William F 09:00 AM - 11:40 AM **Credits:** 3 CRN 5035 Sec B

This course is designed to give students a first exposure to the studio and to the exploration of printmaking. Through personal instruction and demonstrations, students will learn a range of printmaking methods and approaches to making visual work through these methods. Students will make a range of original prints and will be prepared for entering into further study in printmaking. Students will visit local museums and/or printmaking studios to learn more about the mediums in which they're working. The class is open to beginning and advanced students. [Formerly offered under PUPR 2200.] <div>Open to: All university undergraduate degree students. Graduate degree students may audit.</div>

**PSAM 2501 Introduction to Printmaking****Faculty:** TBA, Faculty W 12:10 PM - 02:50 PM **Credits:** 3 CRN 6407 Sec C

This course is designed to give students a first exposure to the studio and to the exploration of printmaking. Through personal instruction and demonstrations, students will learn a range of printmaking methods and approaches to making visual work through these methods. Students will make a range of original prints and will be prepared for entering into further study in printmaking. Students will visit local museums and/or printmaking studios to learn more about the mediums in which they're working. The class is open to beginning and advanced students. [Formerly offered under PUPR 2200.] <div>Open to: All university undergraduate degree students. Graduate degree students may audit.</div>

**PSAM 2510 Etching****Faculty:** Kirk, Michael      T    12:10 PM - 02:50 PM    **Credits:** 3    CRN 5036    Sec A

In this Printmaking class students will learn three basic techniques of etching a zinc plate: hard ground, soft ground, and aquatint as well as how to print with consistency and controlled variation. The objective for both beginning and advanced students is to provide a vocabulary of techniques to free students to explore the infinite possibilities of expression, from a three-dimensional textured surface to a flat minimal approach. There will be demonstrations in roll-up viscosity, Chine-coll  and color printing. There will be a visit by either an artist or professional etcher. The class is open to beginning and advanced students.<div>Open to: All university undergraduate degree students. Graduate degree students may audit.</div>

**PSAM 2510 Etching****Faculty:** Marcus, Paul      T    03:50 PM - 06:30 PM    **Credits:** 3    CRN 5037    Sec B

In this Printmaking class students will learn three basic techniques of etching a zinc plate: hard ground, soft ground, and aquatint as well as how to print with consistency and controlled variation. The objective for both beginning and advanced students is to provide a vocabulary of techniques to free students to explore the infinite possibilities of expression, from a three-dimensional textured surface to a flat minimal approach. There will be demonstrations in roll-up viscosity, Chine-coll  and color printing. There will be a visit by either an artist or professional etcher. The class is open to beginning and advanced students.<div>Open to: All university undergraduate degree students. Graduate degree students may audit.</div>

**PSAM 2511 Photo Etching****Faculty:** Phipps, William      R    07:00 PM - 09:40 PM    **Credits:** 3    CRN 5038    Sec A

In this Printmaking course, students will learn to use photographic processes to make etched plates for printing. Photographic and photo mechanical reproduction technologies are constantly evolving and in this class students will work with a range of techniques, from "low tech" to digital high tech alternatives to plate-making practices. All of these enable the full expression of ideas and concepts which incorporate photographic images. This class is open to beginning and advanced students. Some experience in etching is helpful. [Formerly offered under PUPR 2211.] <div>Open to: All university undergraduate degree students; graduate degree students may audit.</div>

**PSAM 2520 Screenprint****Faculty:** Kirk, Michael      W    09:00 AM - 11:40 AM    **Credits:** 3    CRN 5039    Sec A

Screenprinting utilizes a wide range of imaging techniques, from handmade and photographic images to abstract visual forms and can be printed on many different surfaces. In this Printmaking course students learn to work with reduction printing, hand painted acetate stencils, cut stencils, and digitally generated images for screenprinting, as well as learning to mix inks and use a range of printing and registering techniques. The materials used are water soluble and non-toxic. Techniques learned in this class are applicable to projects in all major studio areas. The class is open to beginning and advanced students. [Formerly offered under PUPR 2220.] <div>Open to: All university undergraduate degree students. Graduate degree students may audit.</div>

**PSAM 2521 Screenprint: Digital****Faculty:** Dormuth, Marie      T    12:10 PM - 02:50 PM    **Credits:** 3    CRN 5040    Sec A

This Printmaking class is designed as an introductory and experimental print lab combining a hands-on approach to screenprint with digital image creation. Beginning projects will establish a foundation in the fundamentals of screenprint, then move on to the development of prints incorporating digital tools. Final projects will focus on the students' creative ideas rendered through their work across screenprint and digital technologies. [Formerly offered under PUPR 2221.] <div>Open to: All university undergraduate degree students. Graduate degree students may audit.</div>

**PSAM 2524 Screenprint: Fashion****Faculty:** Dormuth, Marie      R    12:10 PM - 02:50 PM    **Credits:** 3    CRN 5041    Sec A

This Printmaking course opens up opportunities for students to research, design and screenprint fashion apparel, textiles, and to incorporate printing as a component in planning interdisciplinary projects. Students use digital printing techniques to print motifs on their fashion designs and embellish articles of clothing (T-shirts, scarves, canvas bags, etc.) and work in a group setting to expand the options of color imagery on different materials with a water-based color system. This course is appropriate for all students who want to pursue the exciting art of screenprinting and learn an understanding of how it works as a medium for both art and adornment for functional items. Beginning screenprinters are welcome. <div>Open to: All university undergraduate degree students. Graduate degree students may audit.</div>

**PSAM 2524 Screenprint: Fashion****Faculty:** Dormuth, Marie      T    03:50 PM - 06:30 PM    **Credits:** 3    CRN 5042    Sec B

This Printmaking course opens up opportunities for students to research, design and screenprint fashion apparel, textiles, and to incorporate printing as a component in planning interdisciplinary projects. Students use digital printing techniques to print motifs on their fashion designs and embellish articles of clothing (T-shirts, scarves, canvas bags, etc.) and work in a group setting to expand the options of color imagery on different materials with a water-based color system. This course is appropriate for all students who want to pursue the exciting art of screenprinting and learn an understanding of how it works as a medium for both art and adornment for functional items. Beginning screenprinters are welcome. <div>Open to: All university undergraduate degree students. Graduate degree students may audit.</div>

**PSAM 2530 Lithography****Faculty:** Clayton, Lorenzo      M    07:00 PM - 09:40 PM    **Credits:** 3    CRN 5043    Sec A

This Printmaking course introduces the student to all forms of hand lithography: crayon and pencil; tusche washes, transfers, photo, stone engraving, and mezzotints. Use of replicate images to produce a traditional edition or suite of unique prints is undertaken to further each student's own interests and ideas. Students receive individual attention and suggestions for furthering their work. The class is open to beginning and advanced students. <div>Open to: All university undergraduate degree students. Graduate degree students may audit.</div>

**PSAM 2530 Lithography****Faculty:** Phipps, William      F    12:10 PM - 02:50 PM    **Credits:** 3    CRN 5044    Sec B

This Printmaking course introduces the student to all forms of hand lithography: crayon and pencil; tusche washes, transfers, photo, stone engraving, and mezzotints. Use of replicate images to produce a traditional edition or suite of unique prints is undertaken to further each student's own interests and ideas. Students receive individual attention and suggestions for furthering their work. The class is open to beginning and advanced students. <div>Open to: All university undergraduate degree students. Graduate degree students may audit.</div>

**PSAM 2540 Visual Narrative 1****Faculty:** Katchor, Ben      W    12:10 PM - 02:50 PM    **Credits:** 3    CRN 4262    Sec A

Rethinking the conventions of the comic-strip with the goal of finding a personal drawing style and narrative voice is the aim of this class. Studio exercises will help students discover the visual world within their own writing and find literary inspiration through drawing. The course will examine the European precursors of the American comic strip and the work of contemporary alternative comic strip artists, with an eye toward placing the student's work within a larger literary and artistic context. <div>Open to: All School of Art, Media, and Technology undergraduate degree students.</div>

**PSAM 2543 Relief Printmaking: Integrated****Faculty:** Mazorra, Martin R 12:10 PM - 02:50 PM **Credits:** 3 CRN 5045 Sec A

This course provides a hands-on experience in woodcut, linoleum cut, and type-setting for beginning and intermediate printmaking students. It introduces the techniques and the applications of relief printmaking. Students carve wood and linoleum blocks from which they print color images. These images can be combined with lead and wooden type and printed on an automated letterpress. Using woodcut, linoleum cut and typesetting, this class will explore printmaking, book arts, and letterpress principles and process. It is structured so that ideas and demonstrations will be applied to group and individual assignments. <div>Open to: All university undergraduate degree students. Graduate degree students may audit.</div>

**PSAM 2550 Artist's Books: Introduction****Faculty:** De Armendi, Aurora W 09:00 AM - 11:40 AM **Credits:** 3 CRN 5046 Sec A

In this Printmaking course, students will learn the craft and conceptual foundations of bookbinding and artists' books. The course begins with an introduction to materials, form, binding and printing techniques, as well as conversations about and explorations of the book as an art form. Throughout the semester, students will bind several sample books, set type for letterpress printing, experiment with a range of techniques for getting images and text into artist books, look at and discuss contemporary artist books and practices, and begin to develop their visual work in the artist book form. The final project in the class will be an independent book project in which students synthesize their knowledge of materials and form with the development of a conceptual book idea. This course will also have some readings and visits to see artists' books collections. <div>Open to: All university undergraduate degree students. Graduate degree students may audit.</div>

**PSAM 2565 Letterpress: Hand-Set Type****Faculty:** TBA, Faculty W 03:50 PM - 06:30 PM **Credits:** 3 CRN 6021 Sec A

In this Printmaking course, students interested in design and/or fine arts will learn the basics of letterpress printing using lead and wood type. The course will focus on setting type, visual design on the press, printing on the Vandercook Proofing Press, and developing a thorough knowledge of letterpress through experimentation and practice. Students will work in groups to respond to three visual design challenges over the course of the semester. For the final project, each student will create and execute a printed work that builds on the skills and ideas developed in class. <div>Open to: All university undergraduate degree students, freshman and sophomores only.</div>

**PSAM 2605 CG 1****Faculty:** McManus, David R 07:00 PM - 09:40 PM **Credits:** 3 CRN 3587 Sec A

This is an introduction to computer graphics for 3D modeling and animation using Maya software. Emphasis is on getting a solid understanding of the basic concepts underlying all 3D software, and how to apply these concepts to create quality images and assets. Several approaches to building models are covered, as well as shaders, lighting, and cameras. Basic animation techniques will also be covered, but modeling is the primary emphasis. Additionally, we will cover how 3D assets and images can be integrated with other production software in a variety of media. <div>Open to: All School of Art, Media, and Technology undergraduate degree students.</div>

**PSAM 2830 Photo Concepts: Environment****Faculty:** TBA, Faculty M 09:00 AM - 11:40 AM **Credits:** 3 CRN 6022 Sec A

This course provides students with a broad perspective on the histories of landscape photography, focusing on the environment as subject. The role of photography is considered within contemporary themes such as environmentalism, sustainability, and urban planning. Students explore the artist's engagement with the environment through performance, sculpture and photography. Topics include the survey of land art, the environment through landscape and environmental photography, artists' writings about the environment, and site-specific installations. This course is part of a suite of electives designed to introduce students to major concepts present within the field of contemporary photography. <div>Open to: All School of Art, Media, and Technology undergraduate degree students, sophomores only.</div>

**PSAM 2835 Photo Concepts: Fashion****Faculty:** TBA, Faculty M 09:00 AM - 11:40 AM **Credits:** 3 CRN 6023 Sec A

This course offers an overview of historical and contemporary fashion media. Students work individually and collaboratively to produce still and time-based imagery as well as analyze the function of fashion media in a national and international context. Class discussions explore the roles of image-makers in the fashion industry and the collaborative group structures in which they work. Social responsibility within the field of fashion and image-making informed by the analysis of key critical texts on fashion theory, imagery, and design, will help students create a solid foundation on which to develop their individual practice. This course is part of a suite of electives designed to introduce students to major concepts present within the field of contemporary photography. <div>Open to: All School of Art, Media, and Technology undergraduate degree students, sophomores only.</div>

**PSAM 2840 Photo Concepts: Narrative****Faculty:** TBA, Faculty R 12:10 PM - 02:50 PM **Credits:** 3 CRN 6024 Sec A

This course provides an overview of narrative strategies as a prevalent aspect of still photography and photo-related imagery. Sequence, series, the grid, linear and nonlinear approaches, and literary models are explored in relationship to the structure of subject. The historical context of picture magazines, text and image books, and socially engaged practices are studied through in class discussions as well as key critical texts that shape our contemporary reading of photographic narratives. This course is part of a suite of electives designed to introduce students to major concepts present within the field of contemporary photography. <div>Open to: All School of Art, Media, and Technology undergraduate degree students, sophomores only.</div>

**PSAM 2845 Photo Concepts: Identity****Faculty:** TBA, Faculty W 03:50 PM - 06:30 PM **Credits:** 3 CRN 6025 Sec A

This course explores the ever evolving concept of identity as a cultural arena reflecting collective attitudes, lifestyles, aesthetics, and social perceptions that occur in visual culture. Class discussions and presentations illustrate personal portrayals as well as social and political readings associated with gender-based representations, the depiction and meaning of subcultures, feminist aesthetics, and works committed to the cultural expressions of a spectrum of minorities. The photographic and conceptual genres examined include portraiture, documentary, photojournalism (both classical and post-modern), and fashion. Assignments encourage students to explore and experience how representations pertaining to identity differ according to the context and intention of the artist. This course is part of a suite of electives designed to introduce students to major concepts present within the field of contemporary photography. <div>Open to: All School of Art, Media, and Technology undergraduate degree students, sophomores only.</div>

**PSAM 2850 Photo Concepts: Documentary****Faculty:** Bordwin, Andrew      W    09:00 AM - 11:40 AM    **Credits:** 3    CRN 6026    Sec A

This course explores the complex idea of the photograph as document, beginning with the question: Are all photographs documents? Through the study of key photographers, artists and relevant writings, students gain a broad perspective on the multiple ways the photograph manifests as document, including the photograph as witness, evidence, memory and activism. Practice based assignments, a final photographic project and oral presentations encourage students to experience the meaning of the photograph as document, and how the malleability of the digital image changes that meaning.

Open to: All School of Art, Media, and Technology undergraduate degree students, sophomores only.

**PSAM 3011 Designing for Non-Profits****Faculty:** Weber, Jessica      R    09:00 AM - 11:40 AM    **Credits:** 3    CRN 6027    Sec A

This course will teach students to strategically solve design problems for real small- to mid-level non-profit clients that cannot afford traditional design firms. Real client contact will be combined with problem-solving challenges and in many cases students will see their work in print. Students will work with real copy and from a given design brief, learning how to ask the correct questions of the client in order to deliver a successful solution.

Open to: All Parsons undergraduate degree students.

**PSAM 3050 Collaboration Studio****Faculty:** Tenazas, Lucille      T    03:50 PM - 06:30 PM    **Credits:** 3    CRN 6028    Sec A

These are unique types of studio courses, pairing teams of students with industry partners to undertake real-world projects. The following are being offered in spring 2015:

**Design & The Future of Publishing:** This course begins with a critical survey of the transmission of written communication from Gutenberg to the present, and continues with a discussion of contemporary issues that cross design and publishing across both printed and digital platforms. Students will get a working introduction to typography, image, layout, sequence, and order, with the aim to design and publish. This section is open to Communication Design majors only.

**Rediscovering Discovery:** This course will explore the mainly male history of the Voyages of Discovery by narrating the lives of their female contemporaries. Students will look at traditional narratives from the perspective of the active and influential "women of discovery," and retell their stories using digital storytelling techniques.

**Design for Literacy:** In this course, students will work with the sustainable book lab, DERT, to create a customized book set that re-purposes used hardcover classics and repackages them into a one of kind book bundles. Students will then work together to create a Book Fair auction that takes place both online and at the studio of the design firm, TODA, in a fundraising effort. This section is open to Communication Design majors only.

**Visualizing Public Policy:** In this course, AMT and Milano students will work together with real clients and use design strategies to understand and translate complex public policy into forms that can produce a positive social change.

**Tourism, Identity, & Memory:** This course will examine the design of tourism's material culture and its underlying service ecosystem, and encourage critical thinking around the language and psychology of desire for place-based mementos. Our ultimate goal is to propose new paradigms for industry, visitors, and locals to reimagine the relationship between place, culture and design. This section is open to Communication Design majors only.

**Speak Music, Speak Design:** Musicians and designers share multiple aspects in their creative process, but we use different languages and terminology, which can make multi-disciplinary collaborations complex. This collaboration between Parsons and Jazz is designed to give students of both areas tools to partner with each other and insight about the process of the creation of a specific project.

**University Design Studio:** Students in this course will be given an opportunity for real-world work experience on communications design projects within The New School. It will also serve as a laboratory for experimental design applications. Enrollment in this section is by permission only, and selected by portfolio review.

Open to: All School of Art, Media & Technology upper-level undergraduate degree students.

**PSAM 3050 Collaboration Studio****Faculty:** TBA, Faculty      M    12:10 PM - 02:50 PM    **Credits:** 3    CRN 6029    Sec B

These are unique types of studio courses, pairing teams of students with industry partners to undertake real-world projects. The following are being offered in spring 2015:

**Design & The Future of Publishing:** This course begins with a critical survey of the transmission of written communication from Gutenberg to the present, and continues with a discussion of contemporary issues that cross design and publishing across both printed and digital platforms. Students will get a working introduction to typography, image, layout, sequence, and order, with the aim to design and publish. This section is open to Communication Design majors only.

**Rediscovering Discovery:** This course will explore the mainly male history of the Voyages of Discovery by narrating the lives of their female contemporaries. Students will look at traditional narratives from the perspective of the active and influential "women of discovery," and retell their stories using digital storytelling techniques.

**Design for Literacy:** In this course, students will work with the sustainable book lab, DERT, to create a customized book set that re-purposes used

hardcover classics and repackages them into a one of kind book bundles. Students will then work together to create a Book Fair auction that takes place both online and at the studio of the design firm, TODA, in a fundraising effort. This section is open to Communication Design majors only.

**Visualizing Public Policy:** In this course, AMT and Milano students will work together with real clients and use design strategies to understand and translate complex public policy into forms that can produce a positive social change.

**Tourism, Identity, & Memory:** This course will examine the design of tourism's material culture and its underlying service ecosystem, and encourage critical thinking around the language and psychology of desire for place-based mementos. Our ultimate goal is to propose new paradigms for industry, visitors, and locals to reimagine the relationship between place, culture and design. This section is open to Communication Design majors only.

**Speak Music, Speak Design:** Musicians and designers share multiple aspects in their creative process, but we use different languages and terminology, which can make multi-disciplinary collaborations complex. This collaboration between Parsons and Jazz is designed to give students of both areas tools to partner with each other and insight about the process of the creation of a specific project.

**University Design Studio:** Students in this course will be given an opportunity for real-world work experience on communications design projects within The New School. It will also serve as a laboratory for experimental design applications. Enrollment in this section is by permission only, and selected by portfolio review.

Open to: All School of Art, Media & Technology upper-level undergraduate degree students.

**PSAM 3050 Collaboration Studio**

**Faculty:** TBA, Faculty      F      12:10 PM - 02:50 PM      **Credits:** 3      CRN 6206      Sec C

These are unique types of studio courses, pairing teams of students with industry partners to undertake real-world projects. The following are being offered in spring 2015:

**Design & The Future of Publishing:** This course begins with a critical survey of the transmission of written communication from Gutenberg to the present, and continues with a discussion of contemporary issues that cross design and publishing across both printed and digital platforms. Students will get a working introduction to typography, image, layout, sequence, and order, with the aim to design and publish. This section is open to Communication Design majors only.

**Rediscovering Discovery:** This course will explore the mainly male history of the Voyages of Discovery by narrating the lives of their female contemporaries. Students will look at traditional narratives from the perspective of the active and influential "women of discovery," and retell their stories using digital storytelling techniques.

**Design for Literacy:** In this course, students will work with the sustainable book lab, DERT, to create a customized book set that re-purposes used hardcover classics and repackages them into a one of kind book bundles. Students will then work together to create a Book Fair auction that takes place both online and at the studio of the design firm, TODA, in a fundraising effort. This section is open to Communication Design majors only.

**Visualizing Public Policy:** In this course, AMT and Milano students will work together with real clients and use design strategies to understand and translate complex public policy into forms that can produce a positive social change.

**Tourism, Identity, & Memory:** This course will examine the design of tourism's material culture and its underlying service ecosystem, and encourage critical thinking around the language and psychology of desire for place-based mementos. Our ultimate goal is to propose new paradigms for industry, visitors, and locals to reimagine the relationship between place, culture and design. This section is open to Communication Design majors only.

**Speak Music, Speak Design:** Musicians and designers share multiple aspects in their creative process, but we use different languages and terminology, which can make multi-disciplinary collaborations complex. This collaboration between Parsons and Jazz is designed to give students of both areas tools to partner with each other and insight about the process of the creation of a specific

project.

**University Design Studio:** Students in this course will be given an opportunity for real-world work experience on communications design projects within The New School. It will also serve as a laboratory for experimental design applications. Enrollment in this section is by permission only, and selected by portfolio review.

Open to: All School of Art, Media & Technology upper-level undergraduate degree students.

**PSAM 3060 Currents:**

**Faculty:** TBA, Faculty      M      07:00 PM - 09:40 PM      **Credits:** 3      CRN 6030      Sec A

These courses are special topical electives, often taught in new or experimental subjects, and rotate frequently. There are currently no Currents courses planned for spring 2015.

Open to: All School of Art, Media & Technology upper-level undergraduate degree students.

**PSAM 3060 Currents:**

**Faculty:** TBA, Faculty      W      12:10 PM - 02:50 PM      **Credits:** 3      CRN 6031      Sec B

These courses are special topical electives, often taught in new or experimental subjects, and rotate frequently. There are currently no Currents courses planned for spring 2015.

Open to: All School of Art, Media & Technology upper-level undergraduate degree students.

**PSAM 3210 Web Advanced**

**Faculty:** TBA, Faculty      F      12:10 PM - 02:50 PM      **Credits:** 3      CRN 4333      Sec A

These courses address a variety of course topics that are essential building blocks for the mastery of user experience on the web for both desktop and mobile environments. Topics for spring 2015 include the following:

**Designing for Touch:** This course will specifically address designing experiences for mobile and tablet devices. We'll delve into the nuances of designing for and with touch screens and diverse mobile platforms, and discover how context of use should influence the information architecture. Finally, we'll explore how sketching, storyboarding, and prototyping can be both processes for testing our ideas as well as tools communicate these ideas to others.

**Javascript:** This course will focus on extending students' knowledge of code to web and cloud. Students will be learning JavaScript, the programming language of the Web. Students will be introduced to a variety of application from server-side network programming, game development, and the creation of desktop and mobile applications.

Open to: Bachelors degree in Communication Design and Design & Technology majors; other by permission of Design & Technology program. Pre-requisite(s): PUCD 2125 Core Studio Interaction, PUDT 2100 Core Studio: Interaction, PUDT 2110 Code, or both PSAM 1028 Web Design basics and PSAM 2120 Web.

**PSAM 3510 Beyond the Page**

**Faculty:** Claro, Noel      W      09:00 AM - 11:40 AM      **Credits:** 3      CRN 4263      Sec A

This class will explore the ever-expanding territory where illustration meets design. The hybrid designer-illustrator is head and shoulders above the pack. With drawing skills, a keen sense of color, typography, layout and an interest to do it all, today's new breed is poised for a long and varied career. Guest speakers who exemplify these virtues will present case studies, slide show lectures will provide inspiration and practical assignments will afford students opportunities for students to pull it all together. Assignments will be a range of packaging, objects, logos, animation boards and advertising, all using a multi-disciplinary approach. The result will be to inspire students that drawing skills have wide and varied applications.

Open to: All School of Art, Media & Technology upper-level undergraduate degree students.

**PSAM 3520 Advanced Screenprint****Faculty:** Kirk, Michael      W    03:50 PM - 06:30 PM    **Credits:** 3    CRN 5047    Sec A

In this Printmaking course, students with experience in screenprint will have the opportunity to advance their knowledge and practice through advanced study and independent project development. This can include further exploration of screenprint in concert with other print media and techniques, more complex development of multiple-color prints, and editioning. <div>Open to: All university undergraduate degree students. Graduate degree students may audit. Pre-requisite(s): PUPR 2091 Illustrative Printmaking, PUPR 2200 Introduction to Printmaking, PUPR 2220 Screenprint, PUPR 2221 Screenprint: Digital, or PUPR 2224 Screenprint: Fashion.</div>

**PSAM 3533 Picture-Story Composition****Faculty:** Katchor, Ben      W    03:50 PM - 06:30 PM    **Credits:** 3    CRN 4264    Sec A

In this course, students will explore the worldwide traditions of illustration and comics in performance: picture-recitation, cantastoria, kamishibai, and others. Projects will include narrated slideshows, narrated panoramic drawings, toy theater construction and performance, and shadow puppet theater. Through a series of exercises, students will develop the technical and narrative skills needed to combine handmade images with the human voice in a theatrical performance. <div>Open to: All School of Art, Media & Technology upper-level undergraduate degree students.</div>

**PSAM 3550 Artist's Books****Faculty:** De Armendi, Aurora    F    03:50 PM - 06:30 PM    **Credits:** 3    CRN 5048    Sec A

The following Artist's Books courses will be offered in spring 2015: <br /> <blockquote> <strong>Editions:</strong> In this Printmaking course, students will make original artist books using a range of materials and working methods in editions (meaning multiple copies of a book). Students will build on binding techniques learned in Artists' Books: Intro, Artists' Books: Narrative, or Artists' Books: Content and Form, and develop one or two small projects leading to a larger final editioned book. This course will utilize letterpress printing, binding, various ways to include images in book forms, and will have a strong focus on concept develop and craft in the final edition. This is an excellent class for students looking to further develop their artists' books skills and concepts, or with a book project in mind. We will also look at and discuss contemporary artist books and practices, visit an artists' books collection, and develop critique practice in class.<br /> <br /> <strong>Boxes, Enclosures, and Portfolios:</strong> In this course, students will learn hands-on techniques to create boxes, containers, and enclosures to house and display existing or in-progress work. The course will focus on understanding the materials, fit, construction, and finishing techniques as they relate to traditional enclosures, and how these materials and designs can be adapted to contemporary art and design needs. Materials and structures are closely tied to the field of book conservation, and students will develop a thorough knowledge of materials and construction through making traditional (drop-spine box, portfolio, hinged and lidded boxes, phase box) enclosures. For the final project, each student will design and execute an enclosure that builds on the skills and ideas developed in class.</blockquote> <br /><div>Open to: All university upper-level undergraduate degree students; graduate degree students may audit. Pre-requisite(s): PSAM 2550 Artist's Books: Introduction.</div>

**PSAM 3701 xStudio: Fine Arts Electives****Faculty:** TBA, Faculty      R    12:10 PM - 02:50 PM    **Credits:** 3    CRN 4748    Sec A

These courses are topical, experimental electives within a Fine Arts context. Varying each semester, each offers an innovative structure and pedagogical approach towards a specific line of inquiry while supporting interdisciplinary innovation and response to new directions in contemporary art. xStudio elective options for spring 2015 include the following: <br /><br /> <blockquote> <strong>Part Object/Part Body - Working at the Periphery of Sculpture:</strong> From tongue to entrails, we will dissect and reconfigure the interior and exterior territories of the body as it relates to semiotic, material and formal qualities of objects. Students will be expected to develop the physical and emotional resonance of their individual practice through a variety of body-centric principles.<br /><br /> <strong>Performance & Video - From Document to Artwork:</strong> This course offers instruction in the production of performance and video art, exploring the relationship between performance's embodied action in real time, and the archival properties of video, as well as ways of performing with video. Through performance exercises, including on-camera improvisations and participatory interventions, we will explore strategies for engaging an audience with a lens.<br /><br /> <strong>Immersive Experiences in Installation Art:</strong> This course explores strategies in the production of experimental installation artworks that emphasize multi-sensoriality. Students will be introduced to various practical approaches of working with video, computer graphics, interactivity, and sound to develop immersive installation artworks. Students must be proficient with basic video and sound editing.<br /><br /> <strong>Inverting the Kardashians:</strong> This course will examine contemporary popular culture by looking at the performance of identity, agency, race, and the employment of cultural currency in celebrity news media. We will theorize some reasons for popular culture's embrace of the art world, and vice versa, guiding us towards larger implications for the trajectory of contemporary art.<br /><br /> <strong>Performance & Sculpture 2:</strong> This course will focus on tools for creating, looking at, and evaluating movement-based work. Students will be given weekly assignments to prompt their own explorations of choreography in performance, sculpture, and installation. Presented weekly, these performances will be discussed in the context of art historical and recent critical discourse. No prerequisite experience with dance, movement, or performance is necessary.<br /><br /> <strong>Social Imagination:</strong> By looking at social groups working in a range of ways, this course will expose students to specific practices through site visits, readings, workshops and project work. Using The Children's Museum of the Arts as a case study for collaboration, the course will generate programs, and research together on site. This course workshops ways of being and making together, focusing on team building and communication.</blockquote><br /><div>Open to: All School of Art, Media & Technology upper-level undergraduate degree students, others by permission. </div>

**PSAM 3701 xStudio: Fine Arts Electives****Faculty:** TBA, Faculty      M    07:00 PM - 09:40 PM    **Credits:** 3    CRN 4747    Sec B

These courses are topical, experimental electives within a Fine Arts context. Varying each semester, each offers an innovative structure and pedagogical approach towards a specific line of inquiry while supporting interdisciplinary innovation and response to new directions in contemporary art. xStudio elective options for spring 2015 include the following: <br /><br /> <blockquote> <strong>Part Object/Part Body - Working at the Periphery of Sculpture:</strong> From tongue to entrails, we will dissect and reconfigure the interior and exterior territories of the body as it relates to semiotic, material and formal qualities of objects. Students will be expected to develop the physical and emotional resonance of their individual practice through a variety of body-centric principles.<br /><br /> <strong>Performance & Video - From Document to Artwork:</strong> This course offers instruction in the production of performance and video art, exploring the relationship between performance's embodied action in real time, and the archival properties of video, as well as ways of performing with video. Through performance exercises, including on-camera improvisations and participatory interventions, we will explore strategies for

engaging an audience with a lens.

**Immersive Experiences in Installation Art:** This course explores strategies in the production of experimental installation artworks that emphasize multi-sensoriality. Students will be introduced to various practical approaches of working with video, computer graphics, interactivity, and sound to develop immersive installation artworks. Students must be proficient with basic video and sound editing.

**Inverting the Kardashians:** This course will examine contemporary popular culture by looking at the performance of identity, agency, race, and the employment of cultural currency in celebrity news media. We will theorize some reasons for popular culture's embrace of the art world, and vice versa, guiding us towards larger implications for the trajectory of contemporary art.

**Performance & Sculpture 2:** This course will focus on tools for creating, looking at, and evaluating movement-based work. Students will be given weekly assignments to prompt their own explorations of choreography in performance, sculpture, and installation. Presented weekly, these performances will be discussed in the context of art historical and recent critical discourse. No prerequisite experience with dance, movement, or performance is necessary.

**Social Imagination:** By looking at social groups working in a range of ways, this course will expose students to specific practices through site visits, readings, workshops and project work. Using The Children's Museum of the Arts as a case study for collaboration, the course will generate programs, and research together on site. This course workshops ways of being and making together, focusing on team building and communication.

Open to: All School of Art, Media & Technology upper-level undergraduate degree students, others by permission.

**PSAM 3701 xStudio: Fine Arts Electives**

**Faculty:** TBA, Faculty      W    09:00 AM - 11:40 AM    **Credits:** 3    CRN 7096    Sec C

These courses are topical, experimental electives within a Fine Arts context. Varying each semester, each offers an innovative structure and pedagogical approach towards a specific line of inquiry while supporting interdisciplinary innovation and response to new directions in contemporary art. xStudio elective options for spring 2015 include the following:

**Part Object/Part Body - Working at the Periphery of Sculpture:** From tongue to entrails, we will dissect and reconfigure the interior and exterior territories of the body as it relates to semiotic, material and formal qualities of objects. Students will be expected to develop the physical and emotional resonance of their individual practice through a variety of body-centric principles.

**Performance & Video - From Document to Artwork:** This course offers instruction in the production of performance and video art, exploring the relationship between performance's embodied action in real time, and the archival properties of video, as well as ways of performing with video. Through performance exercises, including on-camera improvisations and participatory interventions, we will explore strategies for engaging an audience with a lens.

**Immersive Experiences in Installation Art:** This course explores strategies in the production of experimental installation artworks that emphasize multi-sensoriality. Students will be introduced to various practical approaches of working with video, computer graphics, interactivity, and sound to develop immersive installation artworks. Students must be proficient with basic video and sound editing.

**Inverting the Kardashians:** This course will examine contemporary popular culture by looking at the performance of identity, agency, race, and the employment of cultural currency in celebrity news media. We will theorize some reasons for popular culture's embrace of the art world, and vice versa, guiding us towards larger implications for the trajectory of contemporary art.

**Performance & Sculpture 2:** This course will focus on tools for creating, looking at, and evaluating movement-based work. Students will be given weekly assignments to prompt their own explorations of choreography in performance, sculpture, and installation. Presented weekly, these performances will be discussed in the context of art historical and recent critical discourse. No prerequisite experience with dance, movement, or performance is necessary.

**Social Imagination:** By

looking at social groups working in a range of ways, this course will expose students to specific practices through site visits, readings, workshops and project work. Using The Children's Museum of the Arts as a case study for collaboration, the course will generate programs, and research together on site. This course workshops ways of being and making together, focusing on team building and communication.

Open to: All School of Art, Media & Technology upper-level undergraduate degree students, others by permission.

**PSAM 3701 xStudio: Fine Arts Electives**

**Faculty:** TBA, Faculty      T    07:00 PM - 09:40 PM    **Credits:** 3    CRN 7097    Sec D

These courses are topical, experimental electives within a Fine Arts context. Varying each semester, each offers an innovative structure and pedagogical approach towards a specific line of inquiry while supporting interdisciplinary innovation and response to new directions in contemporary art. xStudio elective options for spring 2015 include the following:

**Part Object/Part Body - Working at the Periphery of Sculpture:** From tongue to entrails, we will dissect and reconfigure the interior and exterior territories of the body as it relates to semiotic, material and formal qualities of objects. Students will be expected to develop the physical and emotional resonance of their individual practice through a variety of body-centric principles.

**Performance & Video - From Document to Artwork:** This course offers instruction in the production of performance and video art, exploring the relationship between performance's embodied action in real time, and the archival properties of video, as well as ways of performing with video. Through performance exercises, including on-camera improvisations and participatory interventions, we will explore strategies for engaging an audience with a lens.

**Immersive Experiences in Installation Art:** This course explores strategies in the production of experimental installation artworks that emphasize multi-sensoriality. Students will be introduced to various practical approaches of working with video, computer graphics, interactivity, and sound to develop immersive installation artworks. Students must be proficient with basic video and sound editing.

**Inverting the Kardashians:** This course will examine contemporary popular culture by looking at the performance of identity, agency, race, and the employment of cultural currency in celebrity news media. We will theorize some reasons for popular culture's embrace of the art world, and vice versa, guiding us towards larger implications for the trajectory of contemporary art.

**Performance & Sculpture 2:** This course will focus on tools for creating, looking at, and evaluating movement-based work. Students will be given weekly assignments to prompt their own explorations of choreography in performance, sculpture, and installation. Presented weekly, these performances will be discussed in the context of art historical and recent critical discourse. No prerequisite experience with dance, movement, or performance is necessary.

**Social Imagination:** By looking at social groups working in a range of ways, this course will expose students to specific practices through site visits, readings, workshops and project work. Using The Children's Museum of the Arts as a case study for collaboration, the course will generate programs, and research together on site. This course workshops ways of being and making together, focusing on team building and communication.

Open to: All School of Art, Media & Technology upper-level undergraduate degree students, others by permission.

**PSAM 3701 xStudio: Fine Arts Electives**

**Faculty:** TBA, Faculty      F    09:00 AM - 11:40 AM    **Credits:** 3    CRN 7098    Sec E

These courses are topical, experimental electives within a Fine Arts context. Varying each semester, each offers an innovative structure and pedagogical approach towards a specific line of inquiry while supporting interdisciplinary innovation and response to new directions in contemporary art. xStudio elective options for spring 2015 include the following:

**Part Object/Part Body - Working at the Periphery of Sculpture:** From tongue to entrails, we will dissect and reconfigure the interior and exterior territories of the body as it relates to semiotic, material and formal qualities of objects. Students will be expected to

develop the physical and emotional resonance of their individual practice through a variety of body-centric principles.

**Performance & Video - From Document to Artwork:** This course offers instruction in the production of performance and video art, exploring the relationship between performance's embodied action in real time, and the archival properties of video, as well as ways of performing with video. Through performance exercises, including on-camera improvisations and participatory interventions, we will explore strategies for engaging an audience with a lens.

**Immersive Experiences in Installation Art:** This course explores strategies in the production of experimental installation artworks that emphasize multi-sensoriality. Students will be introduced to various practical approaches of working with video, computer graphics, interactivity, and sound to develop immersive installation artworks. Students must be proficient with basic video and sound editing.

**Inverting the Kardashians:** This course will examine contemporary popular culture by looking at the performance of identity, agency, race, and the employment of cultural currency in celebrity news media. We will theorize some reasons for popular culture's embrace of the art world, and vice versa, guiding us towards larger implications for the trajectory of contemporary art.

**Performance & Sculpture 2:** This course will focus on tools for creating, looking at, and evaluating movement-based work. Students will be given weekly assignments to prompt their own explorations of choreography in performance, sculpture, and installation. Presented weekly, these performances will be discussed in the context of art historical and recent critical discourse. No prerequisite experience with dance, movement, or performance is necessary.

**Social Imagination:** By looking at social groups working in a range of ways, this course will expose students to specific practices through site visits, readings, workshops and project work. Using The Children's Museum of the Arts as a case study for collaboration, the course will generate programs, and research together on site. This course workshops ways of being and making together, focusing on team building and communication.

Open to: All School of Art, Media & Technology upper-level undergraduate degree students, others by permission.

**PSAM 3701 xStudio: Fine Arts Electives**

**Faculty:** TBA, Faculty      W 12:10 PM - 02:50 PM      **Credits:** 3      CRN 7099      Sec F

These courses are topical, experimental electives within a Fine Arts context. Varying each semester, each offers an innovative structure and pedagogical approach towards a specific line of inquiry while supporting interdisciplinary innovation and response to new directions in contemporary art. xStudio elective options for spring 2015 include the following:

**Part Object/Part Body - Working at the Periphery of Sculpture:** From tongue to entrails, we will dissect and reconfigure the interior and exterior territories of the body as it relates to semiotic, material and formal qualities of objects. Students will be expected to develop the physical and emotional resonance of their individual practice through a variety of body-centric principles.

**Performance & Video - From Document to Artwork:** This course offers instruction in the production of performance and video art, exploring the relationship between performance's embodied action in real time, and the archival properties of video, as well as ways of performing with video. Through performance exercises, including on-camera improvisations and participatory interventions, we will explore strategies for engaging an audience with a lens.

**Immersive Experiences in Installation Art:** This course explores strategies in the production of experimental installation artworks that emphasize multi-sensoriality. Students will be introduced to various practical approaches of working with video, computer graphics, interactivity, and sound to develop immersive installation artworks. Students must be proficient with basic video and sound editing.

**Inverting the Kardashians:** This course will examine contemporary popular culture by looking at the performance of identity, agency, race, and the employment of cultural currency in celebrity news media. We will theorize some reasons for popular culture's embrace of the art world, and vice versa, guiding us towards larger implications

**Performance & Sculpture 2:** This course will focus on tools for creating, looking at, and evaluating movement-based work. Students will be given weekly assignments to prompt their own explorations of choreography in performance, sculpture, and installation. Presented weekly, these performances will be discussed in the context of art historical and recent critical discourse. No prerequisite experience with dance, movement, or performance is necessary.

**Social Imagination:** By looking at social groups working in a range of ways, this course will expose students to specific practices through site visits, readings, workshops and project work. Using The Children's Museum of the Arts as a case study for collaboration, the course will generate programs, and research together on site. This course workshops ways of being and making together, focusing on team building and communication.

Open to: All School of Art, Media & Technology upper-level undergraduate degree students, others by permission.

**PSAM 3720 Fashion, Illustration, and Performance**

**Faculty:** TBA, FACULTY2      R 03:50 PM - 06:30 PM      **Credits:** 3      CRN 5085      Sec A

This course is an inter-disciplinary studio elective for Integrated Design, Illustration and Fashion students. Students in this class collaborate on creating illustrative garments in a performative setting, and explore relationships between fashion, illustration and the everyday political. The focus is experimental rather than commercial and client-driven.

Open to: All university upper-level undergraduate degree students; graduate degree students may audit.

**PSAM 3720 Fashion, Illustration, and Performance**

**Faculty:** Krug, Nora      R 03:50 PM - 06:30 PM      **Credits:** 3      CRN 5085      Sec A

This course is an inter-disciplinary studio elective for Integrated Design, Illustration and Fashion students. Students in this class collaborate on creating illustrative garments in a performative setting, and explore relationships between fashion, illustration and the everyday political. The focus is experimental rather than commercial and client-driven.

Open to: All university upper-level undergraduate degree students; graduate degree students may audit.

**PSAM 3730 Visual Metaphor: Creating Symbolic Imagery**

**Faculty:** TBA, Faculty      M 09:00 AM - 11:40 AM      **Credits:** 3      CRN 6032      Sec A

This course will provide a survey of metaphor and symbolism and its use in visual communication, including illustration, fine art, graphic design, advertising, film, motion graphics and comics. Beginning with conceptual metaphor theory, we will explore how metaphor structures our everyday thoughts and manifests in our verbal and visual languages. We will decode the techniques artists use to create visual metaphor and learn to apply them skillfully in a variety of contexts through a series of challenging studio assignments. And we'll examine the meaning and history of a wide-range of common symbols and iconic imagery utilized frequently in visual communication to make metaphors. Through lectures, readings, writing exercises, collaborative drawing games and studio projects, the course aims to provide visual thinkers with the theory, vocabulary and grammar needed to both interpret and create compelling metaphoric imagery.

Open to: All School of Art, Media, and Technology upper-level undergraduate degree students.

**PSAM 3740 Illustrative Painting**

**Faculty:** Reingold, Alan      W 12:10 PM - 05:50 PM      **Credits:** 3      CRN 6033      Sec A

This six-hour class will explore various paint mediums and the expressive power of color. Students develop an understanding of basic traditional concerns of contemporary painting vocabulary (i.e., composition, representation, abstraction, line, tone, volume, and value). The course covers the effect of scale, surface, and working methods including painting from life and from the imagination.

Open to: Bachelors degree in Illustration majors only. Pre-requisite(s): PUIL 2115 Core Studio 2D, PUIL 2135 Core Lab 2D.

**PSAM 3740 Illustrative Painting**

**Faculty:** TBA, Faculty      M 12:10 PM - 05:50 PM      **Credits:** 3      CRN 6474      Sec B



This six-hour class will explore various paint mediums and the expressive power of color. Students develop an understanding of basic traditional concerns of contemporary painting vocabulary (i.e., composition, representation, abstraction, line, tone, volume, and value). The course covers the effect of scale, surface, and working methods including painting from life and from the imagination. <div>Open to: Bachelors degree in Illustration majors only. Pre-requisite(s): PUIL 2115 Core Studio 2D, PUIL 2135 Core Lab 2D.</div>

**PSAM 3810 Advanced Photo Processes: Studio Light - Product and Beauty**

**Faculty:** TBA, Faculty                      W    09:00 AM - 11:40 AM    **Credits:** 3    CRN 6475    Sec A

In this course, students explore advanced studio practices and lighting tools used in the creative industries to produce innovative images in a continually evolving marketplace. Emphasis is divided between detailed technical instruction and creative collaborative assignments. Students learn to assess the needs of given assignments and are challenged to articulate a vision in harmony with the ideas of creatives of all kinds. Instruction is divided weekly for the first part of the semester, introducing advanced lighting modifiers and their common applications while the second half of the semester is dedicated to refining and combining these tools into competent, assured, and repeatable working modes. Students are encouraged to work in creative teams and to seek collaborators that may include models, prop stylists, make-up artists, and clothing and product designers/designs. <div>Open to: Bachelors degree in Photography majors, juniors and seniors only; others by permission of Photography program. Pre-requisite(s): PUPH 2011 Sophomore Seminar 2 or PSAM 1051 Photography 2. </div>

**PSAM 3820 Advanced Photo Processes: Computational Photography**

**Faculty:** TBA, Faculty                      T    09:00 AM - 11:40 AM    **Credits:** 3    CRN 6035    Sec A

This course invites students at every level of photographic experience (both traditional lens-based media and digital techniques) to a hands-on exploratorium. Students explore creating and developing new ways of seeing (as well as re-purposing existing ways of seeing) through the emerging framework of computational photography, pulling from optics, computer vision, programming, and their largely unexplored creative potentials. An introduction to general theories of computation and their practical application is examined through individual and collaborative projects throughout the term in a hands-on combination of science, technology, and artistic production. Students are expected to actively engage the theory and practice of creating their own modes of expression by constructing camera/capture devices in an open experimental context, exploring concepts ranging from fractals to light fields. Students with a desire to create works that cannot be realized through traditional means are encouraged to challenge existing modes of photographic expression. <div>Open to: Bachelors degree in Photography majors; others by permission of Photography program. </div>

**PSAM 3846 Advanced Photo Concepts: Portraiture and Context**

**Faculty:** TBA, Faculty                      T    07:00 PM - 09:40 PM    **Credits:** 3    CRN 6476    Sec A

This class will explore the lighting and history of portraiture. The instructor will focus on and demonstrate ways to use natural light to create portraits and will also discuss the theory and practice of portraiture on location in both the commercial and fine art settings. Practical assignments will be given to help students understand how to problem solve technically as they are confronted with various lighting situations. We will also examine ways to make the subject more comfortable in front of the camera by understanding their requirements-even when you are only given a few minutes in which to take the portrait. The historical changes in portraiture in each genre will also be reviewed as well, as students will look at the practical and societal impact of various types of representation and how they apply to personal, editorial and corporate identity. <div>Open to: Bachelors degree in Photography majors; others by permission of Photography program. Pre-requisite(s): PUPH 1011 Freshman Seminar 2 or PSAM 1051 Photography 2. </div>

**PSAM 4500 Printmaking Senior Studio**

**Faculty:** Nobles, Scott                      M    03:50 PM - 06:30 PM    **Credits:** 3    CRN 5049    Sec A

This course focuses on senior-level study in printmaking, with specific attention to critique and conceptual development of a senior thesis project. Students will work in the course to develop their use of printmaking as a way of making and thinking through an advanced art and design practice. While the course will expand printmaking skills, but it will not offer introductory or basic techniques. Students' work will develop the conceptual and material focus of in-class demonstrations and discussions. Students in the course will work with the faculty to develop a community of practice and critique throughout the semester. <div>Open to: All university senior undergraduate degree students. Pre-requisite(s): Previous coursework in Printmaking in 2000 or 3000-level classes in the area / print medium to be primarily pursued in the course. </div>

**PSAM 4850 Advanced Photo Practices: Writing and the Studio Practice**

**Faculty:** Oleson, Jeanine                      T    03:50 PM - 06:30 PM    **Credits:** 3    CRN 4266    Sec A

Writing is an important skill for photographers and all creative practitioners, whether it is a part of their creative work, a professional ability to represent ideas or as an extension of critical engagement with writing. The purpose of the course is to provide a structure and context for an active engagement with writing. Students focus on and improve their writing as a flexible tool for creative uses in the field of photography and related media. Examples and contexts for different styles/approaches are discussed to broaden the potential relationships between word and image, language as an integral part of studio practice, writing as a means of supporting professional development, and as a way to communicate critical ideas. Students are expected to develop a personal relationship to language that supports their specific goals as photographers/creative practitioners. Assignments range from creative projects to the conventions of professional communication. Students work individually, collaboratively, and are expected to turn in weekly assignments as well as long-term projects. <div>Open to: All School of Art, Media & Technology upper-level undergraduate degree students.</div>

**PSAM 5100 The Artist as a Producer**

**Faculty:** Werner, Thomas                      W    09:00 AM - 11:40 AM    **Credits:** 3    CRN 3596    Sec A

This course will explore the role of the photographer and fine artist as a curator, collaborator, project producer, blogger, author, and speaker. The class will help students develop an understanding of the role of the curator, and how to define and execute the concept of an exhibition. Students will also acquire a working knowledge of the multiple facets of producing an exhibition, panel discussion, or lecture, creating artists' collaboratives, and exploring the role of new/social media and how these skills apply to a creative career. Various sources of funding for exhibitions, events, research, and personal projects will also be discussed. We will also review the difference between writing for a grant, catalog, funding, blog, social media. To this end, students will conceive, develop as well as produce projects, and manifest them in the public space. <div>Open to: All university graduate degree students.</div>

**PSAM 5204 Sound Design**

**Faculty:** Barrell, Josh                      R    12:10 PM - 02:50 PM    **Credits:** 3    CRN 3588    Sec A

This course provides an overview of nonlinear audio production and sound culture with an emphasis on integration with other narrative formats. Sound is one of the most profound ways to convey ideas, sensations, and information; and, since it complements and enhances visual experience rather than excluding it, it can be one of the most flexible too. In this introductory-level course, students gain familiarity with the basic tools and techniques of nonlinear audio production. Projects improve listening skills, raise awareness of our aural experience and sonic environment, integrate sound with narrative visual media, and allow us to communicate and conceptualize with sound. <div>Open to: All School of Art, Media & Technology graduate and upper-level undergraduate degree students; others by permission.</div>

**PSAM 5440 Intro to Motion Graphics****Faculty:** Cheung, Dennis M 07:00 PM - 09:40 PM **Credits:** 3 CRN 3589 Sec A

This introductory yet intensive course explores the fundamental of time-based graphic motion, with particular emphasis on typography, image, and narrative sequence. Students are challenged to develop concise yet powerful presentations, literal or abstract ideas, and move step-by-step through the development process, from storyboard to final rendering. This course will be complemented with readings on animation and visual effects. Primary software used: Adobe After Effects

<div>Open to: All School of Art, Media & Technology graduate degree students; upper-level undergraduates by permission.</div>

**PSAM 5440 Intro to Motion Graphics****Faculty:** TBA, Faculty T 09:00 AM - 11:40 AM **Credits:** 3 CRN 3590 Sec B

This introductory yet intensive course explores the fundamental of time-based graphic motion, with particular emphasis on typography, image, and narrative sequence. Students are challenged to develop concise yet powerful presentations, literal or abstract ideas, and move step-by-step through the development process, from storyboard to final rendering. This course will be complemented with readings on animation and visual effects. Primary software used: Adobe After Effects

<div>Open to: All School of Art, Media & Technology graduate degree students; upper-level undergraduates by permission.</div>

**PSAM 5442 Motion Graphics 3****Faculty:** TBA, Faculty M 03:50 PM - 06:30 PM **Credits:** 3 CRN 6380 Sec A

Motion Graphics 3 focuses on professional practices in motion graphics. The class will prepare students for the structured stages of project development within motion graphics studios. Students will learn to standardize their project files and deliverables to maximize efficiency, collaboration, and client satisfaction. Students will experience different perspectives on the motion graphics business through guest lecturers and critiques. The class will be structured around a small number of deep projects that build towards a showreel and submission to the Adobe Design Achievement Awards.

<div>Open to: All School of Art, Media & Technology graduate degree students; upper-level undergraduates by permission. Pre-requisite(s): PSAM 5441 Motion Graphics 2, PSAM 3441 Motion Graphics 2, or equivalent.</div>

**PSAM 5500 Printmaking Grad Studio****Faculty:** Mazorra, Martin M 09:00 AM - 11:40 AM **Credits:** 3 CRN 4267 Sec A

This course focuses on graduate-level study in printmaking, with specific attention to critique and conceptual development. Students will work in the course to develop their use of printmaking as a way of making and thinking through an advanced art and design practice. The course will also expand printmaking skills, offering some instruction in technique for students without previous experience, but all students will be expected to work to a graduate level in the course in terms of project aims and peer critique. Skills development in the course will be determined and driven by the conceptual and material exploration in students' work. Students in the course will work with the faculty to develop a community of practice and critique throughout the semester.

<div> Open to: All Parsons graduate students working with printmaking in any medium. </div>

**PSAM 5500 Printmaking Grad Studio****Faculty:** TBA, Faculty F 07:00 PM - 09:40 PM **Credits:** 3 CRN 6490 Sec B

This course focuses on graduate-level study in printmaking, with specific attention to critique and conceptual development. Students will work in the course to develop their use of printmaking as a way of making and thinking through an advanced art and design practice. The course will also expand printmaking skills, offering some instruction in technique for students without previous experience, but all students will be expected to work to a graduate level in the course in terms of project aims and peer critique. Skills development in the course will be determined and driven by the conceptual and material exploration in students' work. Students in the course will work with

the faculty to develop a community of practice and critique throughout the semester.

<div> Open to: All Parsons graduate students working with printmaking in any medium. </div>

**PSAM 5550 Collaboration Studio****Faculty:** TBA, Faculty R 07:00 PM - 09:40 PM **Credits:** 3 CRN 3591 Sec A

These are unique types of studio courses, pairing teams of students with industry partners to undertake real-world projects. The following will be offered in spring 2015.

<br /><br /><strong>QuadC:</strong> Students will learn to program using the openFrameworks toolkit, while developing projects with collaborators from six other universities. The course will meet over 4 weekends during the spring semester. Participation in QuadC will be required to join the annual AMT China trip.

<br /><br /><strong>Future Lab:</strong> Students will work with mobile experts from Rakuten to re-imagine our future life with the latest Internet of Things microcontroller from Intel. This collab is a production studio with in-class workshops on the tiny yet powerful Edison development platform.

<br /><br /><strong>Exhibit Design:</strong> This course will develop a series of design prototypes for a national traveling exhibit on incarceration, coordinated from The New School's Humanities Action Lab's Global Dialogues project. The exhibit will be created by teams of students and community stakeholders, working with a common set of guidelines, goals and design framework.

<br /><br /><strong>The Future of Instrument Design:</strong> In this course, modified instrument designs, electronic sensors, gesture systems and pickup systems will be prototyped and tested. Miami New World Symphony will host a performance featuring student work. Prototype instruments and technology will be featured in additional concerts and workshops.

<br /><br /><strong>Interactive Spaces:</strong> This class will function as a primer and a workshop around creating site-specific, architectural, technology-based interventions. We will cover conceptual approaches, pragmatic concerns, and precedents in art and architecture. Our major focus will be around developing and prototyping concepts, which will include a range of technical and non-technical methodologies.

<br /><br /><strong>Playful Explorations:</strong> This course will explore playful technologies with the MIT Media Lab. It will begin with a shared introduction to the research at the Media Lab and at Parsons and will evolve into a set of small group projects based on student interest. These might include work involved in playful systems, biohacking, wearable technology, magic and perception and urban sustainability.

<br /><br /><strong>Good Drones:</strong> In this collab Good Drones LLC will facilitate classes that focus on identifying existing human centered problems and designing drones to solve them. The class will be focused on learning and applying Human Centered Design and Human Centered Interaction approaches. It combines practices used in service design agencies such as IDEO and the exploration and creation of drones.

<br /><br /><strong>Museum API [Paris]:</strong> Museums struggle to keep up with the needs of the many types of museum users. What if museums were more like an open platform, more like the web? We will design prototypes that extend one or more museums, treating the museum as a platform to build upon.

</blockquote><br /><div>Open to: All School of Art, Media & Technology graduate and upper-level undergraduate degree students.</div>

**PSAM 5550 Collaboration Studio****Faculty:** TBA, FACULTY2 R 07:00 PM - 09:40 PM **Credits:** 3 CRN 3591 Sec A

These are unique types of studio courses, pairing teams of students with industry partners to undertake real-world projects. The following will be offered in spring 2015.

<br /><br /><strong>QuadC:</strong> Students will learn to program using the openFrameworks toolkit, while developing projects with collaborators from six other universities. The course will meet over 4 weekends during the spring semester. Participation in QuadC will be required to join the annual AMT China trip.

<br /><br /><strong>Future Lab:</strong> Students will work with mobile experts from Rakuten to re-imagine our future life with the latest Internet of Things microcontroller from Intel. This collab is a production studio with in-class workshops on the tiny yet powerful Edison development platform.

<br /><br /><strong>Exhibit Design:</strong> This course will develop a series of design prototypes for a national traveling exhibit on

incarceration, coordinated from The New School's Humanities Action Lab's Global Dialogues project. The exhibit will be created by teams of students and community stakeholders, working with a common set of guidelines, goals and design framework.

**The Future of Instrument Design:** In this course, modified instrument designs, electronic sensors, gesture systems and pickup systems will be prototyped and tested. Miami New World Symphony will host a performance featuring student work. Prototype instruments and technology will be featured in additional concerts and workshops.

**Interactive Spaces:** This class will function as a primer and a workshop around creating site-specific, architectural, technology-based interventions. We will cover conceptual approaches, pragmatic concerns, and precedents in art and architecture. Our major focus will be around developing and prototyping concepts, which will include a range of technical and non-technical methodologies.

**Playful Explorations:** This course will explore playful technologies with the MIT Media Lab. It will begin with a shared introduction to the research at the Media Lab and at Parsons and will evolve into a set of small group projects based on student interest. These might include work involved in playful systems, biohacking, wearable technology, magic and perception and urban sustainability.

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**Museum API [Paris]:** Museums struggle to keep up with the needs of the many types of museum users. What if museums were more like an open platform, more like the web? We will design prototypes that extend one or more museums, treating the museum as a platform to build upon.

Open to: All School of Art, Media & Technology graduate and upper-level undergraduate degree students.

**PSAM 5550 Collaboration Studio**

**Faculty:** TBA, Faculty R 09:00 AM - 11:40 AM **Credits:** 3 CRN 3592 Sec B

These are unique types of studio courses, pairing teams of students with industry partners to undertake real-world projects. The following will be offered in spring 2015.

**QuadC:** Students will learn to program using the openFrameworks toolkit, while developing projects with collaborators from six other universities. The course will meet over 4 weekends during the spring semester. Participation in QuadC will be required to join the annual AMT China trip.

**Future Lab:** Students will work with mobile experts from Rakuten to re-imagine our future life with the latest Internet of Things microcontroller from Intel. This collab is a production studio with in-class workshops on the tiny yet powerful Edison development platform.

**Exhibit Design:** This course will develop a series of design prototypes for a national traveling exhibit on incarceration, coordinated from The New School's Humanities Action Lab's Global Dialogues project. The exhibit will be created by teams of students and community stakeholders, working with a common set of guidelines, goals and design framework.

**The Future of Instrument Design:** In this course, modified instrument designs, electronic sensors, gesture systems and pickup systems will be prototyped and tested. Miami New World Symphony will host a performance featuring student work. Prototype instruments and technology will be featured in additional concerts and workshops.

**Interactive Spaces:** This class will function as a primer and a workshop around creating site-specific, architectural, technology-based interventions. We will cover conceptual approaches, pragmatic concerns, and precedents in art and architecture. Our major focus will be around developing and prototyping concepts, which will include a range of technical and non-technical methodologies.

**Playful Explorations:** This course will explore playful technologies with the MIT Media Lab. It will begin with a shared introduction to the research at the Media Lab and at Parsons and will evolve into a set of small group projects based on student interest. These might

include work involved in playful systems, biohacking, wearable technology, magic and perception and urban sustainability.

**Good Drones:** In this collab Good Drones LLC will facilitate classes that focus on identifying existing human centered problems and designing drones to solve them. The class will be focused on learning and applying Human Centered Design and Human Centered Interaction approaches. It combines practices used in service design agencies such as IDEO and the exploration and creation of drones.

**Museum API [Paris]:** Museums struggle to keep up with the needs of the many types of museum users. What if museums were more like an open platform, more like the web? We will design prototypes that extend one or more museums, treating the museum as a platform to build upon.

Open to: All School of Art, Media & Technology graduate and upper-level undergraduate degree students.

**PSAM 5550 Collaboration Studio**

**Faculty:** TBA, FACULTY2 R 09:00 AM - 11:40 AM **Credits:** 3 CRN 3592 Sec B

These are unique types of studio courses, pairing teams of students with industry partners to undertake real-world projects. The following will be offered in spring 2015.

**QuadC:** Students will learn to program using the openFrameworks toolkit, while developing projects with collaborators from six other universities. The course will meet over 4 weekends during the spring semester. Participation in QuadC will be required to join the annual AMT China trip.

**Future Lab:** Students will work with mobile experts from Rakuten to re-imagine our future life with the latest Internet of Things microcontroller from Intel. This collab is a production studio with in-class workshops on the tiny yet powerful Edison development platform.

**Exhibit Design:** This course will develop a series of design prototypes for a national traveling exhibit on incarceration, coordinated from The New School's Humanities Action Lab's Global Dialogues project. The exhibit will be created by teams of students and community stakeholders, working with a common set of guidelines, goals and design framework.

**The Future of Instrument Design:** In this course, modified instrument designs, electronic sensors, gesture systems and pickup systems will be prototyped and tested. Miami New World Symphony will host a performance featuring student work. Prototype instruments and technology will be featured in additional concerts and workshops.

**Interactive Spaces:** This class will function as a primer and a workshop around creating site-specific, architectural, technology-based interventions. We will cover conceptual approaches, pragmatic concerns, and precedents in art and architecture. Our major focus will be around developing and prototyping concepts, which will include a range of technical and non-technical methodologies.

**Playful Explorations:** This course will explore playful technologies with the MIT Media Lab. It will begin with a shared introduction to the research at the Media Lab and at Parsons and will evolve into a set of small group projects based on student interest. These might include work involved in playful systems, biohacking, wearable technology, magic and perception and urban sustainability.

**Good Drones:** In this collab Good Drones LLC will facilitate classes that focus on identifying existing human centered problems and designing drones to solve them. The class will be focused on learning and applying Human Centered Design and Human Centered Interaction approaches. It combines practices used in service design agencies such as IDEO and the exploration and creation of drones.

**Museum API [Paris]:** Museums struggle to keep up with the needs of the many types of museum users. What if museums were more like an open platform, more like the web? We will design prototypes that extend one or more museums, treating the museum as a platform to build upon.

Open to: All School of Art, Media & Technology graduate and upper-level undergraduate degree students.

**PSAM 5550 Collaboration Studio**

**Faculty:** TBA, FACULTY2 W 09:00 AM - 11:40 AM **Credits:** 3 CRN 4672 Sec C

These are unique types of studio courses, pairing teams of students with industry partners to

undertake real-world projects. The following will be offered in spring 2015. <br /><br /><strong>QuadC:</strong> Students will learn to program using the openFrameworks toolkit, while developing projects with collaborators from six other universities. The course will meet over 4 weekends during the spring semester. Participation in QuadC will be required to join the annual AMT China trip.<br /><br /><strong>Future Lab:</strong> Students will work with mobile experts from Rakuten to re-imagine our future life with the latest Internet of Things microcontroller from Intel. This collab is a production studio with in-class workshops on the tiny yet powerful Edison development platform.<br /><br /><strong>Exhibit Design:</strong> This course will develop a series of design prototypes for a national traveling exhibit on incarceration, coordinated from The New School's Humanities Action Lab's Global Dialogues project. The exhibit will be created by teams of students and community stakeholders, working with a common set of guidelines, goals and design framework.<br /><br /><strong>The Future of Instrument Design:</strong> In this course, modified instrument designs, electronic sensors, gesture systems and pickup systems will be prototyped and tested. Miami New World Symphony will host a performance featuring student work. Prototype instruments and technology will be featured in additional concerts and workshops.<br /><br /><strong>Interactive Spaces:</strong> This class will function as a primer and a workshop around creating site-specific, architectural, technology-based interventions. We will cover conceptual approaches, pragmatic concerns, and precedents in art and architecture. Our major focus will be around developing and prototyping concepts, which will include a range of technical and non-technical methodologies.<br /><br /><strong>Playful Explorations:</strong> This course will explore playful technologies with the MIT Media Lab. It will begin with a shared introduction to the research at the Media Lab and at Parsons and will evolve into a set of small group projects based on student interest. These might include work involved in playful systems, biohacking, wearable technology, magic and perception and urban sustainability.<br /><br /><strong>Good Drones:</strong> In this collab Good Drones LLC will facilitate classes that focus on identifying existing human centered problems and designing drones to solve them. The class will be focused on learning and applying Human Centered Design and Human Centered Interaction approaches. It combines practices used in service design agencies such as IDEO and the exploration and creation of drones.<br /><br /><strong>Museum API [Paris]:</strong> Museums struggle to keep up with the needs of the many types of museum users. What if museums were more like an open platform, more like the web? We will design prototypes that extend one or more museums, treating the museum as a platform to build upon.</blockquote><br /><div>Open to: All School of Art, Media & Technology graduate and upper-level undergraduate degree students.</div>

**PSAM 5550 Collaboration Studio**

**Faculty:** TBA, Faculty                      W    09:00 AM - 11:40 AM    **Credits:** 3    CRN 4672    Sec C

These are unique types of studio courses, pairing teams of students with industry partners to undertake real-world projects. The following will be offered in spring 2015. <br /><br /><strong>QuadC:</strong> Students will learn to program using the openFrameworks toolkit, while developing projects with collaborators from six other universities. The course will meet over 4 weekends during the spring semester. Participation in QuadC will be required to join the annual AMT China trip.<br /><br /><strong>Future Lab:</strong> Students will work with mobile experts from Rakuten to re-imagine our future life with the latest Internet of Things microcontroller from Intel. This collab is a production studio with in-class workshops on the tiny yet powerful Edison development platform.<br /><br /><strong>Exhibit Design:</strong> This course will develop a series of design prototypes for a national traveling exhibit on incarceration, coordinated from The New School's Humanities Action Lab's Global Dialogues project. The exhibit will be created by teams of students and community stakeholders, working with a common set of guidelines, goals and design framework.<br /><br /><strong>The Future of Instrument Design:</strong> In this course, modified instrument designs, electronic sensors, gesture systems and pickup systems will be prototyped and tested. Miami New World Symphony

will host a performance featuring student work. Prototype instruments and technology will be featured in additional concerts and workshops.<br /><br /><strong>Interactive Spaces:</strong> This class will function as a primer and a workshop around creating site-specific, architectural, technology-based interventions. We will cover conceptual approaches, pragmatic concerns, and precedents in art and architecture. Our major focus will be around developing and prototyping concepts, which will include a range of technical and non-technical methodologies.<br /><br /><strong>Playful Explorations:</strong> This course will explore playful technologies with the MIT Media Lab. It will begin with a shared introduction to the research at the Media Lab and at Parsons and will evolve into a set of small group projects based on student interest. These might include work involved in playful systems, biohacking, wearable technology, magic and perception and urban sustainability.<br /><br /><strong>Good Drones:</strong> In this collab Good Drones LLC will facilitate classes that focus on identifying existing human centered problems and designing drones to solve them. The class will be focused on learning and applying Human Centered Design and Human Centered Interaction approaches. It combines practices used in service design agencies such as IDEO and the exploration and creation of drones.<br /><br /><strong>Museum API [Paris]:</strong> Museums struggle to keep up with the needs of the many types of museum users. What if museums were more like an open platform, more like the web? We will design prototypes that extend one or more museums, treating the museum as a platform to build upon.</blockquote><br /><div>Open to: All School of Art, Media & Technology graduate and upper-level undergraduate degree students.</div>

**PSAM 5550 Collaboration Studio**

**Faculty:** TBA, Faculty                      R    07:00 PM - 09:40 PM    **Credits:** 3    CRN 3593    Sec D

These are unique types of studio courses, pairing teams of students with industry partners to undertake real-world projects. The following will be offered in spring 2015. <br /><br /><strong>QuadC:</strong> Students will learn to program using the openFrameworks toolkit, while developing projects with collaborators from six other universities. The course will meet over 4 weekends during the spring semester. Participation in QuadC will be required to join the annual AMT China trip.<br /><br /><strong>Future Lab:</strong> Students will work with mobile experts from Rakuten to re-imagine our future life with the latest Internet of Things microcontroller from Intel. This collab is a production studio with in-class workshops on the tiny yet powerful Edison development platform.<br /><br /><strong>Exhibit Design:</strong> This course will develop a series of design prototypes for a national traveling exhibit on incarceration, coordinated from The New School's Humanities Action Lab's Global Dialogues project. The exhibit will be created by teams of students and community stakeholders, working with a common set of guidelines, goals and design framework.<br /><br /><strong>The Future of Instrument Design:</strong> In this course, modified instrument designs, electronic sensors, gesture systems and pickup systems will be prototyped and tested. Miami New World Symphony will host a performance featuring student work. Prototype instruments and technology will be featured in additional concerts and workshops.<br /><br /><strong>Interactive Spaces:</strong> This class will function as a primer and a workshop around creating site-specific, architectural, technology-based interventions. We will cover conceptual approaches, pragmatic concerns, and precedents in art and architecture. Our major focus will be around developing and prototyping concepts, which will include a range of technical and non-technical methodologies.<br /><br /><strong>Playful Explorations:</strong> This course will explore playful technologies with the MIT Media Lab. It will begin with a shared introduction to the research at the Media Lab and at Parsons and will evolve into a set of small group projects based on student interest. These might include work involved in playful systems, biohacking, wearable technology, magic and perception and urban sustainability.<br /><br /><strong>Good Drones:</strong> In this collab Good Drones LLC will facilitate classes that focus on identifying existing human centered problems and designing drones to solve them. The class will be focused on learning and applying Human Centered Design and Human Centered Interaction approaches. It combines practices used in

service design agencies such as IDEO and the exploration and creation of drones.

**Museum API [Paris]:** Museums struggle to keep up with the needs of the many types of museum users. What if museums were more like an open platform, more like the web? We will design prototypes that extend one or more museums, treating the museum as a platform to build upon.

Open to: All School of Art, Media & Technology graduate and upper-level undergraduate degree students.

#### **PSAM 5550 Collaboration Studio**

**Faculty:** TBA, FACULTY2      **F**      12:10 PM - 02:50 PM      **Credits:** 3      CRN 3594      Sec E

These are unique types of studio courses, pairing teams of students with industry partners to undertake real-world projects. The following will be offered in spring 2015.

**QuadC:** Students will learn to program using the openFrameworks toolkit, while developing projects with collaborators from six other universities. The course will meet over 4 weekends during the spring semester. Participation in QuadC will be required to join the annual AMT China trip.

**Future Lab:** Students will work with mobile experts from Rakuten to re-imagine our future life with the latest Internet of Things microcontroller from Intel. This collab is a production studio with in-class workshops on the tiny yet powerful Edison development platform.

**Exhibit Design:** This course will develop a series of design prototypes for a national traveling exhibit on incarceration, coordinated from The New School's Humanities Action Lab's Global Dialogues project. The exhibit will be created by teams of students and community stakeholders, working with a common set of guidelines, goals and design framework.

**The Future of Instrument Design:** In this course, modified instrument designs, electronic sensors, gesture systems and pickup systems will be prototyped and tested. Miami New World Symphony will host a performance featuring student work. Prototype instruments and technology will be featured in additional concerts and workshops.

**Interactive Spaces:** This class will function as a primer and a workshop around creating site-specific, architectural, technology-based interventions. We will cover conceptual approaches, pragmatic concerns, and precedents in art and architecture. Our major focus will be around developing and prototyping concepts, which will include a range of technical and non-technical methodologies.

**Playful Explorations:** This course will explore playful technologies with the MIT Media Lab. It will begin with a shared introduction to the research at the Media Lab and at Parsons and will evolve into a set of small group projects based on student interest. These might include work involved in playful systems, biohacking, wearable technology, magic and perception and urban sustainability.

**Good Drones:** In this collab Good Drones LLC will facilitate classes that focus on identifying existing human centered problems and designing drones to solve them. The class will be focused on learning and applying Human Centered Design and Human Centered Interaction approaches. It combines practices used in service design agencies such as IDEO and the exploration and creation of drones.

**Museum API [Paris]:** Museums struggle to keep up with the needs of the many types of museum users. What if museums were more like an open platform, more like the web? We will design prototypes that extend one or more museums, treating the museum as a platform to build upon.

Open to: All School of Art, Media & Technology graduate and upper-level undergraduate degree students.

#### **PSAM 5550 Collaboration Studio**

**Faculty:** TBA, Faculty      **F**      12:10 PM - 02:50 PM      **Credits:** 3      CRN 3594      Sec E

These are unique types of studio courses, pairing teams of students with industry partners to undertake real-world projects. The following will be offered in spring 2015.

**QuadC:** Students will learn to program using the openFrameworks toolkit, while developing projects with collaborators from six other universities. The course will meet over 4 weekends during the spring semester. Participation in QuadC will be required to join the annual AMT China trip.

**Future Lab:** Students

will work with mobile experts from Rakuten to re-imagine our future life with the latest Internet of Things microcontroller from Intel. This collab is a production studio with in-class workshops on the tiny yet powerful Edison development platform.

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**The Future of Instrument Design:** In this course, modified instrument designs, electronic sensors, gesture systems and pickup systems will be prototyped and tested. Miami New World Symphony will host a performance featuring student work. Prototype instruments and technology will be featured in additional concerts and workshops.

**Interactive Spaces:** This class will function as a primer and a workshop around creating site-specific, architectural, technology-based interventions. We will cover conceptual approaches, pragmatic concerns, and precedents in art and architecture. Our major focus will be around developing and prototyping concepts, which will include a range of technical and non-technical methodologies.

**Playful Explorations:** This course will explore playful technologies with the MIT Media Lab. It will begin with a shared introduction to the research at the Media Lab and at Parsons and will evolve into a set of small group projects based on student interest. These might include work involved in playful systems, biohacking, wearable technology, magic and perception and urban sustainability.

**Good Drones:** In this collab Good Drones LLC will facilitate classes that focus on identifying existing human centered problems and designing drones to solve them. The class will be focused on learning and applying Human Centered Design and Human Centered Interaction approaches. It combines practices used in service design agencies such as IDEO and the exploration and creation of drones.

**Museum API [Paris]:** Museums struggle to keep up with the needs of the many types of museum users. What if museums were more like an open platform, more like the web? We will design prototypes that extend one or more museums, treating the museum as a platform to build upon.

Open to: All School of Art, Media & Technology graduate and upper-level undergraduate degree students.

#### **PSAM 5550 Collaboration Studio**

**Faculty:** TBA, Faculty      **W**      12:10 PM - 02:50 PM      **Credits:** 3      CRN 3595      Sec F

These are unique types of studio courses, pairing teams of students with industry partners to undertake real-world projects. The following will be offered in spring 2015.

**QuadC:** Students will learn to program using the openFrameworks toolkit, while developing projects with collaborators from six other universities. The course will meet over 4 weekends during the spring semester. Participation in QuadC will be required to join the annual AMT China trip.

**Future Lab:** Students will work with mobile experts from Rakuten to re-imagine our future life with the latest Internet of Things microcontroller from Intel. This collab is a production studio with in-class workshops on the tiny yet powerful Edison development platform.

**Exhibit Design:** This course will develop a series of design prototypes for a national traveling exhibit on incarceration, coordinated from The New School's Humanities Action Lab's Global Dialogues project. The exhibit will be created by teams of students and community stakeholders, working with a common set of guidelines, goals and design framework.

**The Future of Instrument Design:** In this course, modified instrument designs, electronic sensors, gesture systems and pickup systems will be prototyped and tested. Miami New World Symphony will host a performance featuring student work. Prototype instruments and technology will be featured in additional concerts and workshops.

**Interactive Spaces:** This class will function as a primer and a workshop around creating site-specific, architectural, technology-based interventions. We will cover conceptual approaches, pragmatic concerns, and precedents in art and architecture. Our major focus will be around developing and prototyping

concepts, which will include a range of technical and non-technical methodologies.

**Playful Explorations:** This course will explore playful technologies with the MIT Media Lab. It will begin with a shared introduction to the research at the Media Lab and at Parsons and will evolve into a set of small group projects based on student interest. These might include work involved in playful systems, biohacking, wearable technology, magic and perception and urban sustainability.

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Open to: All School of Art, Media & Technology graduate and upper-level undergraduate degree students.

### PSAM 5550 Collaboration Studio

**Faculty:** TBA, Faculty T 03:50 PM - 06:30 PM **Credits:** 3 CRN 6573 Sec G

These are unique types of studio courses, pairing teams of students with industry partners to undertake real-world projects. The following will be offered in spring 2015.

**QuadC:** Students will learn to program using the openFrameworks toolkit, while developing projects with collaborators from six other universities. The course will meet over 4 weekends during the spring semester. Participation in QuadC will be required to join the annual AMT China trip.

**Future Lab:** Students will work with mobile experts from Rakuten to re-imagine our future life with the latest Internet of Things microcontroller from Intel. This collab is a production studio with in-class workshops on the tiny yet powerful Edison development platform.

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**Museum API [Paris]:** Museums struggle to keep up with the needs of the many types of museum users. What if museums were more like an open platform, more like the web? We will design prototypes that extend one or more museums, treating the museum as a platform to build upon.

Open to: All School of Art, Media & Technology

graduate and upper-level undergraduate degree students.

### PSAM 5600 Currents:

**Faculty:** TBA, Faculty T 07:00 PM - 09:40 PM **Credits:** 3 CRN 6204 Sec A

"These courses are special topical electives, often taught in new or experimental subjects, and rotate frequently. The following will be offered in spring 2015:

**Data Structures:** Curating raw data presents issues of technology, speed, and efficiency, as well as broader ethical considerations of what it means to represent and make conclusions about groups and individuals from their data. This course covers the database, semi-structured data, and unstructured data. Students will gain familiarity with underlying data structures; techniques and tools, including acquisition, augmentation, and restructuring; data storage and aggregation; access to parallel and distributed computing; high-volume data, disparate sources, and performance; and streaming data, real time, and dynamic queries.

**Recursive Reality:** Virtual reality (VR) is currently enjoying a renaissance in public interest and technology. In this class, we will prototype novel VR experiences and installations with state-of-the-art hardware, while considering usability design and VR sickness mitigation. But underneath the formal interface questions lie the more aesthetic ones: what does it mean to craft a reality that routinely makes its inhabitants physically sick? Can we resist weaponizing this reality? How do we situate VR in relation to "real reality" – as lamp, as mirror, or as recursive wormhole feeding back into itself? Basic instruction in code and 3D tools will facilitate our research.

**Translations:** Some of the most remarkable developments in contemporary design have been the result of dialogue between new and traditional media. E-ink, touch interfaces, and print-on-demand are among a plethora of products that bridge the gap between digital and analog modes of interaction and expression. This course will explore how forms generated from the digital can become physical, digital, and physical again. In doing so, the idiosyncrasies of code, the screen, and physical production become recognized as important components in the design process. The course will also explore non-linear methods of production (cyclical, repetitive, translational, etc.) that exploit the strengths and weaknesses of the tools being used. With an emphasis on learning through making, students will work in teams comprised of both code-savvy and craft-oriented individuals. Through teamwork and constant experimentation, students will learn the value of cross-pollinating processes and techniques in design and reinforce principles of flexibility and innovation to allow them to adapt to emerging technologies/techniques. A selection of critical readings will reinforce these thematic concepts. This section is open to masters degree in Design and Technology, bachelors degree in Communication Design, and bachelors degree in Design and Technology only.

Open to: All School of Art, Media & Technology graduate and upper-level undergraduate degree students."

### PSAM 5600 Currents:

**Faculty:** TBA, Faculty F 12:10 PM - 02:50 PM **Credits:** 3 CRN 6494 Sec B

"These courses are special topical electives, often taught in new or experimental subjects, and rotate frequently. The following will be offered in spring 2015:

**Data Structures:** Curating raw data presents issues of technology, speed, and efficiency, as well as broader ethical considerations of what it means to represent and make conclusions about groups and individuals from their data. This course covers the database, semi-structured data, and unstructured data. Students will gain familiarity with underlying data structures; techniques and tools, including acquisition, augmentation, and restructuring; data storage and aggregation; access to parallel and distributed computing; high-volume data, disparate sources, and performance; and streaming data, real time, and dynamic queries.

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**Translations:** Some of the most remarkable developments in contemporary design have been the result of dialogue between new and traditional media. E-ink, touch interfaces, and print-on-demand are among a plethora of products that bridge the gap between digital and analog modes of interaction and expression. This course will explore how forms generated from the digital can become physical, digital, and physical again. In doing so, the idiosyncrasies of code, the screen, and physical production become recognized as important components in the design process. The course will also explore non-linear methods of production (cyclical, repetitive, translational, etc.) that exploit the strengths and weaknesses of the tools being used. With an emphasis on learning through making, students will work in teams comprised of both code-savvy and craft-oriented individuals. Through teamwork and constant experimentation, students will learn the value of cross-pollinating processes and techniques in design and reinforce principles of flexibility and innovation to allow them to adapt to emerging technologies/techniques. A selection of critical readings will reinforce these thematic concepts. This section is open to masters degree in Design and Technology, bachelors degree in Communication Design, and bachelors degree in Design and Technology only.

Open to: All School of Art, Media & Technology graduate and upper-level undergraduate degree students.

**PSAM 5843 Designing for Usability**

**Faculty:** Galonoy, Morry M 07:00 PM - 09:40 PM **Credits:** 3 CRN 3659 Sec A

Have you noticed how often people lock their car doors when they are in fact trying to roll down their windows, that most folks can't program their cellular phone to speed dial their own voice mail, and that people in our program never seem to know in advance if an elevator is going up or down. Why is that? User error? Poor design? Hangovers? This course explores the potential disconnect between user experience and designer intent. It investigates various means of preventing regrettable mishaps with everyday design through analysis of potential users, possible testing methods, and various means of analyzing test results. Along the way, the class will explore some historically horrible designs, as well as learn to throw around expensive sounding words like "usability," and "heuristics."

Open to: All School of Art, Media & Technology graduate and upper-level undergraduate degree students; others by permission.

**PSAM 5850 Writing & The Studio Practice**

**Faculty:** Oleson, Jeanine T 03:50 PM - 06:30 PM **Credits:** 3 CRN 4558 Sec A

Writing is an important skill for photographers and all creative practitioners, whether it is a part of their creative work, a professional ability to represent ideas or as an extension of critical engagement. The purpose of the course is to provide a structure and context for an active engagement with writing. Students focus on and improve their writing as a flexible tool for creative uses in the field of photography and related media. Examples and contexts for different styles/approaches are discussed to broaden the potential relationships between word and image, language as an integral part of studio practice, writing as a means of supporting professional development, and as a way to communicate critical ideas. Students are expected to develop a personal relationship to language that supports their specific goals as photographers/creative practitioners. Assignments range from creative projects to the conventions of professional communication. Students work individually, collaboratively, and are expected to turn in weekly assignments as well as long-term projects.

Open to: All School of Art, Media & Technology graduate degree students.

**PSAM 5856 Visual Design Concepts**

**Faculty:** TBA, Faculty R 07:00 PM - 09:40 PM **Credits:** 3 CRN 6205 Sec A

Visual Design Concepts is a course dedicated to the connections between visual communication (image, type, composition), digital media and methods of making. The course focuses on the principles of visual communication and the ways they can be applied within digital media, whether the work is narrative, interactive, or computation-based. As a course in design process, there will be an emphasis on different methods for working, including concept development through iteration. We will cover fundamental principles of visual design including composition, color, typography, layout, style, tools and materials, organizing information, type as form, word and communication. This is not a software-specific class, but students are expected to develop projects through applications or programming languages of their choice.

Open to: All university graduate degree students.

**PSAM 5860 BioArt**

**Faculty:** TBA, Faculty T 07:00 PM - 09:40 PM **Credits:** 3 CRN 6251 Sec A

The idea that we can engineer and manipulate life itself is not that farfetched these days. In the past few years many artists have begun to tinker with science, biology, with the living world. This course provides a conceptual overview of artwork in the BioArt genre through hands-on instruction in specific techniques and tools for creative production at the intersection of art, biology, and technology. The first half of the semester will cover important artists and practitioners, while engaging students in experiments and lab work relevant to each artists' practice. The second half of the semester students will work to realize an individual student BioArt project under the supervision of a scientific mentor in an appropriate or related field.

Open to: All university graduate and upper-level undergraduate degree students.

**PSAM 5900 Independent Study: China**

**Faculty:** Travis, Sven - **Credits:** 0 T CRN 4603 Sec A

**PSAM 5900 Independent Study**

**Faculty:** TBA, Faculty - **Credits:** 0 T CRN 4648 Sec B

**PSAM 5900 Independent Study**

**Faculty:** TBA, Faculty - **Credits:** 0 T CRN 4685 Sec C

**PSAM 5900 Independent Study**

**Faculty:** TBA, Faculty - **Credits:** 0 T CRN 4714 Sec D

**PSAM 5900 Independent Study**

**Faculty:** TBA, Faculty - **Credits:** 0 T CRN 4715 Sec E

**UENV Environmental Studies**

**UENV 2000 Environment and Society**

**Faculty:** McPhearson, Paul TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6038 Sec A

**UENV 2400 Urban Ecology**

**Faculty:** McPhearson, Paul TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 3584 Sec A

**UENV 3200 Spatial Thinking with GIS****Faculty:** MW 10:00 AM - 11:40 AM **Credits: 4** CRN 3585 Sec A

This course offers a critical and technical introduction to the graphic representation of urban spaces, landscapes, and environments. Students survey the growing use of mapping technology in the practice of planning and spatial research in contemporary and historical contexts. They learn spatial analysis techniques with a focus on the role of special mapping and representation as a support tool, including Geographic Information Systems (GIS), Google Earth, and assorted visualization software. Practices of spatial representation with a specifically insurgent or counter-institutional agenda are also examined. Finally, the course engages available technologies for spatial representation and analysis, but with a careful eye toward the inherently political aspect of maps.

**UENV 3702 New School Eco-Mariners****Faculty:** Buchanan, Robert F 10:00 AM - 01:50 PM **Credits: 3** CRN 6039 Sec A

"Intended as a 'gateway course' for students interested in Environmental Studies, New School Eco-Mariners offers a two-pronged approach to the history, geography, and ecology of New York Harbor and the Hudson River. Students begin the semester outdoors, learning the basics of small-boat seamanship on board a 38-foot Bantry Bay gig, a "mini tall ship" that is both rowed and sailed. When cold weather arrives later in the fall, a series of readings, films and field trips offer a closer look at a variety of more conventionally academic topics, including the harbor's contribution to the rise of New York City as an economic powerhouse; the role of the Hudson in the development of the American environmental movement; and the political complexities that have made the ecological restoration of our estuary so challenging."

**UENV 3901 Professional Internship****Faculty:** Gibbons, Cathy - **Credits: 0 T** CRN 3470 Sec A**UENV 3902 Independent Study****Faculty:** - **Credits: 1 T** CRN 3675 Sec A**UENV 3902 Independent Study****Faculty:** TBA, Faculty - **Credits: 1 T** CRN 3677 Sec B**UENV 3903 Environmental Scholars****Faculty:** Buchanan, Robert - **Credits: 0 T** CRN 6432 Sec A**UENV 4210 Directed Research****Faculty:** TBA, Faculty TR 06:00 PM - 07:40 PM **Credits: 0 T** CRN 4583 Sec A

Students will work during this course to develop research and grant proposals, how to develop a program on a limited budget, and how to effectively mobilize interest around a program. Pulling examples from non-profits, scientific research, and private-sector consulting, students will develop skills needed to develop their ideas and careers. As a preparation for the seminar, students will be expected to take a free grantwriting course at The Foundation Center and to explore the grants database of the Center. As an output, students will be expected to write their own program proposal and pitch for use in The Interdisciplinary Job Search Panel.

**UENV 4520 Urban Food Systems****Faculty:** Reynolds, Kristin W 03:50 PM - 06:30 PM **Credits: 3** CRN 4980 Sec A

This course examines sustainable urban food systems, from farm to fork, including the social, political, economic, and environmental dimensions of food production, distribution, and marketing. We critically assess alternative and local food movements, and explore the roles that activists, policymakers, practitioners and scholars play in transforming the conventional food system. At the end of the course, students will have a deeper understanding of the relationship between cities and food, the politics of food, and the potential for cities to advance food system sustainability. The course includes field trips and guest lectures.

**UGLB Global Studies****UGLB 2110 [Dis]Order & [In]Justice****Faculty:** Dhillon, Jaskiran W 12:10 PM - 02:50 PM **Credits: 3** CRN 3679 Sec A

"This class serves as an introduction to Global Studies. The focus is on the tension between order and justice as it plays out across the contemporary world, from war to migration, to the changing roles of the state, international institutions, transnational actors, and citizens. A governing metaphor for the class is the "border" and the ways in which it creates order and disorder in the modern system of states. We will examine the creation of the borders of countries, but also the borders between the local and the global, the legal and illegal, the licit and the illicit, self and other. These borders have intertwined histories, structures, and logic that we shall explore together. In particular we will seek to understand order as a dynamic relationship between territory, identity and belonging, and justice as a question of responsibility and ethics at the collective and personal level in an intimate relationship to forms of order. In other words, how did we get to where we are today, and what should we do about it? We will explore these topics through "global" perspective with an interdisciplinary focus, emphasizing the interconnectedness between global and local spaces and the impact of global issues on the real human lives that are inevitably at the center of our investigations. This course is open to all bachelor level students at the university."

**UGLB 2111 Global Economies****Faculty:** Peebles, Gustav T 09:00 AM - 11:40 AM **Credits: 3** CRN 6135 Sec A

This class explores the circulation of money, goods, bodies, and ideas that make up the global economy as it is experienced and lived today. This core course introduces students to key global areas where economic dynamics intersects with politics, society, and culture. It explores essential and contested concepts such as value, money, labor, trade, and debt, "licit" and "illicit" economies, and moral economy. We will examine changing trends in the global political economy as well as emerging areas such as the sharing economy (e.g. AirBnB) or technologies such as automated trading. Readings will be drawn from classic texts, contemporary commentary, and case studies from a variety of disciplines that seek to understand the "economic" and relate its logics and workings to our contemporary realities of unparalleled inequality, interconnectivity, and interdependence.



**UGLB 3314 Global Gender and Sexuality****Faculty:** Das, Geeti MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 3681 Sec A

This course explores issues of gender and sexuality in comparative and transnational perspective. Incorporating readings from political science, anthropology, sociology, history, theory, and journalism, we pay special attention to the ways in which global flows of labor and discourse determine or limit the ways in which gender roles and sexual hierarchies are produced, reinforced, and challenged. We will explore the tension between universal claims about gender and sexuality and local understandings across regions and cultures, with a particular focus on South and Southeast Asia, and the Americas. Specific topics covered will include the impacts of globalization, migration, and colonialism on gender and sexuality; how gender and norms structure interventions into development and the management of conflict; sex work and questions of autonomy and agency; transgender politics in different cultural contexts; women and domestic or reproductive labor; constructs of masculinity; sexuality, migration and tourism; and the use of scientific discourses to enforce the gender binary.

**UGLB 3509 War & Conflict in the 21st Century****Faculty:** Simonyi, Andre R 12:10 PM - 02:50 PM **Credits:** 3 CRN 5219 Sec A

In a world of drones, terrorism, and nuclear proliferation, has the very nature of war itself changed since the fall of Communism and the end of the Cold War a mere twenty years ago? If so, how? In our age of digital technology and postFordist organization of labor can we still follow the linear evolution of warfare and humanity once calmly traced by military and strategic historians? This class explores the multiple facets of conflict and security, situating these discussions in contemporary political, social and cultural realms. Topics to be explored include whether preemptive wars are compatible with democracy, the increasing reliance on private military companies as public budgets shrink, conflict resolution through peacekeeping and peacebuilding, and the question of moral obligation for military intervention in countries such as Sudan and Syria. We will also discuss phenomena such as asymmetric warfare, cyber war, infrastructure and financial systems, and unconventional forms of coercion. As a whole the class will undertake a thorough examination of the changing nature of war and conflict in the 21st Century.

**UGLB 3515 Politics of Violence****Faculty:** Dhillon, Jaskiran W 04:00 PM - 05:50 PM **Credits:** 3 CRN 7149 Sec A

Representations and experiences of violence are omnipresent in human history and in the realm of contemporary imagined and lived social realities. Violence itself, however, defies easy classification or definition - "it" can be both everything and nothing, acquiring existence only through the eye of the beholder. This seminar coalesces around exploring violence through its relationship to power and politics and the various technologies through which it is enacted. The course begins from the basic premise that violence always has a context and thus can never be understood solely in terms of its physicality. Rather, violence must be understood in relation to its social and cultural dimensions that provide its power and meaning. The class is infused with an ethnographic sensibility that augurs a practical engagement with debates about violence and its consequences, highlighting the different forms which violence takes and considering the implications of violent political action as a method of both subjugation and resistance. Readings draw upon the social sciences (primarily anthropology and sociology) as well as literature in the fields of political philosophy, violence studies, and critical indigenous studies.

**UGLB 3519 Global Outlaws? Law & Crime****Faculty:** Jarrah, Balkees W 06:00 PM - 07:50 PM **Credits:** 3 CRN 7179 Sec A

In a world of conflict and catastrophe, is there such a thing as global justice? This course is an introduction to international criminal law (ICL) and its role in responding to concerns such as war, terrorism, the environment and the global financial crisis. The course explores the potential for courts and tribunals to deter international crimes and promote international peace, security and reconciliation. Students will consider philosophical and practical aspects of the prosecution, trial and punishment of individuals alleged to have committed crimes considered to be among the most serious violations of international human rights and humanitarian law. We will study the origins and evolution of ICL, the elements of international crimes such as genocide, crimes against humanity and war crimes, and the fundamentals of international criminal responsibility. Special reference will be made to the creation, development and work of international criminal courts and tribunals including those for the former Yugoslavia, Rwanda, Sierra Leone, Cambodia and Lebanon as well as the International Criminal Court (ICC). We will examine the advantages and disadvantages of international, transnational and national approaches to dealing with past atrocities through litigation. As this is designed to be an introductory course, no prior knowledge of international law is required. The course assumes no prior exposure to legal studies.

**UGLB 3712 Collaborative Research Seminar: International Human Rights****Faculty:** M 03:50 PM - 06:30 PM **Credits:** 4 CRN 4403 Sec A**UGLB 3733 CRS: Social Action and Solidarity in Difficult Times****Faculty:** Delano, Alexandra R 12:10 PM - 02:50 PM **Credits:** 4 CRN 7158 Sec A

What does it take to accomplish real social change (individually and collectively) in our society? What does organizing for social change look like? What are some different approaches to organizing and non-violent resistance? What does solidarity mean and what forms does it take? This course engages these questions through a dynamic combination of theory, practice and action. We will discuss readings and documentaries focusing on the history, theory and methods of grassroots organizing, social movements and activism. Our case studies will draw from recent campaigns and mobilizations in the U.S. and around the world including the Indignados in Spain and Podemos, Occupy Wall Street, the "Dreamers", the Arab Spring, Ayotzinapa, and Black Lives Matter, among others. Throughout the semester, students will design their own campaign/action, from the decision of the issue to focus on to the actual launch of the project and an analysis of the results. In addition to a critical analysis of questions related to social action and solidarity, students will practice skills such as writing a mission statement, press releases, grant applications, presentations to different audiences, and strategies for dissemination through different media and social networks. Based on the issue selected by the class, we will organize field trips, invite guest presenters and use creative spaces and formats to develop a project.

**UGLB 3901 Internship****Faculty:** - **Credits:** 1 T CRN 3684 Sec A**UGLB 3902 Independent Study****Faculty:** - **Credits:** 1 T CRN 3682 Sec A**UGLB 3902 Independent Study****Faculty:** - **Credits:** 1 T CRN 3683 Sec B

**UGLB 3903 Global Engagement Colloquium****Faculty:** Delano, Alexandra M 04:00 PM - 05:50 PM **Credits:** 1 CRN 4554 Sec A

What does it mean to be engaged with the world around us? This colloquium explores what it means to connect Global Studies to the world beyond the classroom, mainly through a dialogue with people whose careers and actions reflect the core concerns of the major. Guests may include career professionals in international or non-governmental organizations, artists and activists, among others who participate and work in, interact with, and create the communities and space that we study. In addition to discussions with guest speakers, class activities will include presentations and writing assignments (including resumes and application letters) with the goal of helping students make connections between their experiences in and out of class, understand the range of options available for students to build on their skills and knowledge, and the challenges of putting ideas and ideals into practice.

**UGLB 4304 Global Soccer, Global Politics****Faculty:** Jacobs, Sean R 06:00 PM - 07:50 PM **Credits:** 3 CRN 6321 Sec A

"This course will explore the connections between soccer – particularly in its most "globalized" form through the World Cup and also the European professional leagues that are watched every week by hundreds of millions of TV viewers on every continent – and global political, economic and cultural power relations. It will explore the game's relationship with issues ranging from political power and resistance, globalization, identity politics, migration, economic and social inequality, and transnational commerce, among others. Case studies include the World Cup as spectacle, migration and African football, identity politics and imagining the "national", the business economics of European football, Spain's La Liga and the English Premiership as global cultural performance, as well as the significance and potentials of soccer in the United States. We will also explore soccer in world film and literature."

**UGLB 4313 Non-Western Approaches to World Politics****Faculty:** Ling, Lily T 02:00 PM - 03:50 PM **Credits:** 3 CRN 7302 Sec A

Scholars of international relations increasingly recognize the need to take into account non-Western, non-Westphalian understandings of the world and its version of world politics. Yet they are usually at a loss as to how to do so. Few IR scholars in the West (including many from the non-West) are trained in how so-called Others think about, relate to, and act in the world. This course aims to amend this gap, albeit in a limited way. We will cover three world traditions and how they see/treat politics: Confucianism, Hinduism, and Islam. This course, however, will not be a comparative religion/philosophy course. We will not study these world traditions just for the sake of it. Rather, we will examine specifically how we can aspire towards an integrated yet democratic global politics where all voices, not just the Westphalian one, are both heard and heeded.

**UGLB 4319 Ethnographic/Curatorial Pract****Faculty:** Dhillon, Jaskiran - **Credits:** 0 CRN 7304 Sec A**UGLB 4514 Food, Global Trade & Development****Faculty:** Fukuda-Parr, Sakiko W 04:00 PM - 05:50 PM **Credits:** 3 CRN 7303 Sec A

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

**UGLB 4514 Food, Global Trade & Development****Faculty:** Parasecoli, Fabio W 04:00 PM - 05:50 PM **Credits:** 3 CRN 7303 Sec A

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

**UGLB 4710 Directed Research****Faculty:** Bach, Jonathan T 03:50 PM - 06:30 PM **Credits:** 0 T CRN 3686 Sec A

The main goal of this course is to prepare senior students for their final research project or thesis required for the major in Global Studies. The senior work is a major independent project that requires the best application of students' analytical, writing, and research skills. To this end the course will help you clearly formulate your research design, plan the writing of your project/thesis, and allow you to learn from your colleagues. The course is heavily interactive—we will work primarily with materials provided by you, the students. Using secondary texts and your own work we will cover issues such as formulating a research problem, defining your concepts, situating yourself in the literature, finding, using and presenting data, and the writing process. The senior project may take slightly different forms for each person, but for all students must reflect the ability to synthesize complex information, present ideas clearly and creatively, situate your ideas in a larger context, and convincingly make an argument that is relevant to this field of inquiry. It is a scholarly endeavor that creatively reflects knowledge and experience obtained both inside and outside the classroom. By the end of the fall semester, students graduating the following May will produce a prospectus and be ready to start writing their thesis. These students will take part in a follow-up writing workshop during the spring semester. Students graduating in the Fall semester in which this course is taken will need to work at an accelerated pace to complete the thesis by the end of the semester. Accordingly, assignments will differ somewhat for students seeking to graduate in the Fall.

## ULEC University Lectures

### ULEC 2160 Introduction to Psychology

**Faculty:** Steele, Howard M 10:00 AM - 11:15 AM **Credits:** 0 CRN 3322 Sec A

This course provides an introduction to the broad science of psychology. Weekly lectures are combined with weekly small group seminar discussions to provide the opportunity for exploring how the scientific method has been applied to the challenge of understanding age-related changes, and individual differences in, human thought, feeling and behavior. Who am I? What is real? How has the mere century-old discipline of academic psychology addressed these fundamental questions about human life? Are these cultural differences to be reckoned with? Further basic questions guiding the lectures include: How to design a psychological research investigation? Are there long-term influences of early experiences upon personality development? How does memory work? How do psychologists decide what is normal? How do psychologists treat anxiety or depression? How should we understand the interplay between nature and nurture reflecting, if not determining, who we are? By the end of the course, students will have answers to these questions, as well as an appreciation for the history and current status of cognitive, developmental, social, and clinical psychology. <div>Students must register for both the lecture and discussion section of this course.</div>

### ULEC 2161 Introduction to Psychology: Discussion

**Faculty:** Steele, Howard M 12:00 PM - 01:15 PM **Credits:** 3 CRN 3323 Sec A

This is the required discussion section for ULEC 2160 (the required lecture for Introduction to Psychology). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

### ULEC 2161 Introduction to Psychology: Discussion

**Faculty:** Steele, Howard T 12:00 PM - 01:15 PM **Credits:** 3 CRN 2083 Sec B

This is the required discussion section for ULEC 2160 (the required lecture for Introduction to Psychology). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

### ULEC 2161 Introduction to Psychology: Discussion

**Faculty:** Steele, Howard W 10:00 AM - 11:15 AM **Credits:** 3 CRN 2085 Sec C

This is the required discussion section for ULEC 2160 (the required lecture for Introduction to Psychology). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

### ULEC 2161 Introduction to Psychology: Discussion

**Faculty:** Steele, Howard M 02:00 PM - 03:15 PM **Credits:** 3 CRN 2086 Sec D

This is the required discussion section for ULEC 2160 (the required lecture for Introduction to Psychology). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

### ULEC 2161 Introduction to Psychology: Discussion

**Faculty:** Steele, Howard T 10:00 AM - 11:15 AM **Credits:** 3 CRN 3123 Sec E

This is the required discussion section for ULEC 2160 (the required lecture for Introduction to Psychology). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

### ULEC 2240 Design, Self & Society

**Faculty:** Robb, Matthew W 02:00 PM - 03:15 PM **Credits:** 0 CRN 5919 Sec A

Through a consideration of classic and contemporary texts, this course examines the many ways that "design" is conceived broadly to include any intentional plan, process, or product that can influence individuals' sense of identity and possibility, structures and systems of social organization, and the expression of political power. Readings reflect a range of philosophical, psychological, and political perspectives, but all share a focus on material aspects of contemporary, technologically-intensive societies. <div>Students must register for both the lecture and discussion section of this course.</div>

### ULEC 2241 Design, Self & Society: Discussion Section

**Faculty:** TBA, Faculty W 04:00 PM - 05:15 PM **Credits:** 3 CRN 5920 Sec A

This is the required discussion section for ULEC 2240 (the required lecture for Design, Self & Society). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

### ULEC 2241 Design, Self & Society: Discussion Section

**Faculty:** TBA, Faculty R 10:00 AM - 11:15 AM **Credits:** 3 CRN 5921 Sec B

This is the required discussion section for ULEC 2240 (the required lecture for Design, Self & Society). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

### ULEC 2241 Design, Self & Society: Discussion Section

**Faculty:** TBA, Faculty R 02:00 PM - 03:15 PM **Credits:** 3 CRN 5922 Sec C

This is the required discussion section for ULEC 2240 (the required lecture for Design, Self & Society). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

### ULEC 2241 Design, Self & Society: Discussion Section

**Faculty:** TBA, Faculty F 10:00 AM - 11:15 AM **Credits:** 3 CRN 5923 Sec D

This is the required discussion section for ULEC 2240 (the required lecture for Design, Self & Society). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

### ULEC 2320 Aesthetics

**Faculty:** Bernstein, Jay T 12:00 PM - 01:15 PM **Credits:** 0 CRN 3327 Sec A

Artistic practices are ways that human beings try to make sense of the world, of nature and of what we do and say with one another. So, in order to understand something about artistic practices, we will have to think about how such practices differ from other ways that human beings make sense of their world — such as religion, education, science or philosophy. And in thinking about what makes artistic practices distinctive, we will of course have to think not only about what such practices 'mean' but also about how their meaning is related to their material conditions — stone, paint, sound, film, the human body or the printed word; and to what effect human beings have transformed these conditions in 'artistic' ways through socially and historically specific forms of painting, dance, music, poetry, drama, photography and film. All of which is to say: We will be asking not only what art is (or, what the 'arts' are), but also why we care about art, if we still do? We will discuss texts by Plato, Schiller, Hegel, Nietzsche, Lukács, Benjamin, Adorno, Merleau-Ponty, Bazin, and others; and too we will look at specific plays (Antigone) and movies (Fight Club) and paintings (Picasso's, for example) and poems to help make our conversations more concrete. <div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2321 Aesthetics: Discussion****Faculty:** TBA, Faculty T 02:00 PM - 03:15 PM **Credits:** 3 CRN 3328 Sec A

This is the required discussion section for ULEC 2320 (the required lecture for Aesthetics). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2321 Aesthetics: Discussion****Faculty:** TBA, Faculty T 04:00 PM - 05:15 PM **Credits:** 3 CRN 3329 Sec B

This is the required discussion section for ULEC 2320 (the required lecture for Aesthetics). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2321 Aesthetics: Discussion****Faculty:** TBA, Faculty W 10:00 AM - 11:15 AM **Credits:** 3 CRN 3330 Sec C

This is the required discussion section for ULEC 2320 (the required lecture for Aesthetics). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2321 Aesthetics: Discussion****Faculty:** TBA, Faculty W 12:00 PM - 01:15 PM **Credits:** 3 CRN 3331 Sec D

This is the required discussion section for ULEC 2320 (the required lecture for Aesthetics). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2321 Aesthetics: Discussion****Faculty:** TBA, Faculty R 12:00 PM - 01:15 PM **Credits:** 3 CRN 5203 Sec E

This is the required discussion section for ULEC 2320 (the required lecture for Aesthetics). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2400 America is Hard to Find****Faculty:** Varon, Jeremy M 12:00 PM - 01:15 PM **Credits:** 0 CRN 7401 Sec A

Americans are supremely convinced of their nation's special promise, but also anxious, throughout history, that that promise is being squandered or unfulfilled. And they have bitterly disagreed over the nature of that promise – over what America is and should be. This course offers a theme-based engagement of post-World War Two American history that seeks to make more navigable the great national conflicts of our day: those over war and peace; the balance of civil liberty and security; the status of America in the world; the meaning of pluralism; and the purpose and scope of government. We will explore the complexity of the defining events, figures, and debates of the recent past, focusing on the origins and evolution of the Cold War; anticommunism and the counter-subversive tradition; the African American freedom struggle; the Vietnam War and opposition to it; New Left student and youth movements; New Right conservatism; the politics of globalization, and recent assertions of military power. The course consists of a weekly lecture and intimate discussion sessions. The readings are challenging and substantial, but enjoyable. We will listen to music, analyze films and images, read a graphic novel, and immerse ourselves in dialogue with the past. <div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2401 America is Hard to Find: Discussion****Faculty:** TBA, Faculty M 02:00 PM - 03:15 PM **Credits:** 3 CRN 7402 Sec A

This is the required discussion section for ULEC 2400 (the required lecture for America is Hard to Find). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2401 America is Hard to Find: Discussion****Faculty:** TBA, Faculty M 04:00 PM - 05:15 PM **Credits:** 3 CRN 7403 Sec B

This is the required discussion section for ULEC 2400 (the required lecture for America is Hard to Find). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2401 America is Hard to Find: Discussion****Faculty:** TBA, Faculty T 10:00 AM - 11:15 AM **Credits:** 3 CRN 7404 Sec C

This is the required discussion section for ULEC 2400 (the required lecture for America is Hard to Find). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2401 America is Hard to Find: Discussion****Faculty:** TBA, Faculty W 12:00 PM - 01:15 PM **Credits:** 3 CRN 7405 Sec D

This is the required discussion section for ULEC 2400 (the required lecture for America is Hard to Find). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2510 Introduction to Feminist Thought & Action****Faculty:** Snitow, Ann M 02:00 PM - 03:15 PM **Credits:** 0 CRN 5904 Sec A

Feminism is not a single-voiced, coherent body of doctrine but rather a proliferation of thinking and actions in response to what seems to be the near-universal fact of women's subordination, past and present, in societies which arrange gender relations in a wide variety of ways. Feminism's lack of unity as a movement has been a strength and a weakness, and organized resistance to sexism has come and gone. Right now, in both the United States and internationally, we are living in a time of renewed critical self-consciousness about gender. This course is a sampler of key debates and actions to give a sense of the variety of feminisms that have evolved in the last 40 years. It will track both the growth of feminist movements and their confrontations with backlash. We will discuss readings on reproduction, the gendering of work, theoretical takes on "the death of feminism," the variety of feminisms in different parts of the world, the meaning (and strengths and weaknesses) of the "identity politics" of race and gender, recent discussions of "the body," including discussions of queer theory and trans experience. Visiting speakers and films. <div>Students must register for both the lecture and discussion section of this course. </div>

**ULEC 2511 Intro to Feminist Thought: DSC****Faculty:** TBA, Faculty M 04:00 PM - 05:15 PM **Credits:** 3 CRN 5905 Sec A

This is the required discussion section for ULEC 2160 (the required lecture for Introduction to Feminist Thought & Action). Please refer to the course description for the lecture.<div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2511 Intro to Feminist Thought: DSC****Faculty:** TBA, Faculty T 10:00 AM - 11:15 AM **Credits:** 3 CRN 5906 Sec B

This is the required discussion section for ULEC 2160 (the required lecture for Introduction to Feminist Thought & Action). Please refer to the course description for the lecture.<div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2511 Intro to Feminist Thought: DSC****Faculty:** TBA, Faculty T 02:00 PM - 03:15 PM **Credits:** 3 CRN 5907 Sec C

This is the required discussion section for ULEC 2160 (the required lecture for Introduction to Feminist Thought & Action). Please refer to the course description for the lecture.<div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2511 Intro to Feminist Thought: DSC****Faculty:** TBA, Faculty W 02:00 PM - 03:15 PM **Credits:** 3 CRN 5908 Sec D

This is the required discussion section for ULEC 2160 (the required lecture for Introduction to

Feminist Thought & Action). Please refer to the course description for the lecture.<div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2620 Landscapes of the City**

**Faculty:** Von Mahs, Robert T 02:00 PM - 03:15 PM **Credits:** 0 CRN 3332 Sec A

This course introduces students to the tremendous growth and dynamism of cities, suburbs, and metropolitan regions. While the focus is on the United States, examples will be drawn from a wide range of urban agglomerations, including Mexico City, Tokyo, London, Shanghai, and Mumbai. The course surveys several key themes germane to understanding metropolitan regions: the nature of urban life and experience; overlapping systems of governance, policy, and economy; population, immigration, and the shifting spatial distributions of race, ethnicity, and class; the emergence of major institutions such as schools, libraries, and hospitals; technological networks of transit, utilities, and communications; and the changing composition and design of the built environment.<div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2621 Landscapes of the City: DSC**

**Faculty:** TBA, Faculty T 04:00 PM - 05:15 PM **Credits:** 3 CRN 3333 Sec A

This is the required discussion section for ULEC 2620 (the required lecture for Landscapes of the City). Please refer to the course description for the lecture.<div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2621 Landscapes of the City: DSC**

**Faculty:** TBA, Faculty W 10:00 AM - 11:15 AM **Credits:** 3 CRN 3334 Sec B

This is the required discussion section for ULEC 2620 (the required lecture for Landscapes of the City). Please refer to the course description for the lecture.<div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2621 Landscapes of the City: DSC**

**Faculty:** TBA, Faculty R 04:00 PM - 05:15 PM **Credits:** 3 CRN 4402 Sec C

This is the required discussion section for ULEC 2620 (the required lecture for Landscapes of the City). Please refer to the course description for the lecture.<div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2621 Landscapes of the City: DSC**

**Faculty:** TBA, Faculty R 02:00 PM - 03:15 PM **Credits:** 3 CRN 7398 Sec D

This is the required discussion section for ULEC 2620 (the required lecture for Landscapes of the City). Please refer to the course description for the lecture.<div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2740 Invention of Literature**

**Faculty:** Pettinger, Michael T 10:00 AM - 11:15 AM **Credits:** 0 CRN 4547 Sec A

This course introduces students to the history of literature through an examination of early works that have shaped the way we read. Some of those works are still famous — the epics of Homer, the Book of Genesis and the Gospel of Luke, the Metamorphosis of Ovid, the Inferno of Dante. Others might be less familiar reminders of forgotten kinds of reading — the ancient Greek romance, Leucippe and Clitophon, a medieval saint's life, Hrotsvitha's Theophilus, and an intricate medieval allegory, The Romance of the Rose. In a series of fifteen lectures followed by discussions, you will be asked to consider three very basic questions. What do people read and why do they do it? How does what we read change the way we write? What do we do when we discover that other people read differently from us? The answers to these questions will serve not only as an introduction to European literary history, but will also provide a basis for thinking about the personal and social functions of reading, the complex ways in which writers borrow and rework the material they have inherited from the past, and the emergence of literature as a crucial part of liberal education. This course satisfies one of the Foundations requirements for Lang Literary Studies majors. <div>Students must register for both the lecture and discussion section of this course. </div>

**ULEC 2741 Invention of Literature: DSC**

**Faculty:** TBA, Faculty T 02:00 PM - 03:15 PM **Credits:** 3 CRN 4548 Sec A

This is the required discussion section for ULEC 2740 (the required lecture for Invention of Literature). Please refer to the course description for the lecture.<div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2741 Invention of Literature: DSC**

**Faculty:** TBA, Faculty R 10:00 AM - 11:15 AM **Credits:** 3 CRN 4549 Sec B

This is the required discussion section for ULEC 2740 (the required lecture for Invention of Literature). Please refer to the course description for the lecture.<div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2741 Invention of Literature: DSC**

**Faculty:** TBA, Faculty R 02:00 PM - 03:15 PM **Credits:** 3 CRN 4550 Sec C

This is the required discussion section for ULEC 2740 (the required lecture for Invention of Literature). Please refer to the course description for the lecture.<div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2741 Invention of Literature: DSC**

**Faculty:** TBA, Faculty F 10:00 AM - 11:15 AM **Credits:** 3 CRN 4551 Sec D

This is the required discussion section for ULEC 2740 (the required lecture for Invention of Literature). Please refer to the course description for the lecture.<div>Students must register for both the lecture and discussion section of this course.</div>

## UTNS University Curriculum

### UTNS 5100 University Transdisciplinary Graduate Lab: Civic Innovation

**Faculty:** Kahane, Michele R 04:00 PM - 05:50 PM **Credits:** 3 CRN 7399 Sec A

This spring we will launch the pilot University Transdisciplinary Lab entitled Civic Innovation: Strategies and Practices for Transformative Change. Bringing together faculty and students from across divisions of The New School, this experimental initiative will create an innovative pedagogical space for developing new ideas and practices to address pressing social challenges. Working in small teams, students will collaborate closely with faculty as well as practitioners across sectors (public officials, activists, and change agents) to model new approaches to collaborating for transformative change. Different forces are encouraging a blurring of existing social, economic and political boundaries in society. Privatization, globalization, new media and emerging technologies are all transforming social relations that used to mark the separation of the market from the spheres of civil society and the state. These transformations create opportunities and dilemmas in regard to the way society responds to increasingly complex societal challenges. To handle these shifts it is helpful to consider new forms of pedagogy that allow students to become sensitive to boundary-spanning transdisciplinary practices. <Graduate students interested in this course should contact their respective graduate program director for more information.>

### UTNS 5100 University Transdisciplinary Graduate Lab: Civic Innovation

**Faculty:** Staszowski, Eduardo R 04:00 PM - 05:50 PM **Credits:** 3 CRN 7399 Sec A

This spring we will launch the pilot University Transdisciplinary Lab entitled Civic Innovation: Strategies and Practices for Transformative Change. Bringing together faculty and students from across divisions of The New School, this experimental initiative will create an innovative pedagogical space for developing new ideas and practices to address pressing social challenges. Working in small teams, students will collaborate closely with faculty as well as practitioners across sectors (public officials, activists, and change agents) to model new approaches to collaborating for transformative change. Different forces are encouraging a blurring of existing social, economic and political boundaries in society. Privatization, globalization, new media and emerging technologies are all transforming social relations that used to mark the separation of the market from the spheres of civil society and the state. These transformations create opportunities and dilemmas in regard to the way society responds to increasingly complex societal challenges. To handle these shifts it is helpful to consider new forms of pedagogy that allow students to become sensitive to boundary-spanning transdisciplinary practices. <Graduate students interested in this course should contact their respective graduate program director for more information.>

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## UURB Urban Studies

### UURB 2629 The Suburbs: Divided We Sprawl

**Faculty:** Heiman, Rachel W 04:00 PM - 05:50 PM **Credits:** 3 CRN 7187 Sec A

With housing developments bordering dairy farms, office parks adjoining urban centers, and New Urbanism projects flanking strip malls, it is difficult to demarcate suburban, urban, and rural. In their article, "Divided We Sprawl," Bruce Katz and Jennifer Bradley suggest that we shed these divides and imagine ourselves as part of a metropolitan whole. At stake are not just interrelated problems of transportation, housing, education, food, jobs, and the environment. With "frantic privacy" winning out over "spontaneous public life," what becomes of our ability to mingle in crowds, encounter difference, and collectively tackle societal problems? In this course, we explore history, culture, politics, and design of metropolitan centers, from the vantage point of the suburbs. Beginning with the origin of the Anglo-American suburb in Britain and its colonies in the 18th-century, we work our way to contemporary debates over gated communities and New Urbanist developments, both in the United States and abroad. We examine tensions between "public" and "private" in spaces ranging from living rooms and lawns to highways and malls. Readings include historical texts, ethnographic accounts, sociological commentaries, popular culture parodies, and period films. Student projects will further explore these issues through an in-depth examination of a suburb of their own choosing.

### UURB 2701 Deconstructing Cities

**Faculty:** Von Mahs, Robert - **Credits:** 3 CRN 7326 Sec A

This is an introductory urban studies course that exposes students to innovative ways of understanding cities and the social disparities they manifest. The class focuses on contemporary urban issues including income inequality, segregation, gentrification, homelessness, immigration, media and culture, and social control. Students learn to analyze such problems by looking at economic, political, and social processes occurring simultaneously on different scales—global, local, personal—and how they unfold through space and over time. Using New York City as a benchmark, students explore urban contexts in comparative international perspective by researching an urban issue in a global city of their choice. <i>The course satisfies core introductory lecture requirements for urban studies majors studying primarily online.</i>

### UURB 3031 Urban Core Project

**Faculty:** F 09:00 AM - 04:00 PM **Credits:** 4 CRN 7325 Sec A

### UURB 3031 Urban Core Project

**Faculty:** TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7325 Sec A

### UURB 3031 Urban Core Project

**Faculty:** R 03:50 PM - 06:30 PM **Credits:** 4 CRN 7325 Sec A

**UURB 3500 Global Images of Metropolitan Futures**

**Faculty:** Gutman, Margarita T 06:00 PM - 07:50 PM **Credits:** 3 CRN 7186 Sec A

This course explores the way the urban future is envisaged by different disciplines in different geographies: Buenos Aires, Mumbai (Bombay), New York, and Shanghai. The course looks at these cities from the perspectives of visual culture, architecture, urban planning, art history, geography, and other social sciences. It analyzes the patterns and complexity of the international flow of visual culture related to images of the future, their agency, conditions of dissemination, and interaction with local contexts. Studying cities on different continents, the course examines how globalization affects local images and visions and is in turn affected by them. Students compare images and ideas from different cities, evaluating the content and power of these diverse images of the future and the way they influence aspects of urban life, including the built environment, culture, society, and the economy.

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